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Moving Picture WORLD

Vol. 60, No. 1 JANUARY 6, 1923 PRICE 25 CENTS

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"Adam's Rib"

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By Jeanie Macpherson

A Paramount Picture













Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second clas matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

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PERSONALLY DIRECTED BY

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Paramount Has Completed The Great Epic Drama of America's Making

December 22, 1922.

"THE COVERED WAGON" has been completed. Out in the Utah desert, eighty miles from a railroad, the Paramount company of three thousand people went through untold hardships for over three months. This week the final scenes were taken.

The filming of this story, which is from Emerson Hough's novel, has been the most stupendous undertaking in the history of motion pictures. The company of three thousand, together with one thousand Indians, six hundred oxen, a thousand horses, and a production staff of hundreds, endured floods, blizzards, zero temperatures and sometimes lack of food.

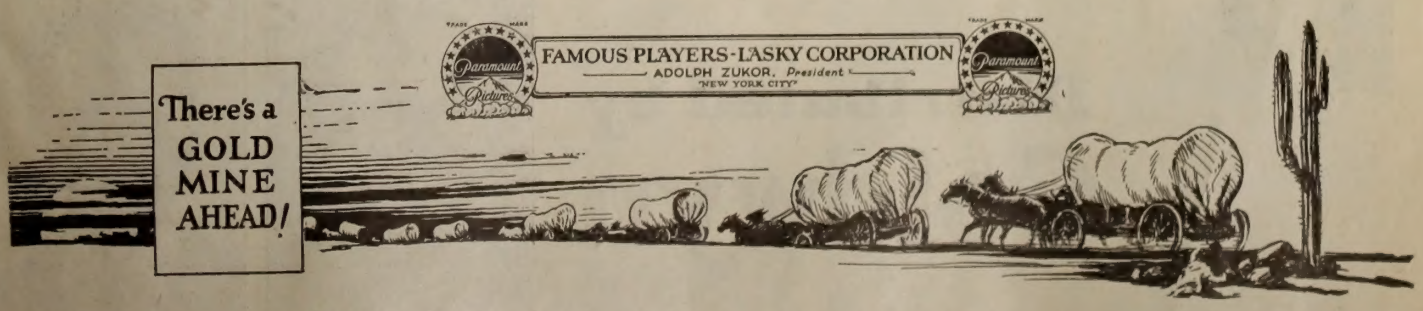
Some of the thrilling scenes are an Indian attack, in which a thousand Indians took part; a buffalo hunt, in which the only remaining herd of bison was used, numbering over five hundred; a prairie fire, covering miles of territory; the fording, by three hundred wagons, of a mile-wide torrent; and the discovery of gold in California.

"The Covered Wagon" is not merely a spectacle, but a heart-moving, fascinating love story of the men and women who opened America up to civilization. The featured players are J. W. Kerrigan, Lois Wilson, Charles Ogle, Ernest Torrence, Alan Hale, Tully Marshall, Guy Oliver, Ethel Wales and John Fox.

It is a James Cruze Production, adapted by Jack Cunningham.

It is the picture the world has been waiting for.

It's a Paramount Picture





NEILAN'S first great work for Goldwyn is set in a gigantic shipyard of the Pacific Coast.

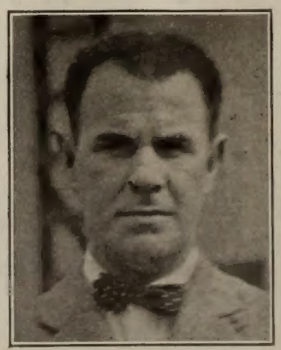
In gripping dramatic pictures he tells the story of a girl who carries on the big enterprise of her father inspired by the honest ideals of the hard fighting pioneer.

Neilan's personality stands out from this great work like a million dollars. Strong in entertainment value, rich in beauty, powerful in human appeal, it has more than ever those sure-fire Neilan qualities you have always counted on for crowded houses and real profits.

The

Distributed by

Goldwyn



Ford Sterling



Philo McCullough





Claire Windsor



Stuart Holmes

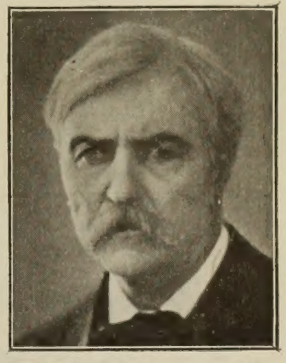


Lucille Ricksen

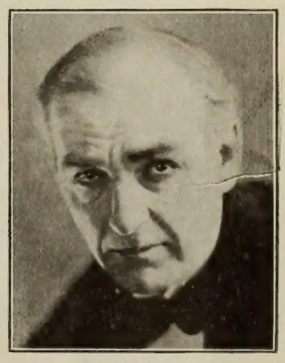
MARSHALL NEILAN

presents his

Supreme motion picture achievement—with a cast of twenty-three famous stars including Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Ford Sterling, Eleanor Boardman, Claude Gillingwater and Dagmar Godowsky.



Hobart Bosworth

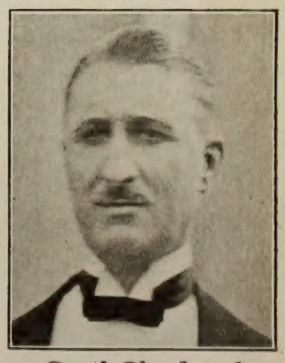


Claude Gillingwater

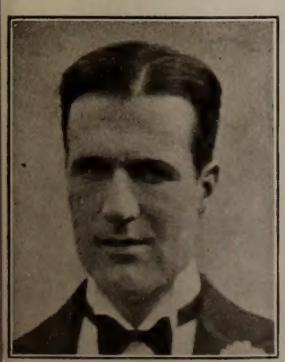
Co-directed by
Marshall Neilan
and
Frank Urson

Strangers' Banquet

by
Donn Byrne



Cyril Chadwick



Nigel Barrie



Dagmar Godowsky



Rockliffe Fellowes



Eleanor Boardman



Thomas Holding



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Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there's also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, spendid acting and perfect photography.

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JACK PICKFORD

in

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Based on W. B. M. Ferguson's novel of the same name
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Direction by Arthur Rosson · Photography by Harold Rosson

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[illegible] PRESIDENT

Gilbert E. Gable
presents

AS A MAN LIVES

A Romantic Melodrama
Directed by J. Searle Dawley
From William Dudley Pelley's story

and this fine cast

ROBERT FRAZER
GLADYS HULETTE
FRANK LOSEE





THE CRITICS LIKE THIS PICTURE:

Film Daily says it is "the ever-popular regeneration story; a good box-office picture for certain classes, offering thrills of an appealing order; covers a variety of situations."

Trade Review says "handled in original fashion. New and surprising points of interest."

Daily News says "there's an A-No. 1 explosion, some good entertainment, a wonderful dog and excellent Apache dance and a mighty good cast."

Moving Picture World says "a theme that holds the serious interest of the spectator, a climax of more than ordinary tension make 'As a Man Lives' appeal to all who like restrained melodrama."

New York Telegraph says it is "an interesting melodrama that contains more than the usual amount of thrills."

Harrison's Reports considers it "an interesting melodrama with a great deal of human appeal all the way through."

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From the novel by
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Directed by HOBART HENLEY



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Remember the fight in "The Spoilers"?

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TOM MOORE
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Wyndham Standing
in
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with
George Fawcett and Dorothy Mackaill

Directed by Hamilton Smith
Photographed by Arthur Cadwell

From the Story by Derek Bram

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Foreign Representative
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PATHE EXCHANGE INC.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

"Combines every angle that assures audience appeal of a high class photo-drama"

Exhibitors Herald
Nov. 25th, 1922



"Will stand up anywhere under any conditions. It's a picture you won't go wrong in playing."

Variety
Nov. 17th, 1922

SPECIAL CAST IN
THE WOMAN WHO FOOLED HERSELF
(ASSOCIATED EXHIBITORS)

Here is a fine production in every sense of the word. Excellent acting, beautiful sets, an interesting story, told against picturesque background makes it a feature meriting every consideration. Many exploitation angles and will live up to everything said for it. Directed by Charles A. Logue and Robert Ellis. Six parts.

"The Woman Who Fooled Herself" is one of the best pictures presented by Associated Exhibitors for some time. With May Allison and Robert Ellis in featured parts supported by such players as Frank Currier, Robert Schable, Louis Dean and Rafael Arcos, interpretation of the first order is given a story that is interest-absorbing and pleasing from start to finish. Miss Allison does unusually fine work in an exacting role.

It is a picture that is probably best described as being "rich" in all its phases. The photography is above reproach, and scenes on sea and in tropical country where much of the action takes place are elaborate and beautiful. From New York to Porto Rico the scenes shift, unfolding the tale of a pretty chorus girl on a mission for unscrupulous capitalists who succumbs to the love and hospitality of a southern family.

The action is fast throughout and the production combines virtually every angle that assures audience appeal of a high-class photodrama.

Briefly the story tells of a young actress, "broke" and out of work who accepts a commission to bring strife between a wealthy old Porto Ricoan and his grandson in order that her employers may obtain control of certain properties. She goes to Porto Rico and following a series of events is taken into the household of the old man and his son. She learns to like both, but her employers force her to bring about the break between the boy and his grandfather. She obtains the option on the boy's land but later her love for him proves too strong and she returns it.

EDWARD A. MAC MANUS PRESENTS

The Woman who Fooled Herself

WITH

MAY ALLISON

AND

ROBERT ELLIS

Frank Currier *Robert Schable*
Louis Dean *Rafael Arcos*

STORY BY
CHARLES A. LOGUE
DIRECTED BY
MR. LOGUE AND MR. ELLIS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
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WOMAN WHO FOOLED HERSELF

This is the first of a series of Edward A. McManus productions being made in Porto Rico. Because of the locale of production the first story which Charles A. Logue developed is laid in New York and Central America. As author and director Logue has done a worth-while job. The picture has May Allison and Robert Ellis as the featured players of a good cast. The subject is one that will stand up anywhere under any conditions and it is strong enough to be given more than a single day run. As a matter of fact, it could well have stood up with some of the pre-release productions that are getting the Broadway showings in the big houses.

In photography and action it is far and away ahead of the general run of pictures that play the Loew houses without first having had a pre-release showing. And in story there is nothing than the average motion picture fan could ask for that isn't in the picture. Possibly a slight comedy relief might have been added to the other good qualities.

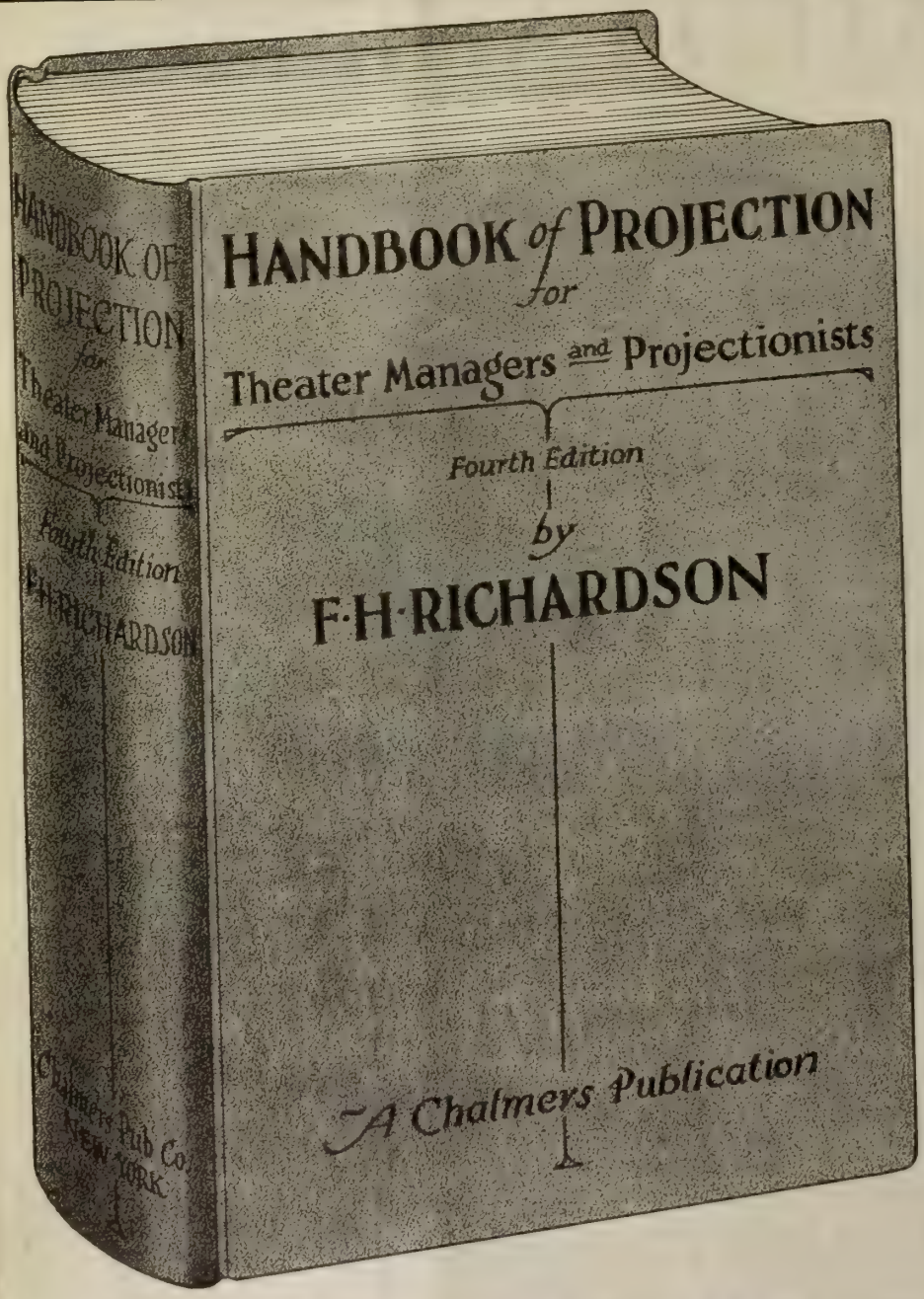
Miss Allison has a corking role as the showgirl out of work who lends herself to a Central American trip as a star dancer for one of the big cafes to snare the grandson of a wealthy old Spanish rancher, so he will sell his interest in the estate to a large American exporting combination. Robert Ellis plays the young man who is to be the victim of her wiles, the thread of the story hinging on the fact that the man she is supposed to vamp to his ruin, with the result that after he has signed away his share of the land she wins back the papers for him in time to prevent the company taking over the lands.

Frank Currier plays the venerable and excitable old Spaniard to perfection, and the two heavies of the cast are done by Robert Schable and Lewis Dean, both of whom give finished performances.

Miss Allison looked decidedly pretty on the screen and showed to great advantage in the dancing scenes, she at least stepping when it was necessary to do so. In the emotional portions of the story she was equally at ease and handled herself capably.

From a production standpoint the picture looks as though considerable money had been spent on it, there being two or three rather big scenes that stand out. It is a picture that you won't go wrong in playing.

Fred.



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Mr Exhibitor

Did you read what they said about me in the Motion Picture News? Listen!

"Hats off to Leatrice Joy. She has arrived. As "Minnie" she contributes to screen literature one of the most human and appealing bits. Marshall Neilan has surprised us again. In addition to a story of real heart appeal, he has filled it with novel situations. A delightfully appealing romance. It should find a welcome anywhere."

Minnie

with Leatrice Joy and Matt Moore
Directed by Marshall Neilan and Frank Urson: Photographed by David Kesson and Karl Struss.

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A First National Picture

Marshall Neilan's Latest and Best

Released on the Open Market

The Reviewers Went
they call
"The Dange

100%
Attraction
As near as it is humanly possible

We only claimed 99%

The John M. Stahl Production

Presented by Louis B. Mayer
Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photographed by Jackson J. Rose; Assistant Director, Sydney Algier.

This is one of the pictures First

Us One Better!

rous Age"

Motion Picture News

"The Dangerous Age"

John M. Stahl Production—First National—7204 Feet

(Reviewed by Charles Larkin)

THIS is the best picture in every way that John M. Stahl has ever offered the industry. It is a distinctly high class piece of work, told in entertaining manner by a cast of unusual excellence. It is a production that approaches the much talked about 100 per cent. class.

"The Dangerous Age" is something that will make most folks think at the same time that they are being entertained. The story deals with an ever-present problem of American home life—the dangerous age when romance leaves the heart of wife or husband and one or the other seek it in other paths with other men or women.

This feature has the advantage of a good story as well as a good cast. Lewis S. Stone has never appeared to greater advantage than in the role of John Emerson, who after twenty years of married life finds his love-making advances rebuffed by his wife and who tries to regain his youth amid the follies of the metropolis. Cleo Madison as John's wife is convincing at all times and rises to fine emotional heights in the climax of the picture. Edith Roberts and Ruth Clifford add beauty to the scene, both wearing some stunning gowns during the action of the story.

From a production viewpoint, "The Dangerous Age" leaves little to be desired. The picture is exquisitely mounted throughout. The scenes in the New York cabaret are the last word in lavish scenic investiture. The race track views are realistic and thrilling. The race between the auto and the train and the wrecking of the auto in front of the flyer is sure to bring the audience to the edge of the seats. The final reel of this film is crowded with suspense and it all ends in a most satisfying manner. It leaves the impression that you have seen something really worth while.

Classification—A different sort of society drama that stands out as one of the finest productions of the year.

Production Highlights—The acting of Lewis S. Stone. the attractive interiors and exteriors, especially the cabaret scene in New York. The race between the auto and the overland express and the wrecking of the auto in front of the flyer. The race track scenes. John M. Stahl's direction. The tenseness of the suspense in the final reel and the very beautiful wedding scene.

Drawing Power—Good for any house, anywhere.

MOVING PICTURE WORLD

"The Dangerous Age"

John M. Stahl's First National Attraction. A Picture That Glorifies the Screen and the Theatre

Reviewed by Roger Ferri

If "The Dangerous Age" does not fill every demand of the exhibitor and a fickle public for entertaining, interesting and diversifying pictures, then here is one writer who will admit that his conception of entertainment is all wrong. Meanwhile, he will adhere to his conviction that in "The Dangerous Age," John M. Stahl has given to the cinematographic show world a production that can be ranked among the most logical and entertaining the current year has uncovered. Masterly produced in a manner that denotes careful handling by the director of every foot of film photographed, "The Dangerous Age," in our humble opinion, will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box-office records.

Experience, plus past performances, has taught the show business all that it knows about public entertainment today and the greatest winners, both of the legitimate stage and screen, are those vehicles based on some phase of human life that the onlooker can grasp as genuinely true-to-life. Hit at the heart of a theatregoer, reach it with a hint at something that he or she knows, has seen or has felt, and you will have organized the greatest army of boosters a theatre can possibly have. Melodrama may excite for the time being, but it doesn't hold indefinitely. Give them a thrill and they'll be thrilled while the thriller is being unfolded—then they forget. Give them comedy or an artistic burlesque on current events and they'll yowl—but soon will forget and condemn if the same laugh-provoking tactics are utilized in a future comedy.

But John M. Stahl's latest contribution to the First National program will do something more than entertain—it will create public interest and inspire editorial, but every phase of the picture is a chapter from life. And you don't have to be an old rounder, an old sport, a has-been or a cynic to realize that. You know it in your heart

The story cannot help but get over, for it dwells on a problem of life intelligently, logically and without the injection of the impossible or improbable. This picture seems to animate with the very breath of life. And that's one reason why it should register triumphantly, financially and otherwise. Were we an exhibitor we would never forgive ourselves for allowing our competitor to nail this one. It's too precious. Artistic, exciting with a race, involving a powerful speedster and fast train, that actually drew this writer out of his seat. Suspense—never did this writer see a production with more justified dramatic suspense. The horse race is a treat and cleverly photographed. There are smiles as well as pathos with each introduced at the opportune moment. Directorially, "The Dangerous Age" is flawless. The photography and lighting are of first order and with the splendid acting, make it a special that has every right to claim a place among the very best this industry has given the public.

Lewis Stone, as John Emerson, around whom the story is built, is seen at his unquestionable best. Cleo Madison, as his wife, is a peach, naturally charming she portrays a difficult role true-to-life. Edith Roberts could not have been better with Ruth Clifford equally as effective. The remainder of the cast's work is consistently good.

A First National Picture

FIRST NATIONAL PICTURES

National Absolutely Guarantees!

OFFICIAL ANNOUNCEMENT

TO FRANCHISE HOLDERS

OF ASSOCIATED FIRST NATIONAL PICTURES, Inc.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system.

Though First National has never contended that the Franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theatres desire to be assured of protection for their film supply and placed in a position where they can maintain their independence as exhibitors. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor and Exhibitor, which leaves them all secure, both in their policies and investments.

Independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices.

It has been, and still will be, our organization's constant effort to bring about more equitable methods of dealing between Producer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized continuity of effort for the object which means so much to us all.

I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors. Moreover, it is the desire of First National that those franchise holders who are released, if they have faithfully and fairly lived up to their franchise obligations in the past, should suffer no loss on account of the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time, can do so by giving First National six months' notice at any time. It makes no difference whether the notice is given before January 1, 1923, so long as six months' notice is given to First National and provided that the termination cannot become effective prior to June 30, 1923.

Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise the consideration he paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of cancellation.

First National will, of course, account to its Producers for this service just as if it had received the rentals in cash.

In making this voluntary statement (which goes far beyond First National's legal obligation under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the Manager of the Exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 1, 1923.

So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder when cancelling, will have to forego all his rights in the voting trust certificates.

In making this announcement, I wish to say that First National has no other motives than those herein expressly stated. I believe that the great majority of our franchise holders have sufficent confidence in the future of First National, and in the forward looking, and perhaps somewhat bold effort First National has made in establishing franchise, to continue with us. I invite such franchise holders to remain members of the First National "franchise family." But those franchise holders who do not wish to continue will, I hope, appreciate the fairness of our voluntary suggestion and terminate their franchise with the same friendly feeling toward First National that First National has, and will have, toward them.

The motion picture industry requires, more than anything else, the spirit of goodwill and fair dealing between all engaged in it. It is in this spirit and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent Exhibitors and independent Producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
By Robert Lieber, President
6 West 48th Street, New York City
December 28, 1922



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

A New Year's Resolution—Mr. Hays and His Reform Chickens—Arbuckle's Right to Earn a Living—W. W. Hodkinson Sees a Symbol in "Down to the Sea in Ships"

LETTERS received from over half a hundred exhibitors in the course of the past few weeks have succeeded in forming our New Year's resolution for us.

The exhibitor mind is not given to unanimity. But there is at present a remarkable agreement among the men whom we are pleased to call the "average exhibitors" as to what they want from their trade papers. It sums up in our resolution:

To promote, during the coming year, all possible thought and **action** on two subjects: the music tax and the admission tax.

The emphasis is on the "action."

There has been an abundance of talk and a wealth of aimless print for some two years now on these subjects. And a scarcity of action. Mr. Average Exhibitor complains to us that so far as his trade paper reading can tell him none seems to be giving serious thought to these problems nor to be heading in any particular direction.

Mr. Average Exhibitor must consider the picture business in terms of his own small box office. And, rightly or wrongly, he feels that the money going to Uncle Sam is money which he should have.

"Our patrons," they say, "are paying the maximum for the sort of entertainment we are giving them. They won't stand a penny increase. But part of the maximum which they feel they are handing to us is in reality going to Uncle Sam. If concerted action is not taken soon on the admission tax it will be perpetuated."

When Mr. A. E. sees a story about Somebody or Other fighting the music tax now he says, "Stop kidding me."

A chat with W. W. Hodkinson can always be counted on to be enjoyable—and more.

"W. W." has vision that—to those of us with our noses to the grindstone—at times has seemed far-fetched.

But, as the stock speculators put it, over the "long pull," the lines on the chart all too frequently come to the point that Hodkinson said they would; and there are always events of current happening that he can seize upon as examples to drive home his points.

For one thing, Hodkinson is sincerity personified. He is one film man who doesn't say to you, "Of course, I wouldn't dare to have you print that."

You can print anything W. W. Hodkinson says to you—if you dare to.

We called at the Hodkinson office this week not long after the ink had dried on the contract that gave "Down to the Sea in Ships" to his organization.

A World reviewer has praised the picture in terms given to few productions of the year. We expected to hear the distributor amplify the adjectives. Instead, we received a new slant.

"The fact that the Hodkinson Corporation has secured the distribution on this particular picture at this particular moment," he declares, "is a symbol. It is proof that the goal towards which we have been aiming all these years is possible of attainment, and that its attainment is high.

" 'Down to the Sea in Ships' is the sort of a picture that could not possibly be factory made. It is the product of inspiration, moulded of sincere ambition and dogged courage, all the qualities and virtues that can only be present in independent production. And when that sort of production arrived we had the organization here, functioning efficiently, set properly to join hands with the producer. There is a meaning in the happening deeper than the fact that we are presenting what we believe to be the first big picture on the New Year's horizon.

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"I place the emphasis on this phase because it is my sincere conviction that 1923 will see the logical readjustment and new line-up in the picture business that I have long foretold.

"It had to come. Necessity is bringing about what foresight could not.

"We find one man who has hitched his wagon to a team of stars. The year rolls round, he no longer has the stars, and must seek another panacea. We find another man attempting to meet the problem by control of first run houses, by special big city showings. Another year and he is exposing the first run bunk. All this is groping.

"Over-production, over-distribution — we have built up so much machinery that all the money is going to pay for the machinery and hardly anyone, producer, distributor, or exhibitor, is making money. For all of which we can only blame ourselves.

"The neutral distributing organization, with no strings to it; the independent creative worker, with no strings to him; a clean, efficient maker to customer link, is the only solution."

Will Hays' chickens are coming home to roost, cackling loudly as they do so.

The reformers and the common garden variety of organization representatives who were to gather around the Hays banner and sing "All Hail to the Chief" on every possible occasion are sadly out of tune at this moment.

Which was to be expected.

And doesn't mean much one way or another.

Except—as this page pointed out last July—we of the picture industry are foolish to kid ourselves or attempt to kid others that the screen can ever be made one hundred per cent. perfect in the eyes of all men.

Will Hays, a miracle man, can't do it. No one else can.

A human organization will always be subject to human criticism.

Publicity propaganda carrying the impression that a grand and glorious "clean-up" is on also always conveys the natural conclusion that some day the "clean-up" will be COMPLETED.

It will never be. It can never be.

And the nature of the boomerang that results is well illustrated by the loud wails from prominent members of Mr. Hays' co-operating committees that they were not consulted in the Arbuckle decision.

"There is no known law compelling anyone to attend a picture he does not want to see."

F. P. A., the "colyumist" of The New York World, summed up the Arbuckle case as we see it in the lines above.

The exhibitor can book Arbuckle pictures—if he wants to.

The patron will come to see Arbuckle pictures—if he wants to.

And the reverse.

In all the storm of criticism and discussion, pro and con, none has asked a very important question:

Coming right down to bed-rock fact, what legal right has Will Hays or anyone else to prevent "Fatty" Arbuckle from working for a living?

That isn't a rhetorical question. It is fact. It is important. Give credit to the good sense of "Fatty" and his advisors that it has not been raised before.

We complain of the arbitrary and extra-legal authority taken on by censorship boards. We feel a growing anxiety at the assumption of drastic powers by mayors and police officials.

Let's not feed the flames by broadcasting the impression that it is possible or desirable to create czars within our own ranks.

A little less regulation, fewer "resolutions" by far, will leave exhibitors' minds free to face clearly the only important question to them in the Arbuckle matter.

That, as we see it, is:

"Whether or not 'Fatty' Arbuckle makes pictures doesn't concern me. The only point for me is, do or do not my patrons want to see his pictures? If they don't—'Fatty' can make ten pictures a month and it won't mean anything to me."

Robert E. Welsh

Salesmen Prizes Awarded

First National Gives Out List of Men Winning District Competition

Big prize money is now being handed out to First National salesmen who won the district competition during the sales drive that began October 4 and ended November 25.

Jacob M. Jacobs, of Chicago, heads the list with Charles Hamal, of Salt Lake, second; Lewis W. Carter, Atlanta, third; Fred Wilson, Detroit, fourth; Byron A. Stover, Butte, fifth, and John Golder, Washington, sixth. Jacobs ran nearly 168 per cent. over his quota.

The money prizes given out according to districts, there being six districts, amount to in each district, $300 for first man, $200 for second man, $150 for third and $100 for fourth.

The money getters were: Eastern District—John Golder, Washington; Joseph S. Lieberman, Philadelphia; Eugene Markens, Buffalo, and Ralph W. Pinkham, Boston.

Central District—Fred Wilson, Detroit; Robert Blazer, Indianapolis; John Himmelein, Cleveland, and Herman S. Mandelbaum, Cleveland.

Mid Western District—Jacob M. Jacobs, Chicago; John N. Howland, Chicago; Clyde A. Pratt, Des Moines, and William C. Cook, Chicago.

Western District—Charles J. Hamal, Salt Lake; Byron A. Stover, Butte; Charles F. Harris, Portland, and Carl H. Drane, Los Angeles.

Southern District—Lewis W. Carter, Atlanta; J. Bryan Craver, Charlotte; Samuel J. Stockard, New Orleans, and Edward D. Brewer, Oklahoma.

Canadian District—Alphonsus Gorman, Montreal; Charles Ramage, Toronto; Joseph S. O'Donnell, St. John, and John B. Whitney, Toronto.

The drive was well played and paid business. It was a great race for the First National boys in the field. Many of those not in the money did a walloping big business.

Floyd M. Brockell, manager of distribution, is all smiles. It will be an exceptionally happy new year start for the winners.

"Robin Hood" Screened

For Vice-President Coolidge, Secretary Hughes and Other Notables

So great has become the popularity of Douglas Fairbanks in "Robin Hood," now being shown at the Lyric Theatre, New York, that by special request the picture was privately screened recently at the home of Mrs. Edward B. McLean, 1500 I Street, N. W., Washington, for Vice-President Coolidge, members of the President's Cabinet, the Senate and House of Representatives and the Diplomatic Corps at the National Capital.

The showing took place in the auditorium of the McLean home. Two projection machines were used and the music was furnished by an orchestra of eighteen pieces. Those who attended the special showing were enthusiastic in their praise of the picture. Among those present were:

Charles E. Hughes, Secretary of State, and Mrs. Hughes; Secretary of the Interior Fall and Mrs. Fall; President Lasker of the Shipping Board; Lord Geddes, the British Ambassador, and Lady Geddes; Jules Jusserand, the French Ambassador, and Mme. Jusserand; Senator Richard Ernst of Kentucky and Mrs. Ernst; Senator New and Mrs. New; Attorney-General Dougherty; Secretary of the Treasury Mellon, General John J. Pershing, Secretary of the Navy Denby, Theodore Roosevelt, Assistant Secretary of the Navy; Congressman Nicholas Longworth and Mrs. Longworth, and Senator David Elkins, of West Virginia.

Department of Justice Giving Consideration to Music Tax Complaints

OFFICIALS of the Department of Justice are now giving consideration to complaints which have been filed by the Motion Picture Theatre Owners of America regarding the activity of the American Society of Authors, Composers and Publishers.

Complaint was filed by the theatre men as a result of a recent conference with officials of the Department, at which they were asked to file further data regarding the so-called music tax and other matters of which they complained. It is also understood that the matter has been brought before the Department by individual moving picture men and also by certain music publishers, but it can not be ascertained what attitude either of these interests takes upon the question.

The Department is giving consideration to this matter in accordance with the promise of Judge Lovitt, assistant to the Attorney General, who told the moving picture theatre men that if they would file the necessary information they would be informed as to what action, if any, it would be possible for the Government to take, in view of recent court decisions regarding music tax. It is expected that inside of a month the Department will be in a position to state definitely whether it can do anything for the theatre men or not.

Each Pathe Release Stands on Own Merit, Says Pearson

IN an official statement for the information of all exhibitors, Elmer Pearson, general manager of Pathe Exchange, Inc., clearly defines the Pathe policy governing bookings of all its product. The main point emphasized in Mr. Pearson's statement is that there are no strings on any item of Pathe product binding it to any other item in booking arrangements.

"Each and every picture on our lists, irrespective of type and including all of the items of each weekly release program," the statement says, "stands on its own feet. Each of them is issued on its individual merits, is required to establish its individual reputation and box office value, and may be booked on that basis without restriction or proviso respecting any other item. We say to the exhibitor: 'As you like it'—book one or more or all, according to your conviction regarding their value to you in each instance.

"We can assure the exhibitor that the rental price demanded for a costly product that has fully established its box office value is placed to the credit of that particular picture exclusively; no standard item of comparatively new and untried production receives any advantage or support from it. Under no circumstances, nor in any way affecting the exhibitor, is the one linked up with the other.

"Another point upon which we are anxious that no doubt should exist is this: The fact that an exhibitor is a regular user of Pathe News, or Pathe Review, gives him no price advantage in booking other product over the exhibitor who has not yet become a regular Pathe News or Pathe Review subscriber. This rule holds good all through the Pathe lists. Sure fire box office winners, such as the 'Our Gang' and 'Snub Pollard' two-reel comedies and the Leo Maloney two-reel 'Range Rider Series,' are open to booking by any exhibitor at the rentals based on their proved box office value, irrespective of his attitude toward any item of new or old product.

"The Pathe lists contain about thirty features, all continuously before the public, and some of them for more than three years. They, too, are standing firmly on their own feet, not 'thrown in' at nominal rentals as an inducement to book some item of product that has not yet passed safely out of its experimental stage. Every item of product which we offer to exhibitors is honestly produced. We have faith in it. It is put out and handled from start to finish, and credited with greater or lesser success, on its individual claims for exhibitor and patron attention."

Declares Dividend

The board of directors of Associated Exhibitors, Inc., at its December meeting, voted to declare a 2 per cent. current dividend on the preferred stock for the last quarter of 1922, payable to stockholders of record as of December 22. This is the fourth 2 per cent. quarterly dividend declared this year. The directors voted also to declare a 2 per cent. accrued and unpaid dividend on the preferred stock for the year, 1921, to stockholders of record as of September 1, 1921. Both dividends are payable January 4, 1923.



Massachusetts Women Start Movement for Better Films

DECLARING that they are only doing what Mr. Hays asked them to do when he requested their votes against the State Censorship Bill, the members of the Springfield, Mass., Federation of Women's Clubs voted during the past week to institute a movement to raise the standard of motion pictures in that city, and by unanimous vote approved the appointment of a central committee of five to organize the work.

This committee, as later named, includes Mrs. Paul Loomis, of the Springfield Woman's Club; Mrs. Charles M. Field, of the Springfield League of Women Voters; Miss Mary L. Cady, of the Young Women's Christian Association; Mrs. Harriet Martin, of the Women's Guild of Hope Church, and Mrs. Guy M. Peterson, of the White Street Mothers' Club.

The advisory board of the Federation has been working on the situation for some time past, and recommended that the Federation intsitute a form of popular censorship in Springfield, such as is being operated successfully in many western states.

The movement is one that will start very slowly and gain impetus as it grows, according to Mrs. A. C. Eastman, president of the Federation. She declares that they have started it just as word had been received by a number of organizations, such as the American Legion, the Women's Club and the Y. W. C. A., of the forming of a similar National organization by Will Hays to bring about popular censorship.

"We are only doing," Mrs. Eastman said, "what Mr. Hays asked us to when he asked that we kill the censorship bill. He recommended that the public express its approval or disapproval in such a way as to reach the producers through the picture houses exhibiting the pictures."

The committee, working slowly, plans to enlist all possible organizations in the city in the work until, it is believed, there will be a very general interest in the question of securing clean motion pictures for Springfield. It is planned to have all neighborhoods and all points of view included on the sub-committees to work with the central committee to get the movement under way.

The method to be used will be the encouragement of good motion pictures, by large attendance, and the discouragement of poor pictures by non-attendance. It is expected that after the movement is well under way, short questionnaires will be left at the ticket windows of the theatres, for those interested to fill out as they leave the theatres, in order that pressure may be brought to bear in this way.

Dr. Fred Winslow Adams, who was a member of a committee that made a study of the motion picture needs of the city at election time, spoke to the Federation members on the needs in Springfield. Although none of the theatre managers was able to be present at the meeting, all expressed their interest in and approval of the movement.

Reports Better Conditions in Many European Countries

E. BRUCE JOHNSON, foreign manager for Associated First National who has just returned from a three months' trip in Great Britain and the continent reports picture conditions improving in all countries except the central empires. This he declares is particularly true of the market for American screen product.

"The backbone has fallen out of Italian and German production," says Mr. Johnson. "Exhibitors who have been depending on cheap German and Italian pictures have found that they must have the high class American production despite the higher cost of such productions. But it is only the high class pictures that are being demanded. Ordinarily American screen plays are lucky to get by because foreign countries can usually supply such pictures for their own market. But with the super productions made in America the exhibitors can afford to pay a price commensurate with the production costs because the people in foreign countries are as anxious to see such pictures as are our own.

"In Scandinavia, in Italy, in France producers have an advantage over us because the theatres will take in as much money with the home product as they will with the ordinary American production and their picture will cost them only about $10,000 to produce.

"Italy shows a marked improvement in all lines of trade since the Fascisti movement has brought into power some of the best men in Italy and pictures are getting and will continue to get their share of the general improvement.

"England is doing well. The exhibition of pictures has improved greatly and exploitation is now being done along the lines in vogue here. Some very nice theatres have been built in the suburbs of London and other cities.

"Among real showmen I think that Leonard Denham who operates sixteen theatres in and around Leeds ranks with the best we have in America. He is thoroughly up to date and as an exhibitor of pictures I think he would stand out anywhere. His big house in Leeds, seating 2,500 does a capacity business all the time. He gives excellent entertainment including a fine prologue and good music. He's certainly alive.

Needs Big First Run House

"The crying need in London at the present time is for a big first run downtown theatre.

"One trouble in the matter of advertising in England was that the renters were charging for posters a profit that was practically equal to the cost of posting the paper. We felt at the First National offices that the better plan was cheaper paper and more advertising. We reduced our prices and found increased sales of poster and consequently much additional exploitation.

"First National is now releasing one picture a month and because these pictures were of superior merit and with a big advertising campaign, particularly in the newspapers we have been able to get early booking dates. We created a public demand with big newspaper ads, with street stunts and other campaigns and in this way made it profitable for the exhibitors to shelve their old pictures and play the new First Nationals."

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Used Names Without Authority

David Hochreich Makes Statement Concerning Prosperity Dinner

Feeling that the industry is being misled by the sponsors of the Welcome Prosperity Dinner, the editors of Motion Picture News, Moving Picture World, Exhibitors Herald and Exhibitors Trade Review called upon David R. Hochreich for a statement of the facts surrounding the conception and promotion of the dinner.

Mr. Hochreich admitted that on the stationery for the dinner the following names were used without authority: Adolph Zukor, Marcus Loew, P. A. Powers, Gov. Alfred E. Smith, David Belasco, William Randolph Hearst, D. W. Griffith, Senator Royal S. Copeland.

He produced letters of acceptance from other prominent men listed on the committee. At the suggestion of the trade paper editors, Mr. Hochreich then dictated the following statement:

Please allow me to place on record the facts and conditions surrounding the Welcome Prosperity Dinner which I originated and have sponsored.

The dinner was my individual idea and I sought the support of the prominent business men within the picture industry and outside of the picture industry.

I can see now that a grave mistake was made in giving premature publicity to the idea, especially in so far as the use of several names on the committee supposed to be in charge of the dinner. One of our early pieces of stationery, through an error, included several names which I had no authority to use and I wish now to tender an apology to those gentlemen and also to any others who may have been misled by misuse of their names.

It was perhaps unfortunate that the impression was allowed to be made that the dinner was chiefly sponsored by the motion picture industry.

We are now going ahead with our plans for the dinner, which will be held at a later date and which will be more representative of other lines of business than the motion picture industry.

Many leaders in other industries have warmly approved the idea of a dinner to boost prosperity because of the psychological effect and I feel that with the mistakes of the past rectified and the air cleared, that it will be possible to carry the affair through to a successful conclusion.

The Prosperity League of America is now being incorporated and the dinner will be held under its auspices.

In view of the above the dinner planned for January 11 at the Astor has been called off.

DAVID R. HOCHREICH.

Goldwyn Signs Vidor

To Direct Special Productions—First Will Be Stage Play

King Vidor has been placed under a long term contract by Goldwyn Pictures Corporation to direct special productions. Mr. Vidor is one of the youngest feature directors in the industry.

His first Goldwyn production, it is expected, will be a highly successful stage play which will soon get under way. In view of the attractiveness of the offer by Goldwyn and the technical resources which will be placed at his disposal, Mr. Vidor has given Sol Lesser an option on his studio. His association with Goldwyn will give him every facility needed for his directorial expression.

Green Back After "Flu"

Director Alfred E. Green, who has been confined to his hotel with an attack of influenza for several days, has resumed his work at the Paramount Long Island studio on "The Ne'er-Do-Well," Thomas Meighan's latest picture.

Aileen Pringle Signed

Goldwyn Places Actress Under Long Term Contract

Following her excellent work in "The Christian" and "The Strangers' Banquet," Goldwyn gave Aileen Pringle an excellent role in the next Rupert Hughes picture, "Souls for Sale," and then signed her up on a long term contract.

She will enter upon this contract as soon as she completes a present engagement with another company.

Miss Pringle's career on the screen has been brief, but she has been doing excellent work. In "The Christian" she acts the role of Lady Robert Ure and in Marshall Neilan's production of "The Strangers' Banquet," that of Mrs. Schuyler Peabody.

Alice Lake Now with Big "U"

Alice Lake has been signed by Universal to play opposite Herbert Rawlinson in his newest vehicle, "Nobody's Bride," which is just entering production.

Miss Lake, formerly a star in her own right and considered one of the most popular actresses of the comedy drama type in the past two years, will head a supporting cast which marks this production as one of the most important in Rawlinson's career. Edna Murphy, seen opposite Rawlinson in many of his previous vehicles, will handle the other of two strong feminine roles in the story. With Harry Van Meter for a principal character, this completes the list of names selected so far.

Crandall Plays Santa

All of the Crandall theatres in Washington, D. C., on Christmas Day were turned over to the boys and girls of Washington, and special Christmas features provided. Mr. Crandall provided two tons of candy and 8,000 horns and 8,000 other noise makers for the boys and 16,000 small articles for the girls. These were distributed at the Savoy, Avenue Grand, Apollo, York and Joy. In all of the Crandall theatres during Christmas week the children of the institutional homes in the District of Columbia were entertained by Mr. Crandall.

Smith Sues Empey

Suit to recover $13,392 from Arthur Guy Empey has been filed in the N. Y. Supreme Court, by E. Kirby Smith.

It is alleged by Smith that he endorsed two notes for the Guy Empey Productions, Inc. These notes Smith alleges went to protest and Smith says he had to make good his portion of the liability. The sum he sues to recover includes interest on same.

Mrs. J. W. Farnham Dies

The many friends of Joseph W. Farnham, the well known film expert and story writer will learn with sorrow and regret of the sudden death of his wife Alma Cour who died at her home 451 Scotland Road, South Orange, N. J., on Tuesday, December 26. Mrs. Farnham was first taken seriously ill about ten days ago.

To Hold Joint Meeting

The Theatre Owners Chamber of Commerce of New York and the F. I. L. M. Club of the same city will meet in joint conference on Tuesday afternoon, Jan. 2, for the purpose of making certain changes to the arbitration agreement existing between the two. The changes are not radical, but do concern film rentals and play dates.



OFFICIALS OF THE SELZNICK ENTERPRISES
J. S. Woody, Myron Selznick, Lewis J. Selznick, David O. Selznick, A. George Volck

Selznick Places His Sons in Control of His Enterprises

Lewis J. Selznick in turning over the active management of his enterprises—Selznick Pictures Corporation and Select Pictures Corporation—to his sons, Myron and David O. "L. J." put it this way: "Folks have known for a long time that the name of Selznick was in the picture business to stay. I'm merely carrying out a plan which I formed many years ago. I've been building my business for my sons—and I've been building my sons for the business. It has never been my intention to wait until I died to have the boys succeed to their inheritance of labor and responsibility.

"I've only been waiting for the day when I could feel that they could handle their bigger jobs satisfactorily. That day has come—and come so completely that I am absolutely confident that Myron and David will do as well, if not better, in the future with both the Selznick and Select companies than I have done in the past. There's been a rest coming to me for a long time—and I'm going to take it."

The official action of turning control over to the second generation of Selznicks took place last week, when Myron Selznick was summoned from Los Angeles to attend special meetings of the Boards of Directors of both Selznick Pictures Corporation and Select Pictures Corporation. Myron Selznick was elected president and David O. Selznick, vice president of both companies. Lewis J. Selznick continues as chairman of the Boards of Directors, and will give the firms the benefit of his long experience, but purely in an advisory capacity.

New Officers Created

In addition to the Selznick sons' election, the meeting was important for the creation of two new Selznick officers: A. George Volck was elected vice president in charge of finance of both Selznick Pictures Corporation and Select Pictures Corporation, and John S. Woody, vice president in charge of sales of Select Pictures Corporation.

A. George Volck entered the motion picture business some six months ago as assistant to Myron Selznick. Previous to that time he had been prominently identified with important financial and railroad interests.

The election to the vice presidency of John S. Woody is one which will undoubtedly meet with high commendation throughout the trade. Mr. Woody is one of the best-liked personalities in the distribution end of the business. He has been popular with exhibitors since he first entered an exchange several years ago, and his rise has been watched by them with interest and approval. He became field sales manager of Select five years ago, resigning to become sales manager and then general manager of Realart Pictures Corporation. He returned to Select as general manager.

Selznick Brothers Well Trained

The younger Selznicks have been trained for the posts which they are now called upon to fill, for many years. Myron began his training in an exchange, being at first film cutter, film inspector, shipping clerk and salesman. He entered the home office in the purchasing department, finally becoming Select's purchasing agent. Switching to production, he was general manager of the Norma Talmadge productions while that celebrated star was making her Select successes. He later became production manager of the Olive Thomas unit, and finally production manager of Selznick Pictures Corporation.

David O. Selznick's picture experience has been similar to that of his brother, except that where Myron went into purchasing, David studied publicity and advertising. He was associated with the production department, under his brother, for some time, but a few months ago a second production unit was started under David.

Peter Volkman Dies

The industry will learn with regret of the death, on Sunday, December 24, of Peter Volkman, for many years one of the best assistant directors in the business. He was at different times associated with Lubin and Metro and, more recently, with Fox. Mr. Volkman leaves a wife and two children. Interment was in Philadelphia.

A. B. C. to Expand

That the A. B. C. of New York City, the exhibitor independent booking office, will expand was admitted by an official, who is in a position to discuss the plans of that organization. The new system of booking, according to A. B. C. members, has proved successful and this organization will co-operate with others to be organized in other parts of the country. However, this official pointed out no effort will be made to distribute pictures. The venture is purely a booking proposition.

"Tess" Proves Gold Mine

"Tess of the Storm Country," starring Mary Pickford, the United Artists' production, proved a gold mine for members of the Associated Booking Corporation, made up of theatre owners of the metropolitan district.

Opinions About Arbuckle's Return Are Largely Divided

REPORTS coming in from all parts of the country relative to sentiment in regard to the recent statement of Will Hays that he would not stand in the way of Roscoe Arbuckle's return to the screen, show a divided opinion. The large majority of persons, however, who have expressed their views are emphatic in their disapproval of Arbuckle's return. Some, and among them are many exhibitors, take a non-partisan attitude, and are willing to await the public's decision.

In Buffalo the sentiment is mixed. Theatre owners and ministers espouse both sides. The women's clubs are a unit in denouncing Arbuckle.

From St. Louis comes a report of the Church Federation's denunciation of any attempt by the comedian to "come back," and a bitter arraignment of Hays' attitude.

Wisconsin exhibitors in convention repudiate Hays' action, and the executive secretary of the association denounces it in the press.

The National Board of Review with headquarters in New York City, believes that Arbuckle should be given a chance to again make good on the screen.

Eastern Pennsylvania, Southern New Jersey and Delaware exhibitors have decided not to show Arbuckle films unless there is a definite demand by the public.

In Pittsburgh fifty thousand club-women of Pennsylvania through their secretary, voiced their disapproval of Arbuckle's "come back."

From Philadelphia, M. J. O'Toole, chairman of the Motion Picture Theatre Owners of America, says that reports from Illinois, New England, Minnesota and other sections show sentiment consistently against Arbuckle.

Kansas City Motion Picture Theatre Owners are a large majority in voicing disapproval of any attempted return to the screen by the erstwhile comedian.

Cincinnatti exchange managers and exhibitors say that Arbuckle's films will not have much chance in Ohio, especially in view of the censorship status.

In Washington, D. C., the Motion Picture Bureau of the National Catholic Welfare Council says that Hays and his employers have broken faith with the American people, and opposes the lifting of the ban against Arbuckle.

The consensus of opinion in Chicago is that the public should be left to decide as to Arbuckle's fitness as an entertainer.

Theatre owners of Albany, N. Y., will not show Arbuckle films unless the people's desire for them is emphatically shown.

Hays Answers Ministers

Replies to Their Request to Reconsider Arbuckle Ruling

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., passing through Chicago today en route from Los Angeles to his home in Sullivan, Indiana, for Christmas, gave out a copy of a telegram which he had sent to the session of the Westlake Presbyterian Church in Los Angeles. His message was in reply to a telegram received from them and from several ministers in Los Angeles urging a reconsideration in the Arbuckle case.

Hays' telegram was as follows:

"Just now I have your telegram and appreciate it. Everything which I said last Sunday night is reiterated and emphasized. At that time I declared and do now assert and have always and shall always insist 'Any evil which is in motion pictures can be removed and all the good retained at the place where the pictures are made, at the time they are made, and by the men who make them, and no alibi is possible.' The purposes of our Association are 'Establishing and maintaining the highest possible artistic and moral standard of motion picture production and developing the educational as well as the entertainment value and the general usefulness of motion pictures.' About nine months ago I suggested to those who owned the Arbuckle pictures that they do not release them, but rather that they should give such consideration to the matter as the condition warranted. This they did and it resulted both in the holding up of the pictures already made and the elimination of Arbuckle from work in his profession. I was sure then that the suggestion I made to them was right and that their action was right and the only doubt otherwise at that time was whether or not we might be doing an injustice to the individual Arbuckle. I was sure, however, that we were not, but that the whole action was best for the whole situation and best for him. This has proven correct and from all sources has come the word that his conduct in the last nine months has evidenced an honest and successful effort to do right. This fact was one of the elements, of course, in causing me to make the statement I did, of which I again ask your careful consideration.

"Every man in the right way and at the proper time is entitled to his chance to make good. It is apparent that Roscoe Arbuckle's conduct since his trouble merits that chance. So far as I am concerned there will be no suggestion now that he should not have his opportunity to go to work in his profession. In our effort to develop a complete co-operation and confidence within the industry I hope we can start the New Year with no yesterdays. Live and let live is not enough, we will try to live and help live.

"This is no reinstatement of Arbuckle nor any attempt to reinstate him. Neither you nor I can do that. This is simply a declaration that I shall not stand in the way of this man having his chance to go to work and make good if he can. I neither sponsor him nor stand in his way, but in a spirit of Christian charity and American fair play I propose that as far as I am concerned he shall have his chance and I am sure that we are doing the right thing to accomplish the greatest good in the end if we practice what we preach, and, in all humility, strive to live and help live as well as live and let live. I offer no apology for the statement and neither do I presume to insist that my ideas should be accepted by others, but I am sure that in your consideration of the matter you will not be unmindful of the words of Him who first taught us to forgive. That there will be some misunderstanding of the motive of the statement until all of the problems are worked out, I have no doubt, but it is eternally right and while I shall deeply regret any misunderstandings yet from my knowledge of the whole situation I know it is right and I am content."

WILL H. HAYS.

To Prevent Theft

Companies Consider Means to Thwart Film Thieves

An important meeting for consideration of the film theft situation was held last week by representatives of the company members of the Motion Picture Producers and Distributors of America, Inc., at which action was taken to still further tighten the lines of protection against film thieves throughout the country.

A general film theft committee, composed of one representative from each participating company, was appointed and a plan agreed upon whereby the Burns' Detective Agency will extend to all exchange centers the service that has operated so successfully in the New York territory. This means that in every city where film exchanges are located local Burns' agencies will co-operate with exchange managers in the recovery of strayed or stolen prints and in the prosecution of persons accused of film theft.

Among other matters discussed were plans for improving the film delivery system and the adoption of some practical method of identifying prints, also a proposal for junking film at one central point where all companies can co-operate in insuring the total destruction of prints that are no longer fit for exhibition.

The companies represented at the meeting were: Associated First National Pictures, Inc.; Educational Film Exchanges, Inc.; Famous Players-Lasky Corporation; Fox Film Corporation; D. W. Griffith, Inc.; Goldwyn Pictures Corporation; Kenma Corporation; Metro Pictures Corporation; Joseph M. Schenck Productions, Inc.; Select Pictures Corporation; Universal Pictures Corporation; Vitagraph, Inc., and Warner Brothers.

Ray May Leave Screen

When He Has Completed Contract for Two More Pictures

The screen is to lose Charles Ray—not immediately, but if he carries out present plans, as soon as he has completed contracts for two more pictures.

Concrete evidence of Ray's determination to return to the stage, whence he came to the silent drama, is presented by his purchase from the heirs of James Whitcomb Riley of the stage rights to the poem, "The Girl I Loved." With a play based upon this moving recital of what is said to have been Riley's own experience in the Land of Enchantment, the star proposes to make his return to the footlights.

A screen version of "The Girl I Loved" has just been completed by Ray for United Artists and is regarded by him as making by far the best draft upon his histronic resources of anything he has ever done. It is now being edited for release in February. The poem is to be placed at once in the hands of a competent playwright for stage translation.

Meantime, Mr. Ray is going ahead on the most ambitious cinema venture of his life, a multiple-reel historical spectacle based upon Longfellow's "The Courtship of Miles Standish." Mr. Ray will play the part of John Alden in the familiar narrative of America's first love story, but around this romance will be built a photoplay dealing with the voyage, landing and dramatic adventures of the Pilgrim fathers.

Bowes Back in New York

Edward Bowes, vice president of Goldwyn Pictures Corporation, who has been at the Goldwyn Studios in Culver City for the past ten weeks, has returned to New York.

Mr. Bowes expressed unbounded enthusiasm over the new Goldwyn pictures which are nearing completion or in the titling and editing stage. He is confident that the coming releases during the winter and the spring months will be big box office attractions.

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

Reminiscences of the Good Old Days

IT was in 1897, and Arthur D. Hotaling, now of New York City and a director of motion pictures, was running a store show in Richmond, Va., consisting of seven fifty-foot films for twenty-five cents, including McKinley's inauguration. A man engaged him in conversation outside his house.

"I say, old chappie, what's going on in there?"

Hotaling, always a joker, had an idea.

"You're English, aren't you?" he asked. "Where is your home in England?"

The man named a town near Dover, and Hotaling chuckled. Luck was coming his way.

"This is a new invention in here," he explained. "We show you all parts of the world. See those wires (telephone wires)? They connect up all over the world. How'd you like to see your home town?"

"Why, it's impossible," said the Englishman.

Hotaling went inside and returned with the information that he couldn't get the man's home town just then, but he could get Dover.

"Do you know Dover?" he asked.

"Of course," said the Englishman. "But I say, old chappie, that can't be done, you know."

The projectionist was ready and at a signal from Hotaling he put on a picture of Dover Pier. Hotaling rushed the Englishman in and he nearly fainted.

"Why, I'm bewildered, I'm bewildered!" he kept saying. "It's the same spot."

As the picture ended, Hotaling rushed the subject of his joke out into the daylight again. Requests to see other parts of the world followed, but Hotaling declared it was out of the question to get them just then. The man said he'd be back for the evening performance.

He did come back and he brought five Englishmen with him, all eager to see their home towns. Hotaling put on his whole show. Then, to avoid bad feeling, he tipped off one of the men and in the kidding that followed good nature was maintained.

This joker Hotaling is a source of many anecdotes of the old days. He has been reading the reminiscences published in this department, and we have persuaded him to contribute a few. First of all, he believes that the first close-up ever made was in a fifty-foot film of May Irwin and John C. Rice in the kissing scene from the Widow Jones. Does anybody dispute him? He's exhibited many of the old-time films, including Cissie Fitzgerald and her famous wink, and he knows all the tricks of the trade. Who remembers the old stunt of handing out film clippings for souvenirs? And the people who used to apply for "jobs behind the sheet?" Reminiscences like these are interesting and this department would like to receive some from exhibitors.

Here is a good story about "dupes." According to Hotaling, two of the original firms used to "dupe" each others product. After a while it was such an open secret that each used to call on the other and say: "Now look here, that was a rotten print you gave me; I can't get a good dupe from that."

Once when Hotaling was exhibiting May Irwin's film in Atlantic City, a woman, one of the aggressive kind with the bulldog chin, held him up at the entrance and said: "I know Miss Irwin well. Kindly show me to the stage door."

"But Madam," Hotaling expostulated, scenting trouble, "she isn't here—that's a picture of her."

The woman thrust out her chin belligerently.

"Don't you try to tell me anything like that," she said sternly. "I know Miss Irwin well and she's back of that screen as sure as I'm alive."

The end? She remained unconvinced and angry and Hotaling fled for his life.

Here's another.

Place: Baltimore. Scene: Hotaling's store show. Main character: wise (oh, very wise!) business man attired in swallow tail coat, silk hat and cane. Hotaling accosts him after the show.

"How'd you like it?"

"Oh, pretty good fake?"

"What do you mean—fake?"

"Why, you can't fool me like the rest of these hicks. That machine in the window doesn't have anything to do with it."

"Then how is it done?"

"You can't fool me; I know. That screen's only a sheet and behind it there's a stage for the people."

"Good Lord, man! Do you think we carry locomotives and horses around with us?"

"Oh, they're only miniatures. Clever, but a fake"

Hotaling was amused by the man's cocksureness.

"Bet you a dinner you're wrong?" he said.

"Well, I wouldn't exactly bet on it," confessed the man

Then Hotaling kidded him, hastily withdrawing his offer of the bet, and the man, scenting a bluff on Hotaling's part, insisted on the wager. On his promise not to tell what he saw—and he swore with his right hand uplifted like a witness in court—Hotaling took him behind the screen.

Piles of boxes littered the space. The wise business man's jaw sagged and his eyes nearly popped out of their sockets. Yes, he was wrong. Yes, he 'sposed he'd have to pay the dinner bet. But how was the blooming thing done? It simply couldn't be the machine, for the stream of light was only to kid the people, and the images weren't on the screen. Hotaling collected his dinner bet and then let the wise guy examine the whole "theatre." He looked over every inch of the floor. After three hours' inspection he was a sadder but by no means wiser chap.

And one of the funniest, which we haven't the space to tell in detail, involves a bunch of Paterson, N. J., Romeos who, night after night, waited in the alley behind Hotaling's store-show for the Leigh Sisters to come out. The girls did a barefoot umbrella dance—on the screen.



EDWIN O. WEINBERG

Managing Director of the State Theatre, Schenectady, N. Y., the latest addition to the Strand group of houses. He's a live wire in the full sense of the word, and a human chap to meet

Roth An Oldtimer

Any mention of the old-timers in the exhibiting business at San Francisco without a reference to Eugene H. Roth would be incomplete. Offhand he does not recollect that there are any in the business now who were in it when he commenced. That is, exhibitors who have stuck steadily with the game.

Gene, as everyone calls him after the first visit to his office, is a native San Franciscan and is proud of the fact. Likewise San Francisco is proud of him, and with good reason. He secured his early schooling here and even as a youngster blossomed forth as a showman, with the result that at one time he threatened to have a corner on pins.

When the time came to earn real coin of the realm he turned to railroading and for twelve years was a freight agent for the Santa Fe. Then he went to Mexico and engaged in mining for five years, leaving when the revolutions got too hot for him.

In the meantime he had been watching the development of the picture business and decided that his first love was the best after all, that of dispensing entertainment, and returned to San Francisco. With Henry Dernham he organized a company and took over the Portola Theatre in 1910, and upon the marvelous success of this house was built the $2,000,000 California Theatre and, more recently, the Granada Theatre, representing a like investment. To the chain has also been added the Imperial.

When the Portola was taken over, vaudeville and moving pictures were offered, but after six months the house was placed on a straight picture basis. The "Battle of Gettysburg" was the first production to be given an extended run and made early film history. Showmen laughed at Gene Roth when he inaugurated a straight picture policy in the Portola, but times have changed in the last eleven years.

Gentlemen!

Are there any more nominations for the distinction of being recognized as the oldest Simon-pure exhibitor, the senior exhibitor in the United States, the Daddy of Them All?

The contest at present is between John P. Dibble, of Branford, Conn.; Thomas M. Thatcher, of Somerset, Ky., and I. W. Rogers, of Poplar Bluff, Mo., with John C. Green, of Guelph, Can., leading as Canada's senior exhibitor.

If there are to be any more nominations, they must be made quickly.

Going—once!——

Texas

J. D. ("Casey") Stewart has been appointed advertising and publicity agent for the Melba Theatre at Dallas, Texas.

The Jefferson Theatre at Dallas, Texas, has just installed a new organ.

The Rex Theatre, which was burned at El Dorado, Ark., recently, is being rebuilt and will be strictly fireproof and modern in every particular.

Fire to the extent of $750 damage, occurred in the booth of the Broadway Theatre at Tyler, Texas, last week.

The Queen Theatre at Denison, Texas, has re-opened.

Maeroy Theatre at Ballinger, Texas, has installed a new organ.

Southern Enterprises has leased the Tremont Theatre at Galveston, Texas, with lease terms of $400 monthly.

The name of the Majestic Theatre at Eastland, Texas, has been changed to Melba.

The Lily Theatre at Grand Saline, Texas, is being renovated inside and out.

Both the Mission and Queen Theatre at Abilene, Texas, are being remodelled.

F. B. Roberts has been appointed manager of the Majestic Theatre at Austin Falls, Texas, succeeding R. P. Whitfield.

H. J. Brockman is installing a new theatre at Frisco, Texas.

The Palace Theatre at Marshall, Texas, has been taken over by George T. Trammell from the Southern Enterprises.

Milwaukee Deals Include Sale of Schwartz' Houses

Theatre deals involving approximately $300,000 were consummated here during the week ending December 16 when Joseph Schwartz, pioneer Milwaukee exhibitor, announced the sale of his three picture houses preparatory to a trip to Europe. The theatres involved are the Liberty, at Twenty-sixth and Vliet streets; the Kosciousko, 653 Lincoln avenue, and the Riviera, 551 Lincoln avenue, all outskirt houses.

The Liberty has been taken over by Henry Wehr, widely known Milwaukee cafeman, who has deserted his old business for his first try at the show game. The other two houses will be operated by Earl, Al and Mendel Rice and Nat Cohn, also owners of the Fern and State Theatres. The property housing the Liberty, an 800-seat house, was bought outright by Mr. Wehr, according to the announcement.

Although ultimately he plans to do considerable remodeling, Mr. Wehr announced that for some time he will make no changes in the building or policy until he "gets his bearings" in the new venture.

With the sale of the theatres by Mr. Schwartz, this city loses one of its oldest figures in the business. Starting with the old Park Theatre on Mitchell street fourteen years ago, when the nickel house held sway, he has steadily kept pace with the rapid growth of the industry.

Regarding his future plans, Mr. Schwartz said:

"I intend to stay in Milwaukee for several months to wind up the details of my business affairs and at the end of that time will leave on an extended tour of Europe, which will include visits to England, France, Italy, Switzerland and Austria Hungary, the land of my birth. Upon my return to America, I will re-enter the motion picture game, probably in Los Angeles. The coast has always held an appeal for me, so now that I am free I will aim to become an exhibitor there."

Christmas cheer was brought to hundreds of Milwaukee's poor children this year through the efforts of exhibitors, who took a leading part in a general benefit party at a downtown hotel on December 14.

Almost $1,000 was raised at a combination dance and performance put on by a group of vaudeville stars, exhibitors, amateur talent of the city and general all around good fellow.

Motion picture men who took part in the entertainment included Ralph Wettstein, manager of Ascher's Merrill; Henry Taylor, house manager, Garden Theatre; Jerry Nastri, orchestra leader at Leo A. Landau's Alhambra Theatre; Florence Bettray, pianist of the Alhambra; Ed. Weisfeldt's orchestra from the Strand Theatre.

Joining hands with a neighborhood business association, the Parkway and Rainbow Theatres, managed by W. Van Norman and Harry Perlowitz, respectively, played Santa Claus to kiddies on the West Side.

Tickets distributed to thousands of children by the business organization were redeemable at either house on Christmas Day, the theatres having been turned over free of cost for the day.

Steps to combat the problem presented by the growing tendency to show motion pictures in schools and churches are being formulated by the Milwaukee Theatre Owners' Association and are expected to bring definite results within a few weeks when investigating committees report.

"While I am not at liberty to discuss in detail just what action the association will take in the matter, it is generally known that Wisconsin leads the nation in establishing movies in the schools and churches," said Jack Silliman of the Downer Murray and Miramer Theatres. "This presents a serious problem to motion picture men.

"Motion pictures as they are shown outside the regular theatres are, with few exceptions, hazardous, due to the construction of the buildings, lack of exits and lack of experienced men at the machines. If any disaster results, motion picture men will be the ones to suffer."

Activity of the Milwaukee Theatre Owners' Association has been centered this week in preparation for the annual mask ball in the Municipal Auditorium on December 30. Make this year's affair the greatest and most successful on record, is the cry of the committee in charge.

Two brass bands and an orchestra have been hired and the announcement has been made that awards to the dancers will total $500. These, for the most part, will go to those in attendance who best imitate famous movie stars, many of whom have been sent personal invitations to be on hand for the big doings.

A crowd of between 4,000 and 5,000 is predicted by the committee which includes the following: Fred Siekert, Regent Theatre; Steve Bauer, Iris and Venus Theatre; Harry Perlowitz, Rainbow Theatre; E. Langemack, Colonial Theatre; Joe Mergener, secretary of the association.

Milwaukee Exhibitors Express Opinions

MILWAUKEE theatre men are patiently waiting for February when a return of business is expected to banish the dull season which was inaugurated with Thanksgiving day. In the meantime exhibitors are trying to figure out what is the matter with the industry. Various reasons have been cited as causes of the slump which has gripped Milwaukee houses, chief among them being the following:

Tiring of the public of "machine made" pictures that lack originality, shortage of money due to the holiday season, shortage of money due to hard times, cold weather. Of these, the old cry of a shortage of funds due to industrial conditions is the weakest, according to Milwaukee exhibitors. The lack of originality is cited as the outstanding problem.

"Business this season is probably the worst we have experienced in some time," said Jack Silliman, of the Downer, Murray and Miramer Theatres.' "The fault, it seems, is with the producers. The public is tired of seeing the same old pictures and old ideas, slightly revamped and sold as new. It wants something original. When it gets originality, good business will return for the theatre men.

"As an indication that the slump is not due to a general shortage of money, I have the statement of one of the largest merchants in Milwaukee that the Saturday two weeks before Christmas was the best day he has ever had in the entire existence of his department store."

This opinion is also expressed by Fred Siekert, of the Regent Theatre.

"The public is saturated with pictures so trite that it can tell in advance what the titles are. Machine-made pictures that are ground out without thought of originality are injuring the film business. The industry needs new life and new ideas."

George Fischer, of the New Milwaukee, the city's newest outskirt house on Teutonia avenue and Center street, attributes the bad business to the cold weather and the concentration of money on Christmas buying.

Toronto's Hippodrome Jumps Its Prices to 75 Cents Top

Advanced admission prices were put into effect at the Hippodrome, Toronto, starting Christmas Day, following the decision of Manager Clarence Robson, with N. L. Nathanson, managing director of Famous Players Canadian Corporation, to elaborate upon the program features now being presented at the theatre. The new scale provides a range of from 25 to 47 cents for matinee performances and from 40 to 75 cents for evening shows, with intermediate prices for Saturday matinees.

The entertainments offered by the Hippodrome, which was recently taken over by the Famous Players Canadian Corporation for its parent theatre in a chain of houses extending across Canada, include Paramount productions, ballet and operatic specialties, music by a symphony orchestra of 30 artists under Conductor Jack Arthur and by the $60,000 organ played by Herbert Hunt, a series of twilight musicales, a number of art exhibits with well-known artists in attendance, afternoon teas in the Crystal Room on the mezzanine, and other details. Prices have been advanced 5 or 10 cents, varying according to location.

The Regent Theatre, Toronto, the downtown house which was formerly the parent theatre of the chain operated by the Famous Players Canadian Corporation, re-opened Christmas Day after being generally overhauled and redecorated, with "The Man from Glengarry," the Canadian feature, as the attraction. The Regent continues under the supervision of Clarence Robson, former manager who has become manager of the Hippodrome, lately taken over by Famous Players Canadian Corporation. Top evening price in the new scale established for the Regent is 60 cents.

Jule and J. J. Allen, Toronto, are responsible for the presentation as a special attraction of "The Game of Life," the English super-production, at Massey Hall, the big Toronto auditorium, twice daily for eight days starting December 23. The British feature will play various theatres of the circuit operated by Allen Theatres, Ltd., it is stated.

Exhibitors of Ottawa, the Canadian capital, were among the first to offer co-operation with local public organizations in the providing of suitable entertainment at the Christmas season for orphans and the children of the poor.

Manager Frank Goodale, of Loew's Theatre, placed the theatre at the disposal of the Rotary and Lions Club for a special Christmas performance on Tuesday morning, December 26, presenting 10 reels of pictures for the occasion. The Lions Club had the inmates of orphanages as guests while the Rotarians played hosts to the local newsboys.

Manager Don Stapleton, of the Centre Theatre, co-operated with the Ottawa Kiwanis Club in presenting a free performance on Wednesday morning, December 27, for invited children of poor families and a Santa Claus was present for the distribution of gifts.

Manager Donat Paquin, of the Eden Theatre in Hull, Quebec, across the river, gave the use of his theatre for a performance Saturday afternoon, December 23, for a special show and distribution of comforts to poor children under the auspices of the Rotary Club of Hull.

The Family Theatre, Ottawa, Ontario, was re-opened with due formality on Christmas Day by Harry Brouse, who is also owner of the Imperial Theatre, Ottawa. The Family Theatre has been the home of dramatic stock offerings, but this form of entertainment has been superseded by a policy of combined pictures and vaudeville, which saw its start on December 25. Top price for evening shows under the new plan is 35 cents.

Workmen started razing the walls of the Dominion Theatre, Ottawa, on December 19, arrangements having been made for the erection of a modern hotel on the site of the theatre. The Dominion was formerly the home of Keith vaudeville with pictures.

A re-adjustment of admission prices for Loew's Theatre, Ottawa, is going into effect on January 1, according to an announcement by Manager Frank Goodale. The one price policy for all but box seats at evening performances is being abolished, and arrangements have been made for an increase in the price of orchestra seats and for a slight reduction in the balcony price.

The evening price for orchestra seats has been raised from 40 to 50 cents, with box seats at 55 cents. The balcony price has been reduced from 40 to 35 cents, making a spread of 15 cents between the prices for the two floors. The net result will be a fairly substantial increase in the revenue of the theatre on a capacity basis. The Loew house is presenting feature attractions, a comedy and a news weekly, in addition to five acts of vaudeville.

Detroit

Sol Schreiber, one of three brothers of the firm operating the Blackstone Theatre in Detroit, died on December 11, following a brief illness. Mr. Schreiber was 20 years of age and is survived by three brothers. The funeral was held from the family residence in Highland Park on December 14.

The Lion Theatre at Muskegon, Mich., has been taken over by the Muskegon Trust Company, under the receivership which involved Frank Sayles and the American Theatre Company. The Trust Company is operating the theatre and endeavoring to put it on a successful footing again.

Owners of the Arcade, Whitney and Majestic Theatres, of Ann Arbor, have declined to accept the offers of reparation on the part of students of the University of Michigan, who in a "rush" on those houses on the night of November 26, caused damage amounting to $1,500. The theatre owners stated that they had received assurances that the "rush" would never be repeated and in view of that fact, they would let the matter rest.

"Dr. Jack," the next Harold Lloyd feature, goes into the Adams, a Kunsky house, the week of January 21, for an indefinite run.

John Kunsky has booked five of the Warner Brothers' features, "sight unseen." Mr. Kunsky saw only one of the pictures, "Heroes of the Street," but contracted for the ensuing specials on the strength of the Warner Brothers' reputation.

B. A. Morthorst, manager of the Wuerth Theatre at Ypsilanti, spent the Christmas holidays at his parent's home in Louisville, Ky.

The following Michigan theatre men were present in Chicago on December 12 at the formation of the Theatre Owners' Distributing Company, an independent distributing concern: Phil Gleichman, W. S. McClaren, Fred Wuerth and J. C. Ritter.

An Appreciation

In times gone by, the daily newspapers of Ottawa, Ontario, were accustomed to give special notice to church choirs at the Christmas season. This time, the Ottawa Citizen and the Journal both gave pleasing references to the fine performances of the orchestras of the various local picture theatres. The musical programs at various houses were described and the personnel of the orchestras were also published. There are 41 musicians at four of the leading local theatres, while a fifth theatre, the Imperial, operates with one organist for all shows.



A Metro Release

ONE OF THE SCENE MINIATURES AT THE CAPITOL, ST. PAUL

The opening is eight feet wide and shows an adaptation of one of the scene stills. It materially helped to advertise the Rex Ingram presentation at this Finkelstein and Ruben Theatre, but was only one of many features

Many New Year's Eve Shows in Chicago

Midnight shows will be the rule on New Year's Even in this city and some of the movie houses will have elaborate programs to greet the new year. Balaban and Katz houses announce a new bill for the midnight show with plenty of specialties for the event. Lubliner and Trinz houses, the Senate on the west side, and the Pantheon on the north side, have booked some good acts from the current musical shows now showing in the Loop. All seats in both houses are reserved for the big doings to welcome the arrival of the New Year.

The Jones, Linick & Schaefer houses, including the New McVickers, have also prepared elaborate bills and other houses are making efforts to put over something worthwhile for their patrons.

Barbee Loop Theatre was packed to the roof when the newsboys were invited in to see a showing of "The Streets of New York" one day last week.

Plans for a new million dollar hotel and theatre at Gary, Indiana, are being considered by a committee of the Commercial Club of that live city. It is planned to use the site of the present Gary Hotel and if the deal goes through the steel city will have a house of which it can be proud.

Cottage Grove avenue from the Midway to Sixty-third street now has a nickname, that of Saxophone row, and the reason for it is that hardly a week goes by that some new theatre or other amusement enterprise is not projected in the press for that part of the city. The erection of the Tivoli at Sixty-third street started the upbuilding of the district, and since then it has gone ahead by leaps and bounds. A sale of ground last week was made at the rate of $500 a front foot.

The theatres housing legitimate shows here are going after the ticket broker and agency business. Four houses, the Colonial, the Illinois, the Blackstone and the Powers, Erlanger and Powers houses, are going to sell tickets at the box offices of the theatres only and no brokers will be recognized in the future. As yet the evil has not hit the movie houses here.

The land under the Barbee Theatre is quite valuable as is shown by the purchase of the one-quarter interest in the land by the Continental and Commercial Trust and Savings Bank for $191,269.

Open house for the kiddies was the rule at all of Lubliner and Trinz houses Thursday afternoon, December 21. More than 9,000 tickets were given out and the reason for the good deed was that twenty years ago Harry Lubliner and Joe Trinz were poor flower vendors on the streets in all sorts of weather. As they grew prosperous, they never forgot the hard times of their younger days and always try to make the struggles of others as easy as possible.

Lila Lee wired her father, Charles Appel, owner of the North Side Turner Hall, to provide dinners for 1,000 homeless boys and men on Chistmas Day. Dr. Ben Reitman was manager of the affair and with a big Christmas tree, the crowd had a dinner they will remember for many a day to come.

Arthur Kay of the Tivoli, Jess Crawford and Ted Le Berthon of the Chicago, organists of these houses, have a combination they call "all for one and one for all." This is not a riddle, only a modern version of the famous film.

The enterprising movie managers and publicity men can now hire an airplane to advertise their successes in the sky, for a new company has been formed here by Donald Davis to write aerial billboards in the sky, which is the invention of Thomas A. Kovats. The job now will be to get yours over the other fellow. This will be a high job and of course you will have to have a clear day to pull off the stunt.

Reports have been received here that the ministers at Richmond, Ind., are trying to close the movie houses on Sundays and are circulating petitions for signatures. There are four movie theatres and one vaudeville house that have operated for several years without interference from the clergy.

The Balaban and Katz houses, in conjunction with the American, put over afternoon parties for more than 40,000 children since December 18, according to Bob Reel of that paper. These parties have created a lot of good will and publicity for both the newspaper and the theatres.

Lawrence G. Traeger, Helmer Brandell and A. M. O'Degaard have formed a company to furnish musical and presentation programs, with offices at 220 South Michigan.

Clyde Elliott's New Evanston theatre opened big last week and the feature was "The Man Who Played God." He has a good musical program for the shows and is booking high class films for the north shore metropolis.

The new Star Theatre at Elgin will soon be ready for its opening and Manager Ralph Crocker is going to put on a whale of a bill for the opening week.

Manager Lou Weil of the Bryn Mawr Theatre says that he has a cat named Mulligan that is a real movie fan. When the feature is on, the cat sits still and watches the picture, but the minute it is off, away she goes. Now with a musical tommy and a movie cat it is up to some manager to have a movie bulldog.

Abe Frankel, well known amusement king of Des Moines, was here for the convention of the outdoor parks owners, as he is interested in Riverview Park there besides several theatres.

A meeting was held at Rockford last week by Secretary Will Sweeney of the Illinois Owners Association, with his committeemen which was well attended.

The Gem Theatre at Hobart is again under the management of Harry Coons of that city.

Arthur Schoenstadt of the Schoenstadt chain spent a couple of weeks with friends in St. Louis and reports having a bully good time.

Manager McCurdy of the Universal Randolph Theatre had the news reel of the burning of the Polk street station within twenty-four hours after the fire started. Mac is a live wire and never passes up any bets to get the news first.

Max Archer is down Peoria way and rumor has it he will take over the house under his own management. The vaudeville combination program has been postponed for a few weeks until details are worked out, is the latest report.

Walter Blaufuss, well known musician, will have general charge of the musical programs of the New Evanston Theatre.

Newell and Retchin are the new owners of the Adelphi Theatre at 7074 North Clark street. The house has been under the Ascher banner for several years and the new owners will continue the present policy of the house.

A fire threatened the Powers Theatre last week when the flames were discovered in Mossy Enright's Peerless Agency office. The department put out the blaze without damage to the theatre.

Agitation by the Tribune for six-day labor in the theatres of the city is causing a lot of discussion. The plan outlined was that some day in the week should be allowed off to the theatre workers, like Monday or Tuesday, which are considered poor days of the week.

Thieves put on a show of their own when they knocked the combination off the safe of the Chatham Theatre at 7442 Cottage Grove avenue and made away with $4,000 of the receipts of the week-end shows. As yet no arrests have been made.

The entire office staff as well as the staffs of the various Ascher theatres throughout the city were guests of the management at a get-together dinner and dance staged last Saturday night at the Cosmopolitan Theatre. Everyone had a good time and it was the wee small hours of the morning before the party ended.

Mrs. Sam Atkinson, wife of the Doc Atkinson of the Calo Theatre, was called to Buffalo by the death of her father.

Another hoodoo will soon be a thing of the past, as the Beach Theatre on the northeast corner of Hyde Park Boulevard and Harper avenue was sold to a syndicate composed of John R. Burgess, Harry O. Walker and John E. Wallace for $100,000. It will be remodeled into a bank building. The house was built nine years ago and after being open on and off several times was finally closed for good.

Dr. Samuel Atkinson, manager of the Calo Theatre on North Clark street, has been requested by the Dean of the Loyola University, a noted school along the North Shore, to lecture every week to the students on the art of public speaking. Dr. Atkinson is noted as a defender of the liberties of the screen.

Harry Redmond of the Majestic at East St. Louis is considering a proposition of building a combination hotel or office building and theatre on the site of his house. If the plans go through the new theatre will seat 2,200 and cost at least $250,000.

The Spencer Square Theatre at Rock Island is now under the ownership of Rosenfield and Hopp interests. This is the second first run they have there and it is understood the policy of the house will not be changed.

The more the merrier! What? Stories of the good old days. Send us a couple for Regional News.

Is Seattle Home of Smallest First-Run Theatre in World?

Seattle is soon to be the home of what is believed to be the smallest first-run theatre in the world. Plans are already completed whereby the Princess Theatre, seating 327, recently remodeled and redecorated at an expense of $20,000, and now playing the cream of second-runs at 15 cents, will after the first of the new year become Seattle's Baby Grand, an exclusive first-run theatre, operating at 15 and 25 cents admission.

It is planned to hold feature pictures from one to three weeks. An extensive advertising campaign will be launched, and the results are being awaited with interest by those who know of the new project. Music befitting a high-class first-run house will be a feature. A pipe organ was recently installed.

The Princess is located at Third and Union streets, in the heart of the downtown district, and is under the management of the Woolley Theatres Company. The opening attraction will be the F. B. O. picture, "Good Men and True," featuring Harry Carey, which is scheduled for January 6. The management is optimistic, and success is predicted for the venture.

A. J. Bischell, owner of the Rex Theatre, Spokane, has taken over the Paramount, Lewiston, Idaho, formerly operated by A. H. Hilton, and which has been closed since last August. He will have an early opening.

An unusual exploitation stunt is credited to Vic Gauntlett, house manager of the Seattle Blue Mouse Theatre, which is enjoying waiting lines every night, with "Thelma" as the attraction. Mr. Gauntlett has had advertisements printed in Swedish and Norwegian, and published in the Scandinavian papers here, and they are reaping results.

George Ol'sene is the new organist at Jensen & Von Herberg's Liberty Theatre, Seattle. Mr. Ol'sene comes from one of the leading photoplay theatres in Los Angeles. He is an accomplished musician and is already becoming popular.

G. M. Terhune, who recently sold his Rex Theatre in Spokane, has plans well under way for a new theatre in Hoquiam, Wash. Construction has already begun. The house will seat 800.

"Quincy Adams Sawyer" was R. K. Dunham's opening attraction at his new Rex Theatre, Mount Vernon, Wash. The premiere was well attended.

Fred Walton, of the Bellingham Amusement Company, was in Seattle this week. While here, he made arrangements for "All Night" dates with "The Flirt."

Ray Grombacher, of the Liberty Amusement Company, Spokane, Wash., has suffered a bereavement in the recent death of his father, in Cincinnati, Ohio. Mr. Grombacher, Sr., has been prominently identified in the industry through the distribution end, State rights product, etc. A brother is also in the industry.

"The Flirt" will be in Seattle at the Columbia Theatre opening, December 23, for an extended run. This will be the world premiere, beating the New York Rivoli run by one day.

George Reisner, exhibitor of South Bend and Raymond, Wash., was in saying Merry Christmas and hooking up for some New Year's Eve attractions.

Much inerest and curious comment has already been occasioned by the announcement of Manager H. B. Wright, of the Strand Theatre, that he will give away a real live baby as a free prize, at the New Year midnight matinee. Further than this he refuses to go; but seats are selling rapidly a long way in advance.



A Universal Release

BUNCHES OF BANNERS FOR "UNDER TWO FLAGS"

The Hippodrome Theatre, Cleveland, used not two but a lot of flags for the Priscilla Dean picture. British, French, Japanese and the old Irish flag are included in the lobby display in addition to our own standard. Guns, saddles, pup tents are also used

A Puzzle

Puzzle: Where's Brownie's Arcadia Theatre, which opened Thursday, December 7? We got a printed announcement of the event but no address was given. The postmark seemed to say Arcadia, Ill., but as our letter to that address has been returned, we evidently are no fit successor to Sherlock Holmes. Where are you, anyway — Brownie's Arcadia Theatre?

Kansas City

George F. Baker, manager of the Electric Theatre, Kansas City, Kans., and the Kiwanis Club were hosts to 2,250 children and shut-in grownups at a party given at the theatre Saturday morning, December 23. A special program was given, consisting of about eight numbers. The feature picture was "Dr. Jack." This is the first run the picture has been given in Kansas City.

Special street cars were added and many volunteered the use of their motor cars for the transportation of the children to and from the theatre. A Christmas party would not amount to much without presents, thought the hosts, so each child was given a sack of candy, fruit and various other things that children like.

Manager Jacobs, of the Royal Theatre, Kansas City, assisted by William Branch, exploitation man for Goldwyn at the Kansas City exchange, gave the city a sample of super-exploitation last week, during the run of "Brothers Under the Skin" at the Royal. An "Association of Brothers Under the Skin" was started here and the leading papers of the city carried large front-page stories of the new association.

Mr. and Mrs. Bob Holmes, of the Royal Theatre, Emporia, Kans., were visiting some of the exchanges last week.

Thurman & Son, of Anthony, Kans., have purchased the Gem Theatre at Harper, Kans., from Mrs. Robinson.

W. H. Weber, of the Echo Theatre at Great Bend, Kans., went the rounds of the film exchanges the other day.

Davis & Horner, merchants, of Cambridge, Kans., have opened a new theatre in their town.

R. B. Christian, who owns the Casino Theatre at Excelsior Springs, Mo., was a Kansas City visitor recently.

The Kansas City Kansan, daily paper of Kansas City, Kans., carried a full page concerning the opening of the new Rosedale Theatre. A large part of the page was given over to advertising the theatre and the remainder of the space was taken by advertisements of firms contributing to the construction of the new theatre.

G. W. Goodnight, of the Lyric Theatre, Holden, Mo., visited some of the managers of the local film exchanges last week.

Harry Till, of the Auditorium Theatre at Braymer, Mo., was an out-of-town visitor in Kansas City last week.

Willard Frazier, of the Empress Theatre, Paola, Kans., was another visitor last week. He does not live far from Kansas City and is able to get around to the exchanges often.

Ernest Sprague, of the Lyric Theatre at Goodland, Kans., was seen leaving town recently after a visit with the exchanges.

Sears' New Year Greetings

Charles T. Sears, president of the Motion Picture Theatre Owners of Missouri, sends a message of greeting to his fellow exhibitors by way of the press. Parts of his message follow:

"Another year has passed and the M. P. T. O. of Missouri is still formulating and executing plans for the benefit of the exhibitors of this state. At our last convention, our national president, Sydney S. Cohen, complimented us on the strength of our organization, and although some of the exhibitors from the eastern part of the state proposed a division of the organization, the proposal came from a desire to make our organization most efficient in serving exhibitors and not from dissatisfaction among our ranks.

"During the last year we have succeeded in organizing a Board of Arbitration for the purpose of arbitrating all disputes between those members of our organization who are served by the Kansas City exchanges. So far this board has functioned very satisfactorily.

"I want to thank the exhibitors for the co-operation they have given us and I take this opportunity to wish them a Merry Christmas and a Happy New Year. I know that the New Year will be a bright and prosperous one."

Los Angeles

Metro's "Quincy Adams Sawyer" got away to a big start at Loew's State Theatre. Manager Berstick had every star in the production, eighteen persons in all, make a personal appearance at the Sunday evening performance. The theatre was jammed from cellar to garret. Bessie Clayton was featured in the prologue.

Sid Grauman is going to take off "When Knighthood Was in Flower" after a twelve weeks' run. It was the longest engagement in the history of the Rialto.

Manager Harry David of the Mission closes this week with "Dr. Jack" and next week starts with the world premier of Mack Sennett's "Suzanna" with Mabel Normand in the title role. David is staging rehearsals for an elaborate prologue to be put on in conjunction with "Suzanna."

T. L. Tally has booked Clara Kimball Young in "Enter Madame" for his Broadway Theatre for an extended run.

Jack Collicotte did a big two weeks' business at the Kinema with Constance Talmadge in "East Is West." The Majestic, a legitimate theatre, was putting the play on in stock during the same period of time. The combination tie-up of the screen play and stage production resulted in big business for both theatres.

Hollywood showed its possibilities as a first-run territory with the long run of "Robin Hood" at Grauman's Egyptian Hollywood Theatre. "Robin Hood" has been going eleven weeks.

The world's premier of Metro's "Peg o' My Heart," with Laurette Taylor in the title role, will be given at Loew's State Theatre starting next week. Manager E. C. Berstick arranged with Harry Leistig, western district manager for Metro, for the world premier.

Fred Miller opened a big week at the California with "Heroes of the Street," the first of the series of big Warner Brothers specials with Miller has booked for his big playhouse.

"Tess of the Storm Country" is in its seventh week at Fred Miller's Main Street Theatre and will remain over the holidays.

Bill Clune, who recently contracted for second run Paramounts at his Broadway Theatre, expresses himself as highly pleased with results. This week he is running May McAvoy in "The Top of New York." Prior to contracting for Paramount second runs, the Broadway had open bookings.

Baltimore

Endangering the lives of Mrs. Phillip Miller, wife of the proprietor of the Republic Theatre, Annapolis, Md., and their two children, fire swept through that playhouse on Tuesday night, December 19, practically destroying it and badly damaging the Garden theatre next to it.

More than 400 persons were in the Republic when Albert Parkinson, the projectionist, noticed smoke coming from near the stage. Turning on the lights, he warned the audience asking them to leave quietly, then went into the upper floors of the building where Mr. Miller and his family made their home and succeeded in getting them to safety.

Other buildings were damaged by the fire. The loss is estimated at approximately $50,000, which is practically covered by insurance. All those in the audience left the Republic and the Garden theatres in safety. An overheated furnace is thought to have been the cause.

Thomas D. Soriero, well known New England exhibitor, has turned up in Baltimore as the general manager for the Whitehurst Theatrical Interests, of which Charles E. Whitehurst is president. Mr. Soriero has complete charge of the theatres in the Whitehurst chain including the New, Garden, Parkway, Century, Century Roof and Peabody.

While he has been with the Whitehurst, "Tom" has started a lively campaign with prologues, special music, and special stunts.

He was connected with the Strand Theatre Company of Boston, controlling a number of theatres in Massachusetts, including the Franklin Park Theatre Company of Dorchester and the Park Theatre of Boston.

Action against daylight saving has been started by the Exhibitors League of Maryland. Letters have been sent to exhibitors by William E. Stumpf, secretary of the league, announcing a big rally to be held at the New Theatre, 210 West Lexington street, on Sunday, January 7, to which the public will be invited. Sydney Cohen, president of the M. P. T. O. A. and Will Hays are to be invited. In order to obtain the sentiment of the people on the question, a vote is to be taken. The committee includes Charles E. Whitehurst, Louis Schlichter, Thomas D. Goldberg and Louis Garman.

A $12,000 orchestral organ has been installed in the Cluster Theatre, 303 South Broadway, which is owned by Benjamin Cluster and managed by Max Cluster. The organist will be Jesse Kremer.

Boston

Moving pictures and Boston exhibitors played a large part in bringing a goodly measure of cheer into the lives of a good many thousands of people in the Greater Boston district during the Yuletide period. At the Massachusetts State Prison, the management of the Park Theatre arranged a showing of a part of "Robin Hood." Pictures also proved a pleasing feature of the Malden Lodge of Elks' Christmas cheer party for children, held at the Strand Theatre at Malden on Saturday afternoon. At Chelsea the management of the Broadway Theatre provided a free entertainment for the children of the city on Christmas morning. At Gordon's new Capitol Theatre, on Commonwealth avenue, near Harvard avenue, Boston, on Saturday afternoon there was a special Santa Claus matinee for the kiddies. A special program of music was played by the Capitol's twenty-piece orchstra, under the direction of Hyman Fine, and an unusually appealing program was rendered by Francis J. Cronin on the magnificent cathedral tone organ.

Abraham Goodside of Portland has bought the controlling interest in the Strand Amusement Company, owners of the Strand Theatre, Portland's largest picture house. He is planning to bring the house thoroughly up to date.

Employes of the Olympia Theatres, Inc., which controls nearly sixty picture theatres in New England, were given a surprise Christmas present in the form of a $1,000 life insurance policy. This applied to employes who have been with the company for two years or more. The aggregate face value of the policies included in this gift was $600,000. With the policy was sent a Christmas card upon which Nathan H. Gordon, president of the company, expressed the satisfaction of the company in being able to remember its employes with such a substantial and useful Christmas gift.

But It's Going to Be Better

Rialto Theatre, Providence, R. I.

Dear Mr. Smith:

Permit me to take advantage of this season when demonstration of personal appreciation is in order, to congratulate you on the splendid department you are conducting in the interests of the exhibitor. The co-operative side is a splendid one and you can depend on 100 per cent. co-operation from me. Your department is chock full of interesting data and consistent with the meritoriously new policy of Moving Picture World. Your department furnishes interesting reading. I am glad, too, to note that there is one live trade paper that is close enough with the business in general to appreciate the value of New England to the industry in general.

Yours is a great department in a great trade paper—the only one I read from cover to cover, for I know that those who are at its helm are more than trained journalists—experienced showmen with practical experience. The independent department conducted by my good friend, Roger Ferri, is the best in the market and any picture he O. K.'s is good enough for my house.

Trusting that you will keep up the good work and conduct your comparatively new department with the same aggressive spirit you have in the past, I am

Yours truly,

WILLIAM J. MAHONEY, Manager.

New York

Twelve years ago they used to call him "The Kid;" now he's Harry Mayo, manager of the Kingston Theatre, St. Johns Place and Kingston avenue, New York City, but, just the same, the same Harry who played opposite Florence Turner in the Vitagraph pictures, "The Old Musician," "The Spy," "Her Newsboy Friend" and others. Harry then was "Pop" Rock's right-hand man. He wrote some songs in those days; one of them began, "Say, Sadie Ryan, down by the docks I waited last night till high tide." The act was called "The Mayos." The world is also indebted to Harry for "The Singer in the Gallery" and "Where the Chicken Got the Axe." Harry's "pipes" are still in good order and he's still composing songs.

Fred W. Baunelle, assistant manager at Loew's Eighty-third Street Theatre, looks just like his dad in the old days when the slogan was "After Breakfast Go to Proctor's Twenty-third Street Theatre." Some day Fred will be general manager as his father was for F. F. Proctor.

"Seven Little Reed Birds sitting on a fence; Pa and Ma were always good and the rest of the bunch immense." "Kip"—that's what he used to be called—is assistant manager of the Brevoort Theatre, Bedford avenue and Brevoort place. He's one of the sons of "The Seven Reed Birds" who headlined the big bills in the old days. "Ma" Reed is 73 years old and taking in the movies three times a week, but "Pa" has passed on. Dave, Lew's brother, is still around.

"Do you remember Chico?" Lew asked. "He made many an actor in those days. Where is he now?" We told him Chico is now Epes Winthrop Sargent, editor of the "Selling the Picture to the Public" department of Moving Picture World.

William Yoost opened his new house, The Chaloner, Fifty-fifth street and Ninth avenue, December 21, with the S. R. O. sign out. There isn't a thing missing in it to contribute to comfort and efficiency. Mr. Yoost also operates the Amphion, Forty-fourth street and Ninth avenue; the Royal, Forty-sixth street and Tenth avenue; the St. Chelsea, Twenty-sixth street and Eighth avenue; the Superior, Thirty-first street and Third avenue, and the Thirty-fourth Street Theatre.

Anniversary Week at the Bedford Theatre, Bedford avenue and Bergen street, gave us the opportunity of dropping in to see the performance, which, by the way, is always of a high standard. That week there were eight special headline acts, both for the first part of the week and the last half, in addition to the regular run of pictures. Harry W. Moore is the genial manager and he is beginning his fifth year of service as manager of the house. Mr. Moore is very popular among the patrons of the house and has proven his ability as a showman.

Raffles Is at Work!

New England exhibitors, watch out for the picture theatre yegg specialist! He has devoted considerable attention to theatres in and near Boston, Mass., cracking safes with careless abandon and escaping with several thousand dollars in loot.

One of his most recent victims is the Strand Theatre, Front street, Worcester, Mass., which he visited on Christmas night, drilling the combination to the safe and getting away with $2,000. On Tuesday evening, December 19, he burglarized the Colonial Theatre, Congress street, N. H.—they think it was the same man—cracked the safe and made off with $160.

New England theatre men are taking especial precautions because of this yeggman. It is believed he hides in the theatres, setting to work on the safe only after it has been locked for the night.

Blue Law Prosecutions in Cleveland Fizzle Sweetly

The tables were neatly turned on two blue agitators in Cleveland last week when six out of seven suburban exhibitors who had been arrested for keping open on Sundays, were discharged in court. Several weeks ago the agitators, N. H. Davis and J. H. Locks, swore to warrants charging the theatre owners of Lakewood and East Cleveland with violating the law pertaining to theatrical entertainments on Sundays. They announced it was the beginning of a campaign against Sunday opening, which was to be extended throughout Cleveland.

The exhibitors were arraigned and held for trial, which was postponed twice because the complainants were not ready. Apparently they were acting on their own initiative, as at no time was any organization mentioned as being interested in the campaign. After two postponements, the justice announced that if the complainants were not ready for trial on the next date set, the cases would be dismissed.

On the day of the third scheduled trial, everyone was ready. The trial had only been in progress a short time when it developed that the agitators had no direct evidence. In other words, neither of them had entered the picture theatres to see if a performance was actually given, except in one case. The result: the justice discharged all of the exhibitors for lack of evidence, except the one, and assessed the entire costs of the cases against the two agitators. These costs amounted to about $150.

A couple of days later, a friendly court official discovered that Locks, one of the blue agitators, was behind in alimony payments to his wife. He was immediately cited for contempt and given a week to pay up all the alimony or go to jail.

Attorney Davis says he will continue the campaign and swear out warrants again, but this is not taken seriously by the exhibitors, who have had their theatres open on Sundays for many years, in fact, ever since they were built. They believe the financial blow dealt the two agitators, when the judge assessed the costs against them, will just about finish the campaign. However, if Davis or Locks do not desist, the exhibitors are prepared to give them a fight to a finish, and they have the backing of their patrons, as the crowds on Sundays testify.

The roof of the New Doan Theatre, at St. Clair avenue and East 105th street, is going on and announcement has been made that the house will be opened in April. It will be operated by Loew's Ohio Theatres, Inc., a lease having been taken on the theatre by that concern for a period of fifteen years.

The Circle Theatre, Euclid avenue and East 105th street, has become the first run headquarters for Goldwyn pictures. "The Sin Flood," badly cut up by the censors, had its initial presentation there Christmas week, and "Hungry Hearts" is also scheduled for an early engagement.

Amateur nights, disguised under many aliases, are being featured quite extensively in Cleveland neighborhood theatres this winter. Every manager reports that on such nights there is a good attendance. These events are called song contests, juvenile try-outs, talent contests and other similar names.

For fully a month amusement men have been rumoring that the beautiful Loew's State Theatre was to give up Shubert vaudeville and go back to pictures. And yet the vaudeville continues and there are bookings of Shubert vaudeville up to January 15. Loew officials pay no attention to the reports, characterizing them as just another example of outsiders knowing more about their business than Loew's or Shuberts themselves.

The Strand Theatre, a downtown house in Cleveland, which reopened this season with Fox pictures, has finally been closed down again. The early Fox presentations, among them "Monte Cristo" and "Nero," did well, but the business gradually petered out, as did the bookings, for most of the Fox productions were played up December 1. The theatre has an out-of-the-way location and that is one good reason for the closing.

No Movies for His Juries

Jurors before whom a criminal case is being tried, should not be permitted, while the case is in progress, to attend a motion picture which might either consciously or sub-consciously influence their verdict, was the opinion recently rendered by Judge E. S. Bessey, of the Oklahoma Criminal Court of Appeals.

The evidence in the case was purely circumstantial, according to the briefs filed in the case, and the jury, while the trial was in progress, was allowed to visit a picture show, the theme of which was a web of circumstantial evidence being woven around a suspected murderer, and the picture was said to have made a deep impression on the jurors and influenced them in finding the defendent guilty and sentencing him to life imprisonment.

Although the findings of the lower court were reversed on the theory that the evidence did not warrant the verdict, Judge Bessey throughout the opinion stressed an "impropriety" of allowing the jurors to attend the "suggestive" picture show.

Cincinnati

A motion picture advisory committee has been appointed by the Bureau of Jewish Education, in co-operation with the Commission on Jewish Religious Educational Literature and the Department of Synagogue and School Extension of Cincinnati, to edit all Biblical films that are produced for the Jewish faith by the National Non-Theatrical Motion Pictures.

In addition to the regular program, featuring Faire Binney in "What Fools Men Are," Manager Frankel added the movie stories of "Red Riding Hood" and "Cinderella" as a special treat for the kiddies during Christmas Week. The additional films are shown until 6 p. m. only.

McNaughton Dies in Buffalo; Always Head of Shea Company

Pliny B. McNaughton, president of the Shea Amusement Company and one of Buffalo's wealthiest citizens, is dead, following an illness of several months. Mr. McNaughton, who was 76 years old, died in Dr. John Kelly's hospital, Baltimore, where he was taken in an effort to save his life.

Mr. McNaughton was a Buffalonian all his life. He was born in the Queen City of the Lakes, the son of Daniel McNaughton, prominent as a "shipsmith." About ten years ago Mr. McNaughton sold out his interests in a number of local industries and became associated with Michael Shea, manager of Shea's Theatre in Court street. Mr. McNaughton is understood to have furnished the capital with which the interests of others connected with Mr. Shea were purchased.

The Shea Amusement Company was formed and Mr. McNaughton was the president, which office he held at the time of his death. The Shea interests, which Mr. McNaughton headed, were owners not only of Shea's Theatre, Shea's Hippodrome, Shea's North Park, but also the Majestic and Gayety. It was Mr. McNaughton's hope to construct another large theatre on the Peabody property in Main street, just above Chippewa, and the Shea interests had purchased this property with this intent, but had abandoned the plans until the cost of building became cheaper.

Mr. McNaughton personally owned some large realty holdings, including the Denton, Cottier & Daniels building, adjacent to Shea's Theatre. He had no Buffalo residence, but lived on a large estate at Big Tree, near Hamburg-on-the-Lake. A few months ago the Shea interests were re organized, with Mr. McNaughton looking out for the financial end of the business and Mr. Shea directing the operation of the theatres. Shea's, Inc., is the new name of the company, of which Mr. Shea is the head.

The Buffalo Players, Inc., a new local dramatic society, has leased the Allendale Theatre, a link in the Buffalo General Theatres Corporation chain, for a period of one and one-half years, beginning January 1. The house has been devoted to pictures for many years. It seats 900 and is located at Allen street and Elmwood avenue. The deal marks the establishment in Buffalo of the "Little Theatre" movement.

The Palace Theatre this week is giving Buffalo audiences vaudeville in addition to the picture program. This is a distinctly new policy and the success of the venture will be watched with interest.

J. H. Michael, chairman of the board of directors of the Western New York unit of the Motion Picture Theatre Owners of New York, Inc., is in receipt of a letter from Representative Clarence MacGregor calling attention to the fact that he has introduced a bill calling for the elimination of the tax on admissions to theatres charging up to 25 cents, and setting forth that the success of the measure is entirely up to the exhibitors. If the exhibitor gets behind the bill it may go over; if he doesn't, it will die an early death.

The Criterion Theatre attractions, Buffalo, are involved in the failure of Max Spiegel to the extent that the house has closed and will no longer play the Shubert attractions. Mr. Spiegel leased the house from a local company composed of Moe Mark, Walter Hays and Eugene Falk. "Success," the attraction last week, suddenly closed and the company found itself stranded. The Criterion was also showing pictures on Sunday, in which Harry Marsey, of Niagara Pictures Corporation, and Sol Myers, manager of the Criterion, were jointly interested. The Criterion policy for the future has not as yet been announced.

Manager Fred M. Shafer showed the special color print of "The Light in the Dark" at the Lafayette Square, Buffalo, as a Christmas attractions and told the natives of the fact. The box office quivered under the massed attack of patrons. The S. R. O. was waved long and merrily during the week.

Elmer C. Winegar, manager of the Elmwood Theatre, Buffalo, is also interested in a community newspaper in the North Buffalo district. Mr. Winegar is one of the officers of the company. Theatre manager and newspaper publisher are two widely divergent roles, but Elmer assumes them naturally.

When Arthur L. Skinner, manager of the Victoria Theatre, Buffalo, put on "Orphans of the Storm" as a special Christmas attraction at his popular west side neighborhood house, he dressed his lobby up in attractive manner, including a winter landscape background of great beauty. The scene was painted by the Victoria artist.

J. L. Rappaport, manager of the Buffalo Lovejoy Theatre, said last week that he has never seen Christmas set in so early. Business was off for two weeks in advance of the big holiday, but J. L. expects to set the world afire right after the first of the year. The fire department will please take notice.

Eugene A. Pfeil, manager of the Strand Theatre, Buffalo, had a great time during the Christmas holidays. He was almost suffocated with presents.

M. Shea has signed up all the big productions in Paramount's new "39" for 1923, including "When Knighthood Was in Flower." The Buffalo Hippodrome, therefore, is assured of some fine screen entertainment during the new year.

A Menace These Days

Look out for fires in your theatre! Nobody can read Regional News and Gossip these winter days and not be impressed by the number of theatres damaged by fires that are reported weekly. There was the Astoria, Oregon, disaster, which destroyed a whole city, five theatres going up in smoke, but there also are many individual cases of theatre fires. You can't be too cautious, especially if you haven't the good old anthracite in your coal bin and are using some substitute.

Schenectady

One week after the opening of the State, the new Strand Theatre in Schenectady, N. Y., the Barcli announced a cut in its admission prices, in the war which is being waged in the Electric City for patronage. The Barcli is a downtown house about six short blocks distant from the State. Instead of charging a 15 cent admission for afternoons, the house will now charge 10 cents, while Sunday and evening prices will prevail at 15, 22 and 25 cents, tax included, instead of 20 and 30 cents, as before.

The move is made on the part of J. J. Walker, owner of the house, to offset the drawing power of the bigger houses and the bigger pictures. In discussing the situation, Mr. Walker said that he realized that the larger houses of the city would naturally secure the big features, being able to pay for them, but that there were many good box-office attractions left if one took the time to select them. From now on, the Barcli will run split weeks, two features to the week, rather than a double feature through the entire week.

Paul Alberts has just returned from a few days in New York. Mr. Alberts runs the Albany and does more exploitation than all the other theatres combined.

It is understood that there is a merry little war on between the Proctor house and the new State as to who is to have the right of displaying frames along the lobby which leads to both houses. The building is a rather peculiar one. At the very entrance of the long arcade there are two box offices, one maintained by the State Theatre, and the other by the Proctor Theatre, with the cashiers in each eying each other to see that nothing is slipped by.

Manager Shirley, of the Strand, has booked any number of big pictures for early presentation. He intends to boost his prices for some of these, charging 50 cents instead of the regulation 35 cents. He has a 1,200 seat house. Admission increases will be made in connection with the presentation of "When Knighthood Was in Flower," for an indefinite run beginning January 6; "Robin Hood," "Trifling Women" and "One Exciting Night." "Fools First," "Quincy Adams Sawyer," "Peg O' My Heart," also booked, are to be shown at the regular prices.

Split weeks are going to prevail at the new State. There are to be no prologues, and no printed programs. Each show will be two hours straight.

The five-piece orchestra at the Barcli has been done away with, and the organ is to be substituted. The organists are August Elgie and Florence Swartout.

Albany

Elmer Crowninshield's new theatre at Watervliet, N. Y., which will be known as the Hudson, opened last week with "Turn to the Right." There was a big turn-out for the occasion. The house seats 500 and will charge a 10 and 15 cent admission. Watervliet now has four picture theatres.

There is a rumor that the Palace, in Troy, will be placed on the market at once and there is little and no question but that it will change hands within the next week or so. The house, which is owned by Battaglia Brothers, was opened just a year ago. It cost in the neighborhood of $130,000, and seats 900. For a time the house was a first-run theatre, but of late the management has added two or three vaudeville acts.

Edward H. Crawford, who has acted as manager of Symansky's Lincoln Theatre, in Troy, N. Y., since its opening the fore part of September, severed his relations the past week. It is understood that the Symansky's will manage the house themselves. Mr. Crawford came to Troy from New York and brought with him a wealth of experience, although among many exhibitors it has been felt for some time past that Mr. Crawford's hands were practically tied.

L. L. Connor, of the Victory, at Cambridge, was in Albany the past week, for a conference with Mr. Abeles, of the New York Metro office.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Suicide Stunt at Last Gets Results to Be Expected from Bad Exploitation

SOME two or three years ago when the fake suicide stunt was being hailed as one of the exploitation triumphs of the century, we warned that some day someone would get hurt by a boomerang.

Until lately the most serious result from this questionable idea has been the exile of an exploitation man from a certain midwest town after his plant had resulted in the Chief of Police himself spending a hot summer day dragging the river for the body of the supposed victim. The Chief swore out a warrant that has not yet expired under the statute of limitation, and the exploitation man still does all his business with that town by mail.

But now comes the Mayor of a city in New York State to throw out of town a picture exploited through the suggestion of suicide. It was the same old idea, a suitcase on the river bank, a pathetic note of farewell, footprints, leading to the water and a hue and cry. All that was lacking was the "blowoff" when the note was to be turned into advertising.

It Never Pays

This time the Mayor added to the blowoff by refusing to permit the picture to be shown, according to the press report. That is the apparent result.

The real result is far more serious. Many women who believed the story will not only stay away from the house in question for some time to come, but they will be loud in their denunciation of pictures in general. They will blame the entire business for the faults of an overzealous exploitation.

This has happened before. It will happen again and yet again until exhibitors learn that the oversensational never pays—even though the immediate result may be crowded houses.

You can play to double your usual business and yet lose more money than a dozen weeks of capacity business will amount to. You can get the immediate results and make enemies who will work against you for months to come.

Mills Grind Slowly

You do not see the money you do not make. You do see the money that is in the cash box. You cannot compare them, but the most expensive thing a manager can do is to pull some stunt which has a back kick. It may look like a success at the moment, but you have betrayed public confidence, and it may be a year or more before you fully regain your status.

There are so many good stunts—stunts with a laugh in the snapper—that there is no excuse for pulling cheap sensation. There is every reason why you should not. You not only spoil your business, but you put yourself in a position where presently your every move is regarded with suspicion and where you will find that even your more legitimate exploitation stunts are blocked.

Kill Patronage

Killing the goose with the golden eggs is a renumerative job in comparison with trying to sell a picture through a stunt which shocks an entire town.

Don't use the stuff yourself and shoot the first exploitation man who suggests it. Shoot him on the spot. Don't wait until sunrise.

It is not just the suicide stunt which should be avoided. Lay off the fake auto accident in which a person is apparently struck by a car. That may be "big stuff" until some nervous woman drops dead from excitement. Cut all that stuff out and work for the laughs—having in mind a proper sense of humor.

Quick Sales

Fred V. Greene, ex-Paramounteer and ex-Universalist, present manager of the Rialto Theatre, Jamaica, N. Y., asked a local milliner to put in a display of Norma Hats to help him sell "The Eternal Flame"—and the hats.

The storekeeper was one of those Doubting Thomases and Fred had to use several thousand words to sell him the idea, but finally the man agreed; more to get rid of Fred than for any other reason. He stocked in a dozen hats.

Next day Greene dropped in and found only three hats in the window. The other nine had been sold and a messenger was even then on the way with fresh supplies.

Next time Fred wants that window he will not have to use up his entire vocabulary.

When you sell a merchant on a window scheme, talk the sales angle.



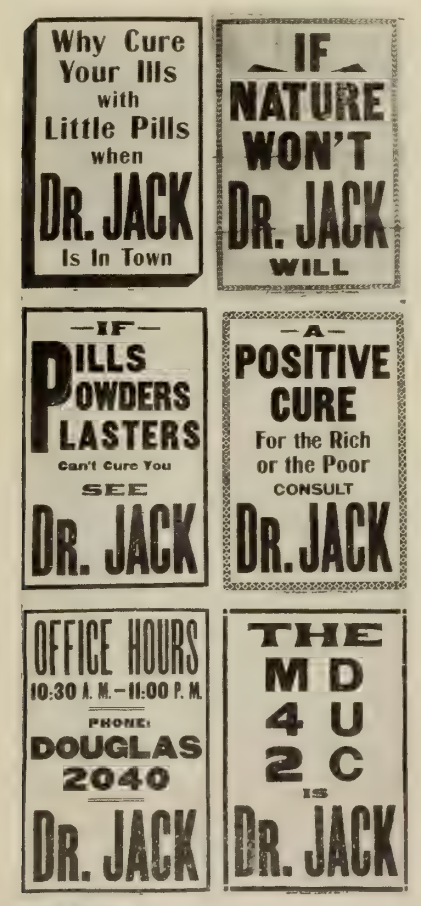
A Pathe Release

WHEN DR. JACK TURNED TRAFFIC COP FOR THE MISSION THEATRE, LOS ANGELES

Ten cutouts from the 24-sheets were stretched across a closed street as one of the special exploitation stunts for the original run at the Mission Theatre in the City of Angels. And these ten represent but a small number of those used, for the cutouts were scattered all over town and served in no small degree to hold up the run at this house. The size may be approximated by comparison with the man standing near the right hand.

Handy Catchlines for "Doctor Jack"

This set of one sheet teasers planned for the run of Dr. Jack at the Portola Theatre, San Francisco, is so handy we are giving the actual reproductions instead of merely the text that the display as well as the matter may be indicated.



A Pathe Release

THE DR. JACK TEASERS

This was the opening gun of a campaign planned by Roth and Partington for the opening of the house after it had been closed for redecoration, and was the forerunner of an intensive publicity battle designed to pull the old patronage back with this popular star.

Much the same display can be used for newspaper teasers if block one sheets are out of the question.



A First National Release

HERE IS "LORNA DOONE" GOING HER OWN GATE

A combination of compo board castle entrance with water color pavement painting on the floor in grey and brown, designed by R. D. Carrothers, of the Orpheums Theatre, Pocatello, Idaho, to link the house to the atmosphere of the production

This Oliver Twist Arrived via Stage

Don't pass this over on the proposition that you cannot get a stage coach. That's not the real part of the story. Perhaps you cannot get a stage and yet can work this stunt, for the kick is not the use of the stage.

A. W. Talbot, of the Colorado Theatre, Denver, got a familiar stage coach, bannered it for "Oliver Twist" and anonunced in the newspapers that Jackie Coogan would arrive in town at a stated time via stage coach.

The conveyance was taken some ten miles up the road, where the driver, guard and child passenger were dressed in appropriate costumes of the Dickens story and a start was made for town, the horn sounding its musical warning and the whip cracking with a snap that Dickens himself would have approved of.

After passing through the main streets to the theatre, the coach was driven around town, making frequent stops, when the boy, who had been chosen more for his voice than for his resemblance to Jackie, sang the plugger song.

The real punch of this stunt is the fact that the coach really comes into town and does not start from a convenient livery stable. If you cannot get a coach, you may find some old rigs that can be camouflaged with compoboard.

The picture itself is a curio in that the two horses on the front team are so completely merged that they suggest one eight legged equine.



A First National Release

ONE CAMERA SHY HORSE HID BEHIND ANOTHER IN THIS RIG

But they had four horses. You can count the hoofs. How "Oliver Twist" made his entry into Denver for the Colorado Theatre showing. The start was made ten miles out of town and as his coming had been advertised, there was a large crowd

For Still Frames

A Chicago correspondent, recently returned from the coast, writes that the best display stunt he saw west of the Rockies was in one of the Jensen and von Herberg houses.

This was a lobby frame of wallboard, painted a midnight blue. The stills were mounted on blocks of wood one inch smaller each way than the still, which permitted them to stand out in relief. He suggests that a sprinkling of artificial snow while the paint is still tacky would be even better, and we agree with him. If you cannot obtain the artificial snow, (though that should be easy enough now), try aluminum or gold bronze, which is the second best bet. But why not lay in a stock or artificial snow now for use on the snow lobbies through the summer. Ten cent stores might be willing to cut the price to avoid carrying the stock over.



A Fox Release

NOT A GOOD CUT BUT IT SHOWS A CAPITAL IDEA

How G. M. Phillips, of the Strand Theatre, Atlanta, worked cutouts into a display frame for Tom Mix in "For Big Stakes." These rise above the compo board backing and get more attention than an unbroken oblong. That's the big idea

Set It to Music

Vernon Grey, a Paramounteer, conspired with Manager Reilly, of the Savoy Theatre, Wilkes-Barre, to spring a parody on the dance of the Bachelors' Club. The tune is "Three O'Clock in the Morning" and the words run:

To Have and To Hold
Just for a while
In his arms
The girl ————
With a winning smile,
Is the Bachelor's Wish
On this festive night
When all is
Music, laughter and life.
Sweet "nothings" cooed
By maidens bold—
But the Bachelors—Ah,
(So it has been told)
Seek retreat in haste
From the Benedict fold
For their fate is not
TO HAVE AND TO HOLD.

This helped Reilly. It may help you.

Doubled for $4.50

It cost C. A. Crute, of the Lyric Theatre, Huntsville, Ala., only an additional $4.50 to double his sales on "The Old Homestead."

He made a miniature display in the window of a paint store, showing the old farm and urging the spectator to brighten up "The Old Homestead" with paint. Cans of paint were used instead of a regulation fence. The display was taken over into the lobby during the showing after working for a week in the window.

The same idea of a brighter home brought him a double truck on Sunday. He did not have to increase his own advertising space.

Collected Kindness

On the proposition that kindly acts are human hearted, the Olympic Theatre, Buffalo, instigated the Commercial to offer prizes for the kindest acts its readers could recall, and got two columns a day, with liberal mention of "Human Hearts," in return for the small cash prizes.

Replies were received from as far away as West Virginia, and many prominent local men and women contributed their ideas as to the kindliest act they had ever known.

Almost Cheated

Just one thing saved the Majestic Theatre, Jackson, Mich., from a bump on a recent contest. It ran a picture of Guy Bates Post with a mask over his face and offered tickets to all who identified the player and named his greatest accomplishment. The replies were to be sent to "The Masquerader," Editor of the paper.

Had Wrong Play

Very naturally the replies were unanimous in naming the star and giving "The Masquerader" as the accomplishment. The theatre sent each contestant a ticket to "Omar the Tentmaker" to prove that it was this upon which the star's greater reputation was founded. The passes were singles and presumably brought in paid admissions, and the stunt put over the idea of the superiority of the later play, while it capitalized the success of "The Masquerader." Had the answer been returned without the pass, the result would have been vastly different.

Guarded the Castle

Oscar White, of the Rex Theatre, Sumter, S. C., manages to give an original touch even to the standard lobbies.

For "The Prisoner of Zenda" he used a cloth castle structure which masked in the front. There was a window well up in the walls back of which stood a cutout and a tailor's dummy in fantastic uniform stood guard day and night, armed with a compo board battle axe.

Worked All Sunday

As the picture went on Monday, the display was put in place Saturday night and worked all day Sunday on the church goers and others. With only a ten cent increase in his night prices, Mr. White ran his receipts up something like 65 per cent., which was due in large part to the fact that the Metro release had just closed in Columbia at a dollar top and this fact was hammered home in conjunction with the Sumter prices.

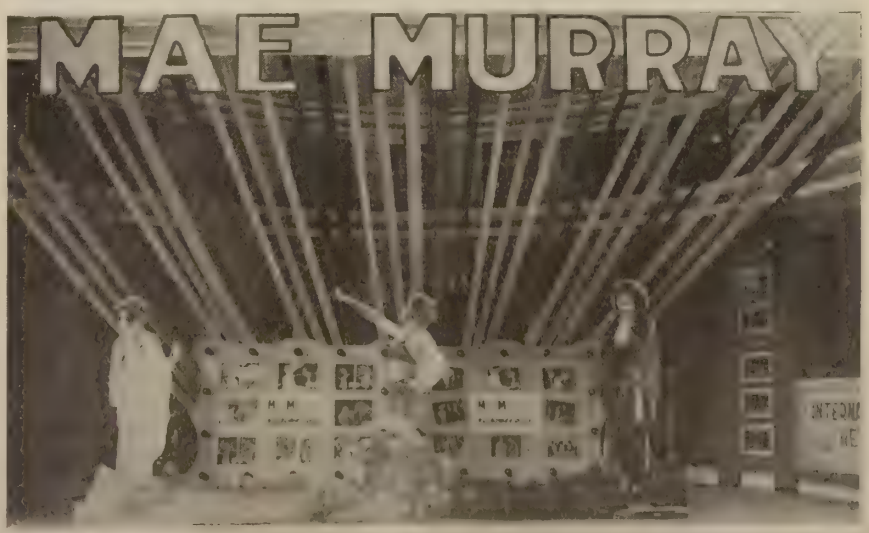
Colored Streamers to Help Mae Murray

Because he had only three days in which to put over Mae Murray in "Broadway Rose," E. C. Kingman, of the Rialto Theatre, Macon, Ga., realized that he would have to be up and doing, so he devised a particularly striking lobby of three cutouts from the three-sheets dividing still frames, the mats of which were done in old rose. A ground piece concealed a row of pink lights on a flasher, and rose tinted lights were set into the frame, also working on the flasher. Tissue petals would have helped on the frame lights.

Cost Only $15

From the rear of this display streamers of crepe paper in various shades of rose were run forward to the edge of the arch. The entire display cost only $15, but it loomed large.

To help out 500 cards were sent to married men, hand written, and asking the recipient to meet Rose at the corner nearest the theatre on a specified time. No one kept the appointment, but a surprisingly large number of men slid past the corner at the appointed time. They were not looking for Rose, of course; they were just going to the show.



A Metro Release

A SIMPLE STREAMER EFFECT WHICH GIVES MUCH FOR LITTLE

This display is not costly, for $15 covered the entire expense to E. C. Kingman, of the Rialto Theatre, Macon, Ga., but it put "Broadway Rose" vividly in mind. The crepe paper is in rose shades and the still mats are in old rose

The "Old Homestead" Has Baking Contest

Some time since Way Down East was materially helped in the Texas section with a pie baking contest. J. P. Harrison, of the Hippodrome theatre, Waco., revived the idea for "The Old Homestead," but changed it to ticket prizes for the best baked loaf of bread, hooking up one of the local papers. The contestants were each given a fifty cent ticket to the Hippodrome when they turned in their entries to the newspaper which had been hooked in. The prizes were additional. The loaves were donated to charity after being tested by expert judges. For an supplimental angle all of the local bakers were tied up to window and newspaper work for their product, which brought much additional publicity. It may help others to give the weights in this contest. They were: shape 10 points, crust 10, crumb 20, flavor 40 and texture 20.

Another paper offered $50 in three prizes for the best rough sketches by any woman for a model home to cost between $4,000 and $6,000. This not only tied up with "The Old Homestead," but it gave a lot of extra advertising from local building firms, all hinged upon the homestead idea.

The lobby display was a miniature with a revolving windmill and a farmhouse electrically lighted to get a hook-up with the lighting company. Apparently Harrison had everyone but the undertakers working for him.

Widespread Museum

Another angle on "Remembrance" was worked by the Landers-Orpheum Theatre, Springfield, Mo., on the engagement of the Goldwyn picture.

Here the chief feature was a window display of relics of the early days, including the cradle of the first white child born in Greene County, old lanterns, spinning wheels and other articles.

These were not grouped, but were separated so that each merchant who wished to come in obtained a window display hooking to the house.

The Methodist minister used the play as a text for his evening sermon and a store celebrating an anniversary used stock cuts to put over its own event, sharing the space with the theatre, but paying for all of it.

The "Remembrance" angle seems to be decidedly elastic and capable of many variations as against one set formula for most of these special schemes.



A First National Release

COMPARE THIS NEAT DISPLAY WITH THE USUAL OVERSTUFFED WINDOW

It is the shortbread hook-up for "Lorna Doone" at the Gordon Olympia, Boston, and vastly more effective than too much. This was supplemented by posting both sides of the 200 delivery wagons of the baking company, covering the city and suburbs.

Illuminated Float Reopened a Theatre

H. G. Griffin, of St. Petersburg, Fla., used a night float for "Blood and Sand" to reopen La Plaza Theatre, which had been closed during the non-tourist season. A festooned platform was occupied by the six dancers who also worked in the prologue, and the display was lighted by 100 watt lamps from a storage battery. They were sent around town each evening between sundown and time for the first show.

The house front was decorated in the usual red and yellow, but Mr. Griffin used a checkerboard design instead of the alternate strips, and got an even gaudier effect.

And to get a good start, Mr. Griffin burned a couple of pounds of red fire about opening time the first night, and the majority of the town was out looking for the conflagration. Most of them stayed for the bullfight.

It all helped to bounce the house over to a going business.



A Paramount Release

AN ELECTRICALLY LIGHTED FLOAT FOR "BLOOD AND SAND"

Used by H. G. Griffin to reopen the Plaza Theatre, St. Petersburg, Fla. Six dancers, also used in a prologue, rode around town until it was time to do their stuff as a program number. It made a small sensation.

Sound Work

Along the lines of general exploitation, the Paramount staff developed a really good idea in a set of pictures of Agnes Ayres standing in front of a blackboard on which was lettered "Only 15 shopping days until Christmas." There is a set of these running down to the last day.

Primarily designed for window showing, and to advertise "Daughter of Luxury," which is to be released on Christmas Day, later run exhibitors are using the set to advertise "Clarence" and other productions, and merchants in some of the towns are making their own cuts for newspaper work, appreciating the convenience of having just such a thing without the cost of special art work.

Keep the idea in mind and make some adaptation for your own use next December. Meanwhile exhibitors appreciate this year's aid.

All Cut Up

Making the cut up of a star the basis of a hook-up page works even better than the sectional puzzle offered as such.

The Majestic Theatre, Tulsa, Okla., cut a stock picture of Sherlock Holmes into twenty-three segments and scattered them through the advertisements in a hook-up. Although hundreds of replies were received, only about fifty were found to be correct. All of these were rewarded with tickets for the Saturday matinee.

The big idea in selling a picture is to make the possible patron eager to purchase tickets. Don't talk generalities. Pick out the most interesting angle and sell that.



A Paramount Release

THIS BEATS A THREE-SHEET ON "TO HAVE AND TO HOLD"

It was designed by R. P. Whitfield, of the Majestic Theatre, Austin, Texas, who finds that some novelty in the lobby is the best appeal to his patrons. He also used the hook-up page idea.

Used Just Dogs for "Just Dogs" Exploit

Getting back of a short as though it were a feature brought the big money to Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas. He does not use a tape measure on his films, and he figured that he could make Universal's "Just Dogs" pay the rent, so he announced a dog show in front of the theatre from nine to ten on the morning of the opening. Each kid with a dog was given a ticket to the show.

Prizes from five to one dollar were offered for the best trained dogs, and these were exhibited on the stage before being presented with the prizes; making a good indoor feature. The judging, however, was done on the street. The star performers were one of Mr. Gould's own dogs, exhibited hors concours, and a police pup with a pedigree longer than his tail.

Kennels and sporting goods houses were tied to a hook-up page, with cash pries for the best dog stories sent in by readers. Tickets were paid for all accepted stories.

Gould made more money with this short length than he has with many features.

For Plugger Songs

Julian Johnston, of the Rialto Theatre, Omaha, had "Oliver Twist" for a week. A friend of his was singing at a vaudeville house. A part of the latter's act was singing any song requested by the audience.

By arrangement Johnston had a girl planted in the audience at each show to ask for the "Oliver Twist" plugger. It will work on any sing if you can arrange with the house manager.

The telephone stunt was used with success and a leading citizen was persuaded to give his name to a letter in the public forum of one of the papers praising the Jackie Coogan production, while Jackie wired $25 to a free shoe fund.

Real Silver Wings

"Real Silver Wings," printed on aluminum bronzed cardboard and cut to shape were imprinted with the title of the Fox production and the added line, "A photoplay that breathes life—real life." These were put out by two women dressed as is Mrs. Carr in the picture in the interests of the Lyric Theatre, Oil City, Pa. Several sewing machine tie-ups along the familiar lines were made and the two women distributed the cards to the crowds gathered in front of these displays.

Seasick Cutouts "On the High Seas"

Here's a good one. J. B. Robertson, of the Palace Theatre, Fort Smith, Ark., had a shadow box built with a bottom piece deep enough to cover the front of a shallow tank. In this were anchored three small boats, each carrying a cutout of one of the leading characters in "On the High Seas." The backing was a seascape. The tank was filled with water which was churned into waves by means of a paddle worked back and forth in the tank by a motor. Stills were placed around the frames.

Just how Mr. Robertson obtained the reciprocal motion is not told, but a slowly revolving fixed cylinder with one large paddle blade can be hidden at one side to agitate the water, and a cyclorama can be built to hide the mechanism. It will prove useful in many titles, and does not always have to be used with water. It would be fine for "Burning Sands," for example, with a desert set and the heated sand.

Clara and Clarence Saw Clarence Free

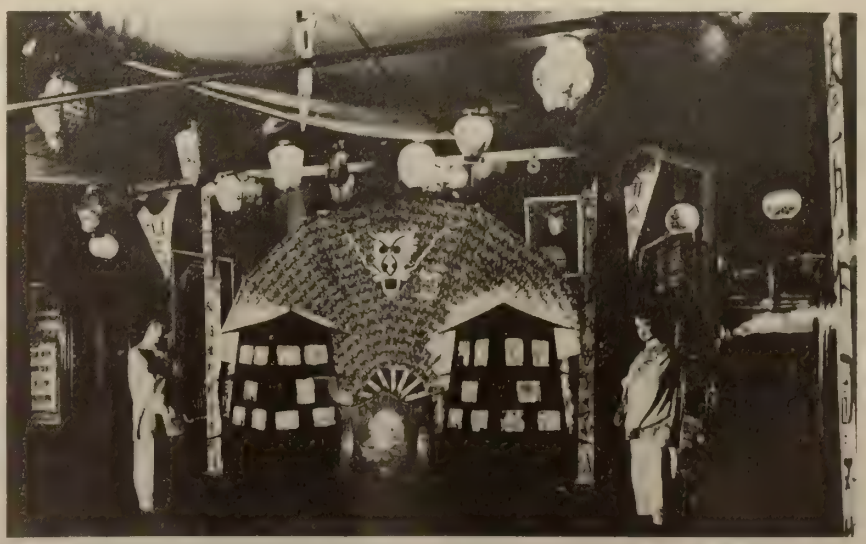
Figuring that he could beat the Clarence Club idea, L. R. Towns, of the Strand Theatre, Birmingham, Ala., hooked one of the papers to a scheme to invite all Clarences to see the Wallace Reid picture as guests of the paper.

And if Clarence happened to know a girl named Clara and he had the nerve to declare that she was his girl, then he got a second ticket on condition that Clara accompanied him to the entertainment.

Although the paper took a Missouri attitude in the matter of names, seven Clara-Clarence combinations were dug up with more than a score of Clarences either coming alone or bringing a girl not so fortunate as to have been named Clara.

The club scheme is apt to have a back kick in that it will get some Clarences sore, but there can be no objection to the Clara-Clarence idea.

It's one of the things with which towns put over the play to a 40 per cent. increase.



A First National Release

THIS STRIKING DISPLAY ON "EAST IS WEST" COSTS LITTLE

The fan is merely cardboard covered with wallpaper of appropriate design. If you cannot get a design, use a neutral tint and paint in. The small white squares are the stills, and the base is part of a poster. Planned by Ray Stinnett, of the National Theatre, Breckenridge, Texas.

Cross Line Display Has Crude Strength

This cross line effect from the New Theatre, Baltimore, on "My Friend, the Devil," is a bit old fashioned, yet it has a crude strength that puts it over, chiefly because the title and the cut are so closely related. The sketch is the play in a nutshell and will appeal to the general play-goer as representative of an interesting story. There is nothing in the least artistic about this advertisement, but the chances are that it sold tickets to better advantage than some prettier but less forceful displays, so it is a good bet. Its weakest point is that the explanatory,



A Fox Release

CRUDE BUT STRIKING

"Every man's heart is a question mark," would have been better set into a type mortise. A succession of straight lines across a space is seldom to be commended, but this is good in spite of that layout and gets its pull from other angles. Somewhat novel is the underline which recommends a dramatic play at another theatre. Probably the sister house reciprocates, but the use of the recommendation is something unusual. Its value is problematical. The same line is also run in the advertisement for the Century.

—*P. T. A.*—

Coming North

The Southern Enterprises stunt of door-knobing front yards with signs provided with stakes was used in Indianapolis with all the success of a new stunt.

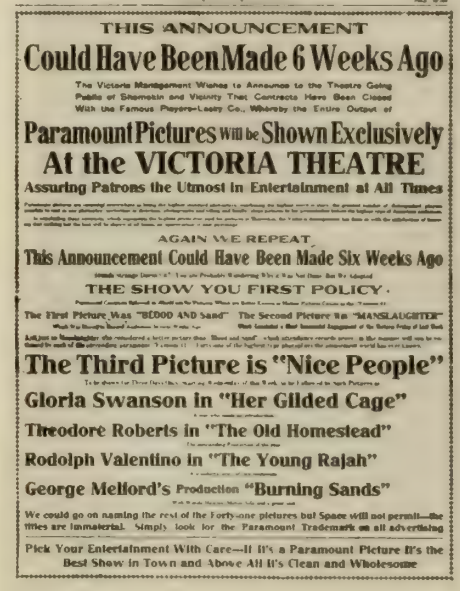
"Remembrance" was at a suburban house and one morning all the yards carried signs, facing the houses, reading "Good morning! This is just a reminder that 'Remembrance,' Rupert Hughes' appealing drama of mother, father and children, will open a two-day engagement at Blair's Southside Theatre tonight."

It was a money-making stunt.

—*P. T. A.*—

Sells Thirty-nine on the First Two

Instead of starting off the season with a rush, the Victoria Theatre, Shamokin, Pa., waited until it had played "Blood and Sand" and "Manslaughter" before it set out to sell the rest of the Paramount 41. When the first two got over the house took a full page to tell about the rest, naming the next five listed for showing and talking about the others in a general way. This makes a better form of announcement because it makes reference to pictures known to the reader to have been good and therefore the talk is far more convincnig than a before-season announcement in which the entire statement has to be accepted upon faith. Even where the patrons have confidence in the statements of the management, the show-



Paramount Releases

SELLING THIRTY-NINE

you idea is better, and the Victoria played this very nicely, getting over five coming releases on a splash that will ride for these and others. At the same time it paves the way for an extra good reading story to go with the extra space.

—*P. T. A.*—

Gets Fine Display But Poor Signature

This advertisement for "One Clear Call" is just that. It is bold and distinct and fairly shouts from the page, and it is not hampered by the cut lines or the selling talk. It is played up to the limit and without undue cost, though this is four tens. The cuts are well out of the way, yet they tie



A First National Release

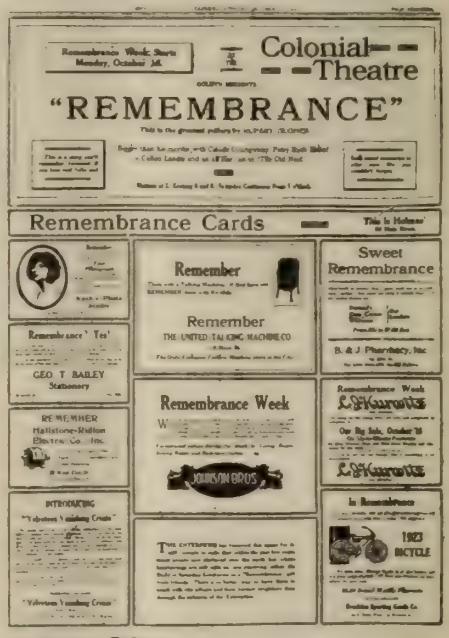
A FINE DISPLAY

right up to the title and the rest of the talk. The only trouble with the space is that the signature scarcely seems to be a part of the display because it is not well hooked to the rest. This probably made no trouble for the Alhambra, Toledo, but it is a model not to be recommended. The only connection is the continuation of the black border around the rest of the space, and this seems to be too little. With a good plate set in this would have been a model display. As it stands the type work is all that could be asked, though we would have made better use of Walthall's name. It is worth more than the space it gets here.

—*P. T. A.*—

Newspaper Itself a Hook-up Patron

When the Colonial Theatre, Brockton, Mass., arranged for a hook-up page on "Remembrance," the newspaper itself became a patron of its own enterprise. The central space of the lower row is reserved by the paper for



A Goldwyn Release

ITS OWN MEDICINE

an announcement that former residents of the town, now widely scattered, were receiving the daily or weekly edition as a remembrance gift from home and suggesting that others subscribe for distant friends. This is a novelty that should appeal to other papers, for most small town papers have a list of former residents who still keep in touch with the town through its columns. The general layout of this page is exceptionally good, for the allusions are apt, and the best value comes when the tieup is close and appropriate. If the store is hooked in by main strength and the effort to belong becomes apparent, the appeal loses a portion of its strength, and the advertisement does not bring as good results.

—*P. T. A.*—

Steady Improvement by Grauman Artist

Two out of three of a recent set of Grauman advertisements show an open display which is vastly better than the overdrawn spaces. The third uses rather too much black, but not much copy is put into the reverse and the type is left free for the eye of the reader instead of being obscured by a lot of fine detail drawing. This is the "Robin Hood" space for the Hollywood house. The artist still uses too much detail in his sketching. He is drawing magazine

stuff instead of newspaper work. He trusts to a mass of fine lines instead of bold strokes, black and white masses and contrast. That figure of "Robin Hood" is well done, but too well done for use in a newspaper with its poor quality of print paper and hurried presswork. But most of the lettering in the reverse is large enough to fight through even where there is not a



A United Artists Release

TOO MUCH BLACK

good black, and only the announcement of the pageant, at the bottom, is faded in. As this is one of the big points of the offering —a prologue with the players in the original costumes worn in the production—the supposed artistic value of the display should have been sacrificed to clearness of reading, and a mortise with type should have been used instead. It is for newspaper work and not for the art gallery. On the other hand the display for "Pink Gods," apparently based on the plan book material, is in ac-



A Paramount Release

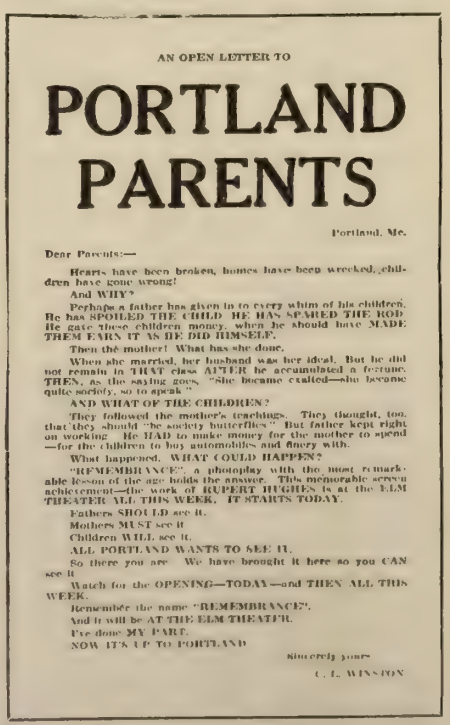
A BETTER HANDLING

cordance with the best tenets of advertising. The important lines are put against a white ground, either in type or in a reasonably clear lettering. It is an advertisement that a man will read because it is made easy to read. It is selling amusement intelligently. A third announcement for "Manslaughter," not displayed here, is even better in the amount of white space and the handling of the lines, though not so well lettered. This, too, seems to be a plan book foundation. And because the Sunday concert announcement would spoil the space if given the desired display, a special space is taken just above to get that over, running across two of the three columns used by the feature. This not only keeps it from mussing up the chief display, but it gives the concert a greater distinction through separate, though connected announcement. At last the Grauman press department is on the right track again and running smoothly, though the roadbed is still a trifle uneven.

—*P. T. A.*—

Made an Open Letter an Appeal to Parents

C. L. Winston, of the Elm Theatre, Portland, Maine, used an open letter to parents to put over "Remembrance," cleverly wording the copy to make a real appeal. Some open letters are just letters. They are not of great value unless they are messages. Just writing something and paying to have it inserted will put the title over, but to sell the play, the message must make a forceful appeal to the persons addressed, and the persons addressed may not always be the one to whom the letter is ostensibly sent, of course. Here the direct appeal is made to parents. Mr. Winston sold more tickets with this direct drive than he could dispose of in a display, and he did it in two sevens, where the same idea in general



AN OPEN LETTER TO

PORTLAND PARENTS

Portland, Me.

Dear Parents:—

Hearts have been broken, homes have been wrecked, children have gone wrong!

And WHY?

Perhaps a father has given in to every whim of his children. He has SPOILED THE CHILD HE HAS SPARED THE ROD. He gave those children money, when he should have MADE THEM EARN IT AS HE DID HIMSELF.

Then the mother! What has she done.

When she married, her husband was her ideal. But he did not remain in THAT class AFTER he accumulated a fortune. THEN, as the saying goes, "she became exalted—she became quite society, so to speak."

AND WHAT OF THE CHILDREN?

They followed the mother's teachings. They thought, too, that they should "be society butterflies." But father kept right on working. He HAD to make money for the mother to spend —for the children to buy automobiles and finery with.

What happened. WHAT COULD HAPPEN?

"REMEMBRANCE", a photoplay with the most remarkable lesson of the age holds the answer. This memorable screen achievement—the work of RUPERT HUGHES is at the ELM THEATER ALL THIS WEEK. IT STARTS TODAY.

Fathers SHOULD see it.

Mothers MUST see it

Children WILL see it.

ALL PORTLAND WANTS TO SEE IT.

So there you are. We have brought it here so you CAN see it.

Watch for the OPENING—TODAY—and THEN ALL THIS WEEK.

Remember the name "REMEMBRANCE".

And it will be AT THE ELM THEATER.

I've done MY PART.

NOW IT'S UP TO PORTLAND

Sincerely yours

C. L. WINSTON

A Goldwyn Release

THE OPEN LETTER

display would have used four times as much to get the same attention. For an opening splash Mr. Winston took a straight type three sevens announcing that "'Remembrance' starts tomorrow," and adding that "'Poor Men's Wives' and 'Rich Men's Wives,' 'The Young Rajah' and the 'Old Rajah' will all be there." Whether this is a reference to the underlines or to the shows at other houses is not clear. If it refers to attractions at competing houses, it is not as good, since it will give the opposition attractions some free advertising. Any mention of a title is an advertisement, and the attractions at other houses will profit the same as coming attractions for the advertising house, but we take it that it was not the desire to benefit a competitor. The open letter was twice run by the papers because the first printing was all mussed up, and the paper had to repeat. That's a point many managers overlook. You pay for a good display. If you do not get it, ask for a repeat.

—*P. T. A.*—

Points Out Faults Then Asks Opinion

R. A. Addison, of the Pickwick Theatre, San Diego, sends in a space for "Smudge" and admits that he knows the signature is too small. Then he adds that he drew the design himself and has no one to kick at. He sends in an engraver's proof with the type in the mortise pasted in. If he would paste



A First National Release

THE RAY SMUDGE

that on the engraver's *copy* and have it all reproduced as a whole, he would save trouble and perhaps time as well. Mr. Addison's own dissection of the space is about the best analysis to be made. The star name has value and in California the "Smudge" is a local institution, with a value all its own, so he plays these up, adding an automobile to suggest speed and picking a line from the press book. He credits the author, because Rob Wagner is well known, and he quotes the prices because they are attractive. The house signature is small—a one column in a three column space, but if persons respond to the appeal of star and a title which has a local significance, we incline to the belief that they will take the pains to ascertain the house at which the picture is playing. Our own criticism would be rather in that the display is too deep. There is a three twelves. It could be pulled into a ten with very little effort and a saving of six inches in space.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. Is it not a shame we can not have more like this one? A tie-up with the schools and the clergy, and a good lobby put this one over to a very nice business. Advertising: general, with a good lobby. Patronage: everybody. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

DUSK TO DAWN. Something different. Very pleasing; a play that will give unusual satisfaction. Advertising: usual. Patronage: general. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

GRANDMA'S BOY. Excellent. Pleases everyone. However, don't pay too much for it; in my experience not worth what company wants for it. Advertising: billboards. Patronage: small town. Attendance:: fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHEN HUSBANDS DECEIVE. Why Associated Exhibitors don't exploit these Leah Baird pictures more, I don't see. I just ran my third one, "When Husbands Deceive" to my best business since last winter. To my surprise this girl is proving my fastest going star; she pulls strong with the women. With the same kind of exploitation as Gloria Swanson gets, Baird would outdraw her in my town. Good neighborhood audiences. Strand & Arc Theatres, Laredo, Arkansas.

F. B. O.

IF I WERE QUEEN. A very good picture; many beautiful sets. Star, Ethel Clayton, good. Advertising: lobby and mailing. Patronage: small town. Attendance: good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SNOWSHOE TRAIL. Jane Novak in a good picture of the North; much good action, many thrills in this. Advertising: lobby. Patronage: small town. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

First National

CHILD THOU GAVEST ME. Wonderful attraction. Did not go over as well as I expected, although it did good. Advertising: newspapers, ones, threes, photos. Patronage: mostly ladies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ETERNAL FLAME. A good picture, but did not go over for me. I got the highbrows but medium and poorer classes would not come so it flopped for me. Advertising: two weeks in advance, newspapers, ballyhoo, heralds, two thousand mailing list, and special orchestra afternoon and night. Patronage: very best class. Attendance: poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

ETERNAL FLAME. Norma is always good, wherever cast. This feature undoubtedly pleased city patronage but ancient costume plays do not suit here. Advertising: double billboard and press space. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

ETERNAL FLAME. This is certainly a real show, a credit to the industry. Whatever you do when you play it, use the Eternal Flame Candle. It's a great stunt. Advertising: a little of everything. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

ETERNAL FLAME. A one hundred per cent. production. The last part of it seemed a little too much religious, as several of my patrons kicked on this part of it. Yet it went over big—but the exchange got the money; paid too much for it to make anything. Advertising: lobby and six sheets. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GOOD REFERENCES. As good a Constance Talmadge picture as we have played. Pleased, but didn't draw any excess crowd, although we always pay for us an excess price for the Talmadge pictures. Advertising: posters and papers. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HURRICANE'S GAL. If you want pep, action, excitement, comedy, good photography and good acting, you need look no further. I haven't heard one critical comment from our patrons, and I have heard many favorable ones. Advertise it big; it's worth it and will please. Advertising: posters, slides and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

INFIDEL. Not much of a picture. All you have is the star, a good draw for me. Advertising: usual. Patronage: family. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

LAST OF MOHICANS. A fine production that went over fine. Played Larry Semon in "The Sawmill" and all proved O. K. A little old, but our print was in good condition. Advertising: big. Patronage: village and country. Attendance: good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

LIGHT IN THE DARK. Good picture but poor business. Picture would have run better if in five reels. Advertising: twenty-four, six, three, one, photos, newspaper. Robt. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

LOTUS EATER. John Barrymore is certainly a finished actor. This is a splendid picture and will most assuredly please. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LOVE'S REDEMPTION. Not suited for Norma Talmadge—or, better, not suited for any star at all. Advertising: usual exploitation. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

OLIVER TWIST. Picture will not please as did "Trouble." Somewhat gruesome. Not a picture for Jackie Coogan. May draw when new on strength of Jackie Coogan, but repeat runs will get no word-of-mouth advertising that will be of any benefit. Not worth rental they have this rated at. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

PILGRIMS OF THE NIGHT. A very good picture; one of the best we have had in months. Boost it strong for it is sure to please your patrons. Wonderful acting by Stone and Mong. Advertising: usual. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

SKIN DEEP. One of the best shows I have ever shown; put it on with American Legion, so had a good attendance. Everybody liked it. David Hess, Iris Theatre, Monte Vista, Colorado.

WONDERFUL THING. This picture is a long way off from living up to its title. For me, it is about the worst thing that Norma Talmadge ever played in. Why they make pictures like this is over our heads. Advertising: usual. Patronage: small town. Attendance: poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Fox

BIG TOWN ROUND UP. A Tom Mix picture that went over big. You cannot go wrong on this. L. M. Zug, Rialto Theatre, Jerome, Idaho.

DEVIL WITHIN. Good sea story which will hold the attention of any audience. Patronage: small town. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

FAST MAIL. A good picture; pleased the men, but I can't see why they call it a special. Be sure to get a good two or three-reel comedy; this is five reels, although it's on six reels. Patronage: mixed. Attendance: fair. Jack Jones, Cozy Theatre, Shawnee, Oklahoma.

FIGHTING STREAK. Up to Tom Mix standard. This star has a following here and does well for us. This one is O. K., and will please his fans. Patronage: usual. Attendance: good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

FOR BIG STAKES. The usual Tom Mix picture, nothing to commend and but little to condemn. Advertising: usual. Patronage: general. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

JUST TONY. Pleased a hundred per cent. Best one Mix has ever made. Why

can't we have more like this one? Tony does some wonderful stunts. Advertising: one, three, six, photo, newspaper. Patronage: mixed. Attendance: good. Jack Jones, Cozy Theatre, Shawnee, Oklahoma.

LAST TRAIL. Pleased most of them and I would rate it as a pretty good picture. Don't lay too much stress on Zane Grey, as the film has no resemblance to the book by him, and many notified me of the fact. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

NIGHT HORSEMAN. Pleased about 75 per cent. and proved that Tom Mix can be serious at times. Director tried to follow the original story too closely. Photography good, and film in fair shape. Played it with news, and it went over well as an ordinary program. Advertising: ones, threes, slide, screen ads. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

OVER THE HILL. Can't say any more than what has been said and that it's a wonder picture. Patronage: small town. Attendance: very good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

OVER THE HILL. Am a little late in showing this one, as I don't like to put on "sob" pictures; but must take my hat off to this one. Had a big business and the people will talk about it for some time. My patrons thought it the best show I ever had, and I think that I will have to bring it back by request. If you have not shown it, don't overlook this one. Fox did not hold me up, either, on the price; and the print was in good shape. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PERJURY. A good story; pleased majority—but as the other reports have shown, it's too overdrawn. Farnum again displays his remarkable ability. Advertising: six, three, ones, card, slide, program. Patronage: small town. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

RIDIN' WITH DEATH. This might have been a good picture, but I doubt it. Couldn't get the story, or any sense out of it, on account of film being chopped and so much cut out. Nothing but a jumbled up mess of scenes with no story whatever. Advertising: usual. Patronage: small town. Attendance: poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

SHIRLEY OF THE CIRCUS. Not up to Miss Mason's standard. Nothing to the story; too serious for comedy and too light for drama. Advertising: photos, ones, slide. Patronage: small town. Attendance: very good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

QUEEN OF SHEBA. A magnificent spectacle that drew well and pleased everyone. It is big in every particular, with an entertaining story backed by a production that I have never seen excelled. Advertising: extensive campaign. Patronage: high-class. Attendance: good. Empire Theatre, Jonesboro, Arkansas.

STAGE ROMANCE. Very good Farnum, but not enough pep for Farnum fans. Advertising: ones, threes, sixes, photos, heralds. Frank M. Knight, Opera House, Blenheim, Ontario, Canada.

TO A FINISH. This Western has more action in it than most of the ordinary Westerns. Go after this one; get the business. It will please, and they will tell you so. Action from start to finish. 'Nuff sed! It's a dandy. Admission: ten-twenty cents. William Thacher, Royal Theatre, Salina, Kansas.

TRAILIN'. It was Mix again—that means dollars to us, always, regardless of weather conditions. Advertising: extra amount. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Between Ourselves

A get-together place where we can talk things over

Success as an exhibitor means the ability to show the public what it wants to see—day in and day out.

What does the public want to see? Who knows? The producer? He does his best to guess—but he doesn't know!

But the exhibitor who has shown a picture certainly knows whether the public wants that show or not.

That's why Straight From the Shoulder is the one dependable tip department from which exhibitors can get a line on what the audiences think of pictures.

Use these reports as a booking guide. You'll find them mighty close to absolute correctness—only once in a dog's age will somebody slip in in spite of the utmost care, with a sore knock for a good film or a boost for junk. But in the long run you'll find the folks who send reports are the finest, most honest tip-senders you ever met—and that's Straight From the Shoulder.

VAN.

Goldwyn

BRANDING IRON. Second run on this; did a satisfactory business. Wonderful picture; pleases all. Print in good shape. William Thacher, Royal Theatre, Salina, Kansas.

COME ON OVER. Good comedy in good plot that ends in a truly Irish fashion. Some good photographic shots, and some poor ones. Picture pleased eighty per cent. Will stand reasonably heavy advertising, but don't tell your patrons it is the best comedy of the year or they will be disappointed. However, you can safely bet that they will be pleased. Advertising: ones, three, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

GRAND LARCENY. Pleased about eighty-five per cent. of the audience; one hundred per cent. of the lady folks. The kind of picture the women rave over. Photography somewhat dark—all interiors. A good climax. Will stand a fair amount of advertising. Advertising: ones, threes, slides, screen ads. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

COAST OF OPPORTUNITY. J. Warren Kerrigan in a fair picture to fair business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

MAN OF THE FOREST. Special cast, and dandy picture which pleased a good business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

SPENDERS. One of the very best pictures I have ever seen. Pleased everyone. Don't overlook this. Advertising: usual. Patronage: small town. Attendance: fair. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

Metro

FASCINATION. Ran this last night, and at least fifty people stopped me this morning to tell me that it was the best picture I had ever shown in the house. If it is not better than "Peacock Alley," it is just as good and you can't say any more than that. Sounds like another big house tonight. Mouth to mouth advertising, which is free, is worth a million dollars spent in other advertising, but you have got to give them the picture or you don't get it. Patronage: small town. Attendance: full house. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FIGHTIN' MAD. This will go good if you want Westerns. Lots of comedy and action. Rialto Theatre, Nelson, Nebraska.

PRISONER OF ZENDA. All a picture should be, but not a money maker, or perhaps we "kidded" ourselves as to its value. From what we took in we paid a great deal too much for it; lost money. The picture itself has everything to make it a good attraction, but it did not draw worth a cent. We have a limit to what we will pay, based on what we know the house will do—and we shall not again go above it for any attraction. Patronage: country town. Attendance: poor. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

QUINCY ADAMS SAWYER. While this is good, the river thrill at the end makes up for weakness of story. The climax is better than the ice scenes in "Way Down East." Story is too long getting started. Length eight full reels. (Reviewed at private screening.) Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

TURN TO THE RIGHT. A splendid production that comes up to a high standard. You fellows who want the "Old Homestead" at a hundred bucks will be tickled to death with this one at twenty-five and, to me, a better picture by fifty per cent. Advertising: twenty-two hundred mailing list. Patronage: general. Attendance: fair in sleet storm. S. H. Blair, Majestic Theatre, Belleville, Kansas.

Paramount

AT THE END OF THE WORLD. Very good picture, but film in very poor condition; but managed to get through. Advertising: ones, threes, sixes, local paper. Patronage: small town. Attendance: good. Tom Marksley, Opera House, Blenheim, Ontario, Canada.

BACHELOR DADDY. Corking good picture that pleased 100 per cent. Clean as a hound's tooth and rich in entertainment value. Book it, play it and boost it. Advertising: about usual. Patronage: high-class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

BEYOND THE ROCKS. Take the stars out of this picture and what would be left? A very mediocre affair. Elinor Glyn hasn't given us a decent screen story yet. Her stuff is stilted, unreal, improbable, and cheaply theatrical. American audiences do not like it. Advertising: usual. Patronage: neighborhood. Attendance: fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BLOOD AND SAND. For me a clean-up, and Valentino's best to date. Pleased even the men. Go after it strong, boys, and you won't be sorry. Advertising: newspapers,

heralds, cards, hangers, street ballyhoo, etc. Patronage: mixed. Attendance: great. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

CALL OF THE NORTH. An outdoor, with a very peculiar ending. Our patrons were not satisfied with it. Advertising: threes and ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

FACE IN THE FOG. One of the best put up crook stories offered this season; has the suspense and thrills that go to make up the kind of stuff movie fans like. Can commend it as a worthy production for any house. Has good advertising angles, a real story, a real author, and stars that fit the parts true to life. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

FOR THE DEFENSE. A good feature; got by fine. No mistake in booking this one. Advertising: regular. Patronage: home people. Attendance: not fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

GHOST BREAKER. Very good comedy drama, with Walter Heirs earning the honors of the picture. Advertising: good. Patronage: family. Attendance: very poor. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

GREATEST TRUTH. This kind of a picture does not go, and the quicker Famous Players leave them off the program the better. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ONE GLORIOUS DAY. A splendid comedy-drama. A different picture that will give your audiences plenty of laughs. A good Sunday bill. Advertising: regular. Patronage: best. Attendance: extra good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

OVER THE BORDER. Don't think that Tom Moore is suitable for this role, yet it was a good picture and seemed to please them all. Scenery was very beautiful and the photography was excellent. Business good. A Mitchell, Dixie Theatre, Russellville, Kentucky.

PINK GODS. Bebe Daniels and Anna Q. Nillsen in cast. A splendid picture, splendidly played, and to good business. The picture is much better than the title would indicate, and the title could be changed to good advantage. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

PINK GODS. A splendid, well-made picture that was a pleasure to get behind. The audience commented favorably and old word-to-mouth advertising helped to make a little money for the house. Anna Q. Nillson was better in this than anything we have had the opportunity to see her in. James Kirkwood was good, as usual. Attendance: good. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

SOMETHING TO THINK ABOUT. Good picture. Pleased all. Patrons praised it highly. Advertising: posters. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WEALTH. Here's a dandy picture; heard a good many favorable comments on this one. Business only fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WHILE SATAN SLEEPS. Another one of the forty-one that you may have to apologize for. I did to my patrons. Advertising: sixes, threes, ones, newspaper and special tie-up. Patronage: town of 15,000. Attendance: fair. J. G. Pierce, Family Theatre, Mahoney City, Pennsylvania.

YOUNG DIANA. A fine little program picture, but don't swallow that forty-one-without-an-alibi; this one needs a good, strong one, in my opinion. Not a special by any means. Advertising: regular, billboard and lobby. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

Real Service

As soon as reports were asked for on "Oliver Twist" and "Woman of No Importance," they came in on the jump from Charles H. Ryan, Garfield Theatre, Chicago, Illinois, and others.. You'll find them in this issue. It proves that when you want tips on a picture, all you need to do is ask Straight From the Shoulder, and the boys will shoot them in to you.

Selznick

CLAY DOLLARS. O'Brien won a home in this one. Sure worth $35.00 in a town of one hundred if "Footfalls" is worth the juice it takes to run it. Your patrons will enjoy the humor that travels throughout this highly entertaining picture. Clay Dollars will make you silver dollars if the title starts them in. Advertising: usual. Patronage: small town. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

HIGHEST LAW. Not liked here. Should be run on Fourth of July. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

MAN'S HOME. A well enacted drama of the conventional and the eternal triangle. Nevertheless, we could make money on pictures of this type. The women stalled me and asked when "a Man's home?"—they all seemed to know when I tried to tell them. The cast in this picture appeared splendidly. Class B. Advertising: extra. Patronage: country. Attendance, poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SHADOWS OF THE SEA. Good five-reel program picture; Conway Tearle the star. Advertising: usual. Patronage: mixed. Attendance: good. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

WIDE OPEN TOWN. Conway Tearle, and business very good with this one. Tearle very popular with Oklahoma City movie fans. William Nobe, Orpheum Theatre, Oklahoma City, Oklahoma.

WOMAN OF NO IMPORTANCE. For adult patronage. Made abroad. Cast all new to me. Drew average business . Picture is an average program offering. Patronage: neighborhood. Attendance: average. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

WOMAN OF NO IMPORTANCE. An English picture that pleased probably seventy-five per cent. Cast not up to standard. Rather unpleasant theme. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WOMAN OF NO IMPORTANCE. This picture has a lesson for anyone. Miss Fay Compton, leading lady in this, certainly saves the picture as the rest of the cast is not very good, but the story and Miss Compton's acting makes one forget the rest. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

United Artists

WAY DOWN EAST. As big as advance reports. Eleven reels of splendid drama. The direction is perfect, the acting great. Advertising: large campaign. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Universal

BEAR CAT. A fine Western picture with Hoot Gibson that sure brings them in. Lots of action and a good story. If they like Westerns, be sure to give them this one. Advertising: usual. Patronage: small town. Attendance: fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

DR. JIM. This is a good, entertaining picture, and is a credit to the Universal program. The acting and scenery are both splendid. Advertising: regular. Patronage: community. Attendance: fair, Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

GALLOPING KID. First time we have shown Hoot since 1916, when he was playing in two reelers. Liked by all; not a single kick. Book it, it's fine. Advertising: regular. Patronage: mixed. Attendance: fair. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GALLOPING KID. Very good Gibson picture which pleased everyone that I spoke to about it. Advertising: ones, threes, photos, slide, papers. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

GALLOPING KID. First poor Hoot Gibson I have run. Nothing to it but some scenery. Audience generally disappointed. Advertising: usual. Patronage: small town. Attendance: fair. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

HUMAN HEARTS. Pleased one hundred per cent. of our patrons. 'Nuff said. Advertising: regular, plus heralds. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

KENTUCKY DERBY. Reginald Denny in a good feature. Lots of thrilling parts all the way through. Pleased all. Advertising: regular. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LOADED DOOR. Good picture where they want Westerns. Advertising: regular. Attendance: good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

LONE HAND. Hoot Gibson is fast becoming one of our best bets. This picture, a rollicking Western comedy, gives him full opportunity to display his talents. Pleased everyone. Business above average. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

MAN TO MAN. .A super-Western with a good story, capable cast, plenty of action and some unusual "big" scenes. Advertising: regular, with extra heralds. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

NO WOMAN KNOWS. My patrons told me that this was poor and I agree with them. Poor direction; overacted so that audience laughed at sob scenes. Advertising: regular. Patronage: small town. Attendance: fair. A. La Valla, Community Theatre, Bethel, Connecticut.

REPUTATION. Priscilla Dean in a double role which furnishes her with a real opportunity to act, scores another decided success on the Universal-Jewel program. As Laura Figlan, the London Flame, and Pauline Stevens, the imposter, she has never appeared to a better advantage on the silver sheet. Those who like high-class melodrama will readily appreciate the efforts put forth in the production of this picture. The ma-

jority of our patrons liked this picture. My opinion is that it is an exceptional one of its kind. Advertising: best. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wis.

THE TRAP. Very good picture but the fake fight does not do it any good. Advertising: lobby and daily papers. Attendance fair. H. B. Workman, Coliseum Theatre, Marseilles, Illinois.

THE TRAP. Lon Chaney and little Stanley Goethals are interesting characters in this splendid story of the Canadian Northwest. This picture is far above the average, and has a good moral, which one does not have to wade through a lot of filth and smut to get. Although this picture did not cost much to produce, the excellent portrayals of the character hold the spectator's attention clear through to the thrilling climax. The scenery is good, as is the plot and direction so capably handled by Robert Thornby. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

WOLF LAW. Very good all through. Sure to please if they like the star. Advertising: usual. Patronage: general. Attendance: good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

Vitagraph

DEAD MEN TELL NO TALES. I did not see this, but many said it was a good picture but somewhat gruesome. I took care to explain nature of the picture in my advertising so no one could kick. If your patrons want action, it is here. Advertising: average. Patronage: small town. Attendance: poor. A. La Valla, Community Theatre, Bethel, Connecticut.

DIVORCE COUPONS. Some liked this, some did not. Not a very strong attraction. Don't promise too much. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FORTUNE'S MASK. Earle Williams in a good costume picture, but it did not please all. Advertising: lobby. Patronage: small town. Attendance: poor. W. B. Asplay, Aspley Theatre, Glasgow, Kentucky.

HER LORD AND MASTER. Alice Joyce. A very good program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

PRODIGAL JUDGE. Didn't get over as well as I expected. There was too much drinking and it was strung out; dragged along too much. Splendid acting but only pleased about fifty per cent. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Look at This

"Keep after the boys, Van, for reports. My advertising campaigns are based entirely on this department. I haven't been disappointed yet."—C. C. Johnson, A - Muse - U Theatre, Melville, Louisiana.

All right, Mr. Johnson. FOLKS, THERE'S A BLANK DOWN YONDER AT THE BOTTOM OF THIS PAGE.

ROGUE'S ROMANCE. A Reissue, but got the money. Book it. Will stand lots of advertising. Advertising: lobby, billboard, newspaper, handbills. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SON OF WALLINGFORD. Pleased the majority, but personally was disappointed in this picture. L. M. Zug, Rialto Theatre, Jerome, Idaho.

STEELHEART. Very good. Will please ninety-five per cent. Duncan a very good drawing card for me. Advertising: one, three, photos, Patronage: mixed. Attendance: good. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

STEELHEART. A picture that will please all. William Duncan drew well here. I am sure of clean entertainment with Vita. Advertising: six, three, one, lobby, photos. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Comedies

THE ADVISOR (Educational). As a comedy this is about as funny as a hearse. I'd say Ham Hamilton might make a fine bartender, he's so raw with his work. Not a laugh in a thousand feet. Advertising: 11x14 and slide. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

AMONG THOSE PRESENT (Assoc. Exhib.). Supposed to be a big special comedy, but turned out to be a three-reel joke on us. Two reels of exposed film and one of good comedy. Fell flat here; nothing to it except last reel. In this Lloyd slipped. Advertising: lithos and lobby. Patronage: neighborhood. Attendance: fair. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

THE BOAT (First Natl.). Good Keaton comedy. Took well here; will buy more. Advertising: regular. Patronage: small town. Attendance: fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

BOW-WOW (First Natl.). A Mack Sennett comedy, clean and wholesome, and very funny. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

PAY DAY (First National). A regular Chaplin comedy, like he used to make for Essanay. The first one that we have had him in that my patrons cared for, but this one is all right and will please. Patronage: small town, all classes. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PLAYING POSSUM (Universal). The best Century comedy we have shown yet. Harry Sweet, is a positive scream in his travesty on the spooks. Kept the house in a continual uproar of laughter. His antics will send your patrons into convulsions of laughter. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SAILOR MADE MAN (Assoc. Exhib.) A good comedy, one of Lloyd's best. I did good with this one but I had to have another feature with it and made a double out of it. Advertising: newspaper and posters. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SPOOKS (Educational). An extra good two-reel comedy. It more than pleased. Patronage: small town. Attendance: good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Serials

DAYS OF BUFFALO BILL (Univ.) After five or six failures along the lines of "historical" serials, Universal seems to come through on this one with something worthwhile. Art Acord still takes himself too seriously and if he would ring in some of Hoot Gibson's nonsense, his story would be much more attractive. However, of six serials now out, it ranks as the best of the lot. Attendance: very good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

WHITE EAGLE (Pathe). Not holding its own. Too much the same with each episode. Advertising: two one sheets, and photos. Patronage: home trade. Attendance: not average. Ernest M. Cowles Orpheum Theatre, Pelican Rapids, Minnesota.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

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Advertising Angles ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

Short Subjects

AESOP'S FABLES (Pathe). They are going fine with me and I have had nothing but favorable reports. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

COMMITTEE ON CREDENTIALS (Univ.). Star: Harry Carey. A typical Westerner, neither very good nor bad, but will pass inspection. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

GRAPHIC (Educational.) Nothing to this one except the cartoons on the end of the reel. Patronage: small town. Attendance: fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsyvania.

URBAN MOVIE CHATS (Hodkinson). A very good one reeler, plenty of variety, and above all, they are interesting. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WRONG MAN (Universal). Harry Carey will draw for me but not on reissues which means the decrease in popularity of the star. Advertising: three, one, slide, lobby. Patronage: all classes. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

State Rights

ACCORDING TO HOYLE (Federated). David Butler as popular as Charles Ray. The story and company were good. Advertising: newspaper, card and screen. Patronage: family. Attendance: big. Arthur G. Pearson, Auditorium Theatre, Melrose, Massachusetts.

BROKEN SPUR (Sunset). Here is a Western less the blood and thunder, a sort of Bill Hart Western in which Hoxie plays a double role. Will please those who generally do not like Westerns. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

CROW'S NEST (Standard). Star: Jack Hoxie. This is a good Hoxie picture. A little better than his average. Ran it two days. Business off second day. William Thacher, Royal Theatre, Salina, Kansas.

DOUBLE O (Sunset).—This is among Jack Hoxie's best. Good, clean Western. Play this one and tell them you have a good Western coming. Some comedy in this. Ran two days, Friday and Saturday, to a good business. Admission: ten-twenty. Advertising: ones, sixes, photos. William Thacher, Royal Theatre, Salina, Kansas.

KAZAN (First National). Not as good as some of Curwood's stories. Great work for a dog in this production. Pleased eighty per cent. Advertising: regular. Patronage: mixed. Attendance: good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

MILLIONAIRE FOR A DAY (Guy Empey). A light comedy, will please most audiences. Patronage: transient. Attendance: fair. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

A Good Bill

"Saturday crowds liked 'Arabian Love,' 'Topics of the Day,' 'Aesop's Fable' and Harold Lloyd re-issue completed good bill." E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

NIGHT LIFE IN HOLLYWOOD (Arrow). Consider it a poor picture. Did not draw here. Acting very amateurish. Advertising: strong. Attendance: poor. City: 10,000. Patonage, mixed. Admission: 25c. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

OUT OF THE CLOUDS. Just an ordinary Western picture. You might get by with it for one day. Advertising: six, three, one, slide. Patronage: all classes. Attendance: fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SCHOOL DAYS (Warner Bros.). A picture worthy of showing and one to get behind, as it will make money and stand boosting. Advertising: one twenty-four, two threes, twenty-five halfs, two sixes, four ones, 750 heralds, 1,000 calendars. Patronage: neighborhood. Attendance: good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TEN NIGHTS IN A BAR ROOM (Arrow). Film condition extremely bad. Picture all cut to the deuce. Advertising: everything I could buy. Patronage: family. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

RAGS TO RICHES (Warner Bros). Extra good, a real knockout comedy. Good enough for any theatre in the world. Advertising: sixes, threes, ones, photos, newspaper. Robt. Marsden, Jr., Noble Theatre, Marshfield, Oregon.

WHITE MASKS. Interesting picture, but photography was awful in spots. Some of the titles even were almost unreadable. Farnum was somewhat overshadowed by Shorty Hamilton. Advertising: posters. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.



CONSENSUS of PUBLISHED REVIEWS

Brawn of the North

(Strongheart—First National—7,650 feet)

M. P. W.—Strongheart made a host of friends with "The Silent Call." He'll thrill these all over again and add a whole lot more with "Brawn of the North."

E. H.—While the picture in many respects maintains and enhances the reputation gained in "The Silent Call," in other respects is a little disappointing.

T. R.—Is a successful follow-up to "The Silent Call."

N.—Thoroughly saturated with the call of the open spaces. . . . It packs a terrific wallop. . . . Thrills it has in abundance.

F. D.—Wonderful dog, Strongheart, and some surefire audience appeal material should put this over.

The Cowboy and the Lady

(Mary Miles Minter—Paramount)

M. P. W.—Devotees of photoplays who enjoy stories of the West will have their desires satisfied in "The Cowboy and the Lady."

E. H.—The story is fairly interesting and Director Maigne has kept the action moving up to the dramatic climax.

F. D.—Good production helps put over average story.

N.—Looks a little old-fashioned. . . . The production is the big feature here and really compensates for the story shortcomings.

T. R.—Cannot be listed as up to the usual high standard of Paramount features but the picture may pass muster with audiences of a not too critical caliber.

Rose of the Sea

(Anita Stewart—First National—6,037 feet)

M. P. W.—Plot with many surprises. . . . The story is sometimes jumpy.

N.—There's absolutely no excuse for dragging this one out to seven reels. It would be a vastly improved feature in 5,000 feet.

E. H.—It is conventional stuff for the most part, only saved from utter mediocrity by a new turn at the end.

T. R.—An attraction whose box office value ought to register at high-water mark.

Deserted at the Altar

(Featured Cast—Phil Goldstone—7 reels)

M. P. W.—A simple story, well told, inspired by melodrama of the same title.

T. R.—Any exhibitor seeking rural drama with a goodly bit of humor will be repaid for examining it.

N.—It makes a fair entertainment because the sponsors have had the foresight to humanize it in every way possible.

F. D.—The picture offers entertainment only for a certain crowd, those who are satisfied with improbable situations and the usual melodramatic hokum.

Ebb Tide

(George Melford Production—Paramount—7,336 feet)

M. P. W.—Altogether it is a picture that will provide fine entertainment for almost any type of audience and should be a big box-office bet.

T. R.—It should satisfy in practically any house.

N.—Finely directed and staged, telling a straightforward story from a well prepared scenario, and intelligently acted by George Fawcett, Raymond Hatton and James Kirkwood, it offers the spectator a real treat.

E. H.—The production offers much to advertise and is calculated to satisfy such an audience as its advertising will attract.

F. D.—First rate thriller for those who like their entertainment of the exciting type.

Tess of the Storm Country

(Mary Pickford—United Artists—10 reels)

M. P. W.—Should prove one of season's outstanding successes.

E. H.—It has about everything the exhibitor and the public wants and will please all classes of picture devotees.

F. D.—"Our Mary" comes back to her own wonderfully in "Tess."

T. R.—Takes its place proudly in the van of the season's best productions.

N.—You'll like this new "Tess," and so will your audience.

The Siren Call

(Dorothy Dalton—Paramount—5,417 feet)

M. P. W.—If we must have melodramas of the frozen North, then let them be as good as this one.

F. D.—Might have served for a first rate entertainment if there had not been so many similar ones to precede it.

T. R.—The story although well acted and produced does not rise above the usual cheap thriller class in appeal.

N.—Some may call the picture commonplace, but the star and a good supporting cast make its moments interesting for those who love melodrama in the raw.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Kingdom Within"

Shertzinger Film Released by Hodkinson is Powerful and Dramatic Story Based on Miracle Theme

Reviewed by C. S. Sewell

Intensely dramatic is the story of "The Kingdom Within" the Victor Shertzinger production which is being distributed by Hodkinson. It possesses in a marked degree that necessary element of drama: conflict; the conflict of wills and emotions rather than that of physical force though that, too, is not lacking. It is a production which tells a gripping story and one which though not altogether cheerful, holds the interest throughout. It is a picture that will appeal especially to the better class of audiences for it will make the spectators think. There is a strong spiritual flavor throughout, though it is in no sense a preachment.

The picture belongs to the class of "miracle" films, but unlike productions of the general type of "The Miracle Man" it is not the power of prayer or the influence or power of a venerable or spiritually gifted patriarch that brings about the seeming "miracle" but in this instance it is the power within, the wonderful faith and courage possessed by the crippled weakling that causes him to regain his strength and "makes him whole" when the climax comes and he is in need of strength to aid the woman he loves.

A striking point in this situation is the fact that the desired effect, that of causing the villaid to refrain from wreaking vengeance on the girl, is not brought about by having the regenerated weakling subdue the villain by means of his new-found physical force, but by having the villain spiritually over-awed by the miracle he has just witnessed and in which he too has a part as he has caught the hero by the twisted arm and by brute force straightened it. Though this particular phase is a bit gruesome, the sequences have been powerfully and effectively handled and are impressive. This is naturally the big dramatic scene of the picture, and it should go over well with almost any audience.

There is romance in the picture, of an unusual sort, for in addition to the handicap of being a cripple and a weakling, the hero has to fight against the hate that has been instilled into the heart of the girl by the fact that she is looked down upon and ostracized because of her brother being in jail. His spiritual insight, supreme optimism in face of affliction win her friendship and pave the way for romance.

The story, too, is rich in human interest and the character drawing particularly of the boy's father and the girl are very real; no effort has been made to make them sugary or sympathetic, but this adds force to the story and emphasizes the character of the hero.

Victor Shertzinger has carefully and logically developed the story so that the different elements dovetail nicely, there is practically no excess footage, and even in the attempts to hold down the footage considerable of the action in scenes which have a strong bearing on the story, have been told in subtitles. The direction and development of the story are a credit to Mr. Shertzinger and Clayton Hamilton has furnished a fine and impressive set of sub-titles.

The entire cast is excellent. Gaston Glass has the leading role as the crippled weakling and is effective, bringing to the character a wealth of sympathy and ability. Pauline Stark.

IN THIS ISSUE

Back Home and Broke (Paramount).
Catch My Smoke (Fox).
Cross Roads (W. M. Smith).
Freshie, The (Kerman).
Kingdom Within, The (Hodkinson).
Power of a Lie (Universal).
Solomon in Society (American Releasing).
Three Who Paid (Fox).

as usual is good in a role requiring emotion and pathos. Ernest Torrance, who has recently come into prominence for his fine work in unsympathetic roles, has never appeared to better advantage. Russell Simpson gives a good characterization of the old father who when the son who he expected to be a strong speciman is born weak and paralytic turns on the boy with venomous hate. The minor roles are all well portrayed.

It is a picture which is quite different from the usual run and because of this and its strongly dramatic story, wealth of spiritual insight and acting of a fine cast should prove welcome in the majority of theatres.

Cast

Caleb Deming.....Russell Simpson
Danny West.....G. Walt Covington
Ames.....Gaston Glass
Emily Preston.....Pauline Starke
Will Preston.....Hallam Cooley
Krieg.....Ernest Torrance
Dodd.....Gordon Russell
Connie.....Marion Feduchn

Story by Kenneth B. Clarke.
Directed and Produced by Victor Shertzinger.
Photographed by J. S. Stumar.
Length, 6,036 Feet.

Story

Caleb Deming, expecting the birth of a son, longs for a sturdy lad. When the child is born a crippled weakling, he is so disappointed he turns on him with hate and loathing. The boy grows up, develops a wealth of spiritual insight and finds happiness in making toys for the children about him.

Emily Preston is looked down upon by the villagers because her brother is in jail. Caleb tries hard to win her friendship knowing that she needs a friend and, against obstacles, succeeds. Krieg, a villain thinking to ally himself with Preston when he returns from jail, and hoping to be revenged on Dodd, the owner of the camp, puts spikes in the logs which results in some workers being killed. Preston will have nothing to do with him, and to save himself he kills Dodd. Preston is suspected. Krieg disappears, but comes to Emily and forces her to give him food. She believes he is the murderer and he threatens to return and kill her if she betrays him. He does return later. Amos comes about the same time, and in trying to help her Krieg abuses him and by brute force straightens his twisted arm. Amos is surprised to find that the great force within his arm has brought about a miracle and that his affliction has left him. Krieg, overawed by the "miracle," rushes out and is captured. Emily and Amos find happiness in each other's love.

"Back Home and Broke"

George Ade Story Filmed by Paramount and Starring Thomas Meighan Is Delightful Comedy-Drama.

Reviewed by C. S. Sewell

Clean, refreshing and thoroughly enjoyable entertainment is provided in "Back Home and Broke," Thomas Meighan's newest starring vehicle for Paramount, and it should find a welcome in practically every type of theatre.

The story is by George Ade, one of America's best known humorists, and is in his best style; it is comedy-drama with a theme that will have strong appeal. Starting off with a story that in many respects resembles a host of others the main point of interest is the excellent work of the star in a role that suits him well. During this stage the title, which is an admirable one for the picture, performs a distinct service, for you are tempted to believe that the story is going to continue along conventional lines.

Suddenly, after the hero, in the face of adversity and discouragement, has achieved great wealth, he is persuaded by a friend to return home pretending that he is broke, so as to discover his real friends. He does and goes further, expecting to revenge himself on his fellow-townsmen who have been unkind to his mother and treated him with a patronizing air.

It is this part of the picture, from here on, that is delightful. You are thoroughly in sympathy with the hero's method of revenge, you feel the leading citizens of the small town deserve the treatment you think they are going to get and that under the same provocation you would do the same thing. When by means of a dummy he buys the bank, newspaper and other enterprises belonging to the men who have not treated him right, and when he makes his dramatic entrance as the unknown millionaire, you feel like gloating with him over his triumph. Still, when he finally foregoes his scheme of revenge and leaves these men in their old positions, telling his mother that they are not mean but simply small and that it "looks different when you are at the top looking down," you find yourself agreeing with him, too.

There is a pretty romance running through the story, a girl who sticks by him through thick and thin, helps him when he is down and out and, of course, shares his success. There is good heart interest throughout, his lover for his mother, the hardships she undergoes, and there will be a catch in your throat when he shows her the old family home and the factory that he has bought back. There are an abundance of "village" characters that are well-drawn and finely portrayed, including the village gossip who is eight hours ahead of the daily paper.

Thomas Meighan is fine in the leading role, Lila Lee is well cast and gives a good performance as the girl, with Florence Dickson, an attractive blond, in the unsympathetic role of the snob who "stakes the wrong horse" and turns the hero down when he loses his money. Gertrude Quinlan who, if we remember correctly, appeared in a somewhat similar role in the author's stage production, "The College Widow," some years

ago, gave a striking performance as the gossip and adds much to the humor of the story. The remainder of the roles are all well handled, the village types being well selected.

The picture was well directed by Alfred E. Green so as to bring out in a telling way the author's story.

Cast

Tom Redding.....Thomas Meighan
Mary Thorne.....Lila Lee
Otis Grimley.....Frederick Burton
Eustace Grimley.....Cyril Ring
H. H. Hornby.....Charles Abbe
Oliva Hornby.....Florence Dixon
Aggie Twaddle.....Gertrude Quinlan
John Thorne.....Richard Carlyle
Mrs. Redding.....Maude Turner Gordon
Billy Andrews.....Laurance Wheat
Horace Beemer.....Ned Burton
The Policeman.....James Marlowe
The Collector.....Edward Borden

Story by George Ade
Directed by Alfred E. Greene
Length, 7,814 Feet.

Story

At the death of his father, Tom Redding finds that the supposed wealth which he expected to receive has been swallowed in unprofitable investments. The townspeople turn on him, snub him, and treat him patronizingly. Stung, he believes he is a woman hater, but one girl sticks to him and when he decides to try a long shot and develop an oil well she makes him take her savings. He finally wins out, strikes a gusher and is about to return home and "show them" when a friend suggests that he return and act as if he was a failure, to find out who his real friends are. He does and enjoys the situation immensely. Through this friend, he buys up the enterprise of the men who, to say the least, have not treated him charitably. He then makes a dramatic entrance into their midst and the villagers are flabbergasted. At a reception where the leading citizens are awaiting news of their doom, he suddenly tells them that they will not be disturbed. The girl, who has stuck to him all through his trouble and who, believing he was a failure, was willing to share everything fifty-fifty, of course continues the same arrangement when he is prosperous.

"The Freshie"

"Big Boy" Williams' Comedy Makes Good Initial Release For Kerman Films, Inc.

Reviewed by Roger Ferri

From an entertainment viewpoint as well as from the commercial side, "The Freshie" looks like a good proposition for those houses playing to so-so audiences, the combination and double bill houses. Anyway, as a picture it stands up as the most entertaining vehicle in which Frederick Herbst Productions, Inc., have placed "Big Boy" Williams. It's one of the best western outdoor comedies this writer has seen and, on the long run, it will make a lot of the costlier productions sink into the background, for, while a trifle drawn out at times, "The Freshie" does make you laugh and consequently furnishes your patron with what he seeks when he leaves a part of his bankroll at the box office.

The production cost on this one was apparently not great, but the director, W. Hughes Curran, certainly got the most out of the star and the story, which he is credited with writing. The gags utilized are wholesome. It's straight comedy with a love story injected into it for good measure and for dramatic value one is given a peep at the struggles of an industrious cowboy to procure a college education without permitting himself to be the target for the nonsensical initiation tactics of a lot of collegiates. And in their vain attempts to subdue our hero comes the opportunity for "Big Boy" to do a lot of punching and wrestling and boyish growling.

When seen by the writer the picture embraced five reels, but one reel of unnecessary material that holds back a pace that might be snap-snap throughout could be eliminated and by so doing, in our humble opinion, the entertainment value of the production would be increased. One of the initiation stunts could be taken out and the girl in the plot introduced earlier.

"Big Boy" Williams easily stands out as the most important figure in the picture. He is a good rough-and-tumble fighter and his boyish manner helped considerably in putting over his role. Lincoln Stedman as "Tubby" Tarpley, leader of the college "frat" initiation committee, was a knockout from a comedy angle and fitted the role to the letter. Prof Noyes was well taken care of by James McElhern. Molly Malone hasn't much to do for a leading woman, but what little she does she accomplishes satisfactorily. The remainder of the cast pleases.

The Cast:

Charles Taylor....Guinn (Big Boy) Williams
Violet Blakely.....Molly Malone
"Tubby" Tarpley.....Lincoln Stedman
Prof. Noyes.....James McElhern
Ranch Foreman.....Edward Burns
Tom.....Lee Phelps
Jack.....Sam Armstrong
"Society Sam".....J. Buck Russell
Mr. Blakely.....Jules Hauft

Story and direction by W. Hughes Curran
Photographed by Charles S. Stumar
Length, five reels.

The Story:

Charles Taylor is a range-riding bookworm, who makes a friend of Prof. Noyes, a college tutor, while the latter is visiting the western country. The latter urges Charles to go to college. Taylor loses his job, but succeeds in entering college. He protests against the initiation tactics of the fraternity committees, members of which are at times harshly treated by the cowboy-student, who falls in love with Violet Blakely. "Tubby" and others are equally in love with her, but she seems to lean toward Taylor, who is forced to make himself ridiculous in her presence, one night, "Tubby," after being severely thrashed by Charles, conceives a plan for revenge. The Blakelys attend a party and in their absence, the boys force Taylor to enter the house. They then summon the police. Meanwhile a real burglar has broken into the house and he encounters Charles, who subdues him. When the police arrive they arrest the burglar, find the jewelry on his person, and Violet and her father, arriving in the nick of time, proclaim the cowboy a hero. Even "Tubby," sport enough to realize he has been defeated again, shakes hands with the cowpuncher, and Violet, it is hinted at, will shortly become Mrs. Charles Taylor, with daddy's consent a foregone conclusion.

"Solomon in Society"

Familiar Story of the Newly-Rich in Picture of American Releasing Corporation

Reviewed by Mary Kelly

The appeal in this picture which American Releasing Corporation is distributing is largely racial. It is entertaining to a degree that will differ in various communities, a fact which should govern its bookings.

It presents a story of the rise of humble Jewish characters in society. While the early scenes in the shop and much of the characterization recalls pictures which proved to be big successes, the heart interest is not as strong as in these others. Far greater emphasis has been placed upon the society angle. The clothes and settings are attractive and there is considerable effect of glamor.

This necessarily limits the appeal more strictly than in previous pictures of this class. The wealth of emotional contrasts, the display of racial humor are less noticable in "Solomon in Society" and because of this the picture will probably not be as certain to please the cosmopolitan audience. There are a number of pleasingly amusing scenes in which the chief character, played by Wm. H. Strauss proves a sympathetic performer. Most of this action is familiar. It is a treatment of the sudden-wealth-does-not-bring-happiness theme, with a faithful husband, foolish wife and butterfly lover to make the triangle. Most of the performers seem somewhat inexperienced, and although not glaringly incapable are somewhat lacking in the smoothness that makes a production completely enjoyable.

Cast

I. Solomon.....Wm. H. Strauss
Rosie Solomon.....Brenda Moore
Mary Bell.....Nancy Deaver
Frank Wilson.....Charles Delaney
Orlando Kolin.....Fred T. Jones
Mrs. Levy.....Lillian Herlein
The Butler.....Charles Brooke

Story and Scenario by Val Cleveland.
Directed by Lawrence C. Windom
Photographed by Edward Paul
Length, 6,000 Feet.

Story

I. Solomon, tailor, in a humble shop on the East Side, suddenly tastes prosperity when he makes a lady's dress which proves to be a popular model. He gets into society. Rosie, his wife, grows dissatisfied with his awkward ways after meeting a dapper young artist from Greenwich Village. Solomon decides to give her her freedom, so purposely gets himself involved in some wild parties so she will have grounds for divorce. He secures the aid of a pretty friend of his early days, Mary Bell. At the trial, however, Rosie reconsiders and instead of divorcing him, falls into his arms at the critical moment. Mary and the man who pleads Solomon's case realize a happy end to a romance which started before the days of their prosperity.

"Catch My Smoke"

Tom Mix and Tony Contribute Some Thrilling Riding in Fox Western

Reviewed by Mary Kelly

Tom Mix and his co-star, Tony, are chiefly responsible for the thrills in this picture of Western ranch life which Fox is releasing. Wherever the star and his famous horse are admired, "Catch My Smoke" should be in favor.

The riding is perhaps the most entertaining feature of the action. A conventional Western story has been used with the hero as a gallant stranger who turns out to be the real owner of the ranch which is being secretly raided by those who have assumed charge. With the heroine as the supposed owner of the ranch, a typical romance is depicted.

Many of the backgrounds are unusually strong in pictorial appeal. The picture gets started quickly with Tony galloping wildly to meet the train which brings his master home. Most of the scenes have plenty of pep, and although the crisis showing the girl kidnapped and imprisoned so as to force her to sign over her property is a familiar one, it has been well handled. The action is entertaining even if the ending can be easily guessed.

Cast

Bob Stratton.....Tom Mix
Mary Thorne.....Lillian Rich
Tex Lynch.....Claude Peyton
Bub Jessup.....Gordon Griffith
Al Draper.....Harry Griffith
Frank Hurd.....Bob Milash
Joe Bloss.....Pat Chrisman
Sheriff.....C. Anderson
Mrs. Archer.....Ruby LaFayette

Story by Joseph P. Ames
Scenario by Jack Strumwasser
Direction by William Beaudine
Length 4,070 Feet

Story

Bob Stratton returns to his ranch after serving in France and finds that it is in the hands of a pretty girl, Mary Thorne, who explains that since her father's death she has become the sole owner. Bob knows that something crooked has been put over by the ranchers and is suspected by them of being a spy, although he does not disclose his identity. They try to disable him, then kidnap the girl. Stratton is rescued and hurries to the aid of the girl, whom the others are trying to force to sign over the property. Stratton arrives in time to save her and settles all questions of ownership by offering to share the ranch with her for life.

"The Power of a Lie"

Universal Production of Bojer's Novel Features Mabel Julienne Scott

Reviewed by Mary Kelly

"The Power of a Lie" is a forceful production of a novel of the same title written by Johann Bojer. Most of it is done in a serious mood with the suspense well sustained and the acting restrained and effective.

To shield his own reputation a man denies that he was present at a wild festival, thereby subjecting his brother to arrest for forging his name on a check on that night. The lie brings about no end of discord. The theme has been handled interestingly and a number of scenes are marked in their dignity and in the splendid direction which George Archainbaud has given. He has apparently concentrated his efforts in making the conflict more or less subtle. The result is entertainment that will please those who like action of a less obvious type.

Mabel Julienne Scott is featured nominally but her role is not great in opportunity. She looks charming at all times and gives an appealing performance. Earl Metcalfe, David Torrence and June Elvidge are foremost in a capable supporting cast. The dramatic scenes have been well managed, among the most impressive being the apartment orgy, the fire scenes and the trial. The production as a whole should give satisfaction as a program feature, to an intelligent audience.

Cast

Betty Hammond.....Mabel Julienne Scott
John Hammond.....David Torrance
Joan Hammond.....Maude George
Mrs. Hammond.....Ruby Lafayette
Richard Burton.....Earl Metcalfe
Lily Cardington.....June Elvidge
Jeremiah Smith.....Phil Smalley
Mr. Lawrence.....Stanton Heck
Julian Hammond.....Winston Miller

Based Upon Novel of the Same Name by Johann Bojer.
Scenario by Charles Kenyon.
Direction by George Archainbaud.
Length, 4,910 Feet.

Story

In a last effort to help his friend, Richard Burton, to establish his respectability, John, Hammond endorses a bank note of Richard's which will enable him to start business for himself. Mrs. Hammond disapproves of Richard's waywardness and his sister Betty refuses to have anything to do with him after reading of a wild orgy in which he took part. On this night John was present to endorse the note, but to shield his reputation in his wife's eyes and the eyes of the world, John denies that he was present at the party. This makes Richard out to be a forger. A dramatic turmoil results, culminating in a trial in which Betty, Joan, John and Richard are all victimized. Richard is acquitted finally and Betty accepts him again.

"Three Who Paid"

Dustin Farnum Starred in Fox Picture on Theme of Vengeance

Reviewed by Mary Kelly

"Three Who Paid," stars Dustin Farnum in a story of average interest on the subject of vengeance. The action is not sufficiently new or involved to incite a great deal of suspense. For the most part it is consistent entertainment that pursues an even trend without rising to any great heights.

A coward, a bully and a sneak are the three who pay, because they deserted a wounded boy on the desert, allowing him to die. The picture deals with the retribution which each one suffers, resulting from the resolution of the dead boy's brother to be avenged. He dispatches two of them without complications—in fact without enough complications to keep the interest at a lively pitch. The third culprit meets death through the act of some one else.

In connection with these events, a not altogether plausible love story is unfolded. Bessie Love is cast as the school teacher, disguised, (rather unsuccessfully because she seems hardly the type for this) as a young man, endeavoring to escape from a wicked husband. The husband makes a fourth among those who pay, thus giving the picture a satisfactory ending.

The Cast:

Riley Sinclair.....Dustin Farnum
Jim Quade.....Fred Kohler
John Caspar / Virginia Cartright } ..... Bessie Love
Ed. Sanderson.....Frank Campeau
Sam Lowrie.....Robert Daly
Jude Cartright.....William Conklin
Hal Sinclair.....Robert Agnew

Story by George Owen Baxter
Scenario by Joseph Franklin Poland
Direction by Colin Campbell
Photography by Don Short
Length, 4,859 feet.

The Story:

Hal Sinclair dies on the desert because of the neglect of his three companions, Quade, Sanderson and Lowrie. Hal's brother hears of their treachery and swears to pay them back. Lowrie is a coward and kills himself just before Hal's brother, Riley, gets to him. Quade is killed in a fair battle between Riley and him. Sanderson escapes but is involved in a fight with Jude Cartwright, the brutal husband of Virginia. Cartright also is killed, so Riley's vow for vengeance is more than fulfilled and with Virginia's love he faces a peaceful future.

"Cross Roads"

W. M. Smith Production Stars Franklyn Farnum in Picture With Average Appeal

Reviewed by Mary Kelly

Situations that have been frequently used on the screen supply most of the excitement in "Cross Roads." It is not an exceptionally strong vehicle for the star, Franklyn Farnum. There is an average amount of action and suspense with nothing distinguished in the story or the performance.

There is the hero who has killed a man in self defense, the self-appointed sheriff who determines to get the hero, and the dramatic escape from hanging which serves as the big climax. The most novel touch is perhaps the character of the girl, a friendless creature who, is believed to bring bad luck to any one who associates with her. Genevieve Berte plays this part appealingly. The other performers are not so convincing. Shorty Hamilton, who has supplied the comedy touch heretofore in Franklyn Farnum Western, is cast as the villain, a part to which he is not adapted. Al Hart, as the Yaqui, appears to have made no great effort in his make-up to impersonate an Indian, so that the general effect of the picture does not carry the illusion that it should. The star plays a typical part that should please his admirers.

The Cast

The Hero.....Franklyn Farnum
Onate.....Shorty Hamilton
The Yaqui.....Al Hart
Jackie.....Genevieve Bert

Information as to story and director not available.

Length, Five Reels.

The Story

A young Westerner on the Mexican border is prevented from being made sheriff by a cunning Mexican, Onate, who forges the papers and makes himself sheriff. He immediately starts proceedings against the real sheriff and forces him to kill a man in his own defense. The Westerner escapes and is befriended by a lonely girl, Jackie, whom everyone shuns because of a belief that she brings bad luck. He is pursued and imprisoned by Onate's men, but Jackie obtains a pardon from the governor and Onate's faithful servant, the Indian, turns traitor for the sake of his American friend. Onate is punished, the sheriff commission is restored to the right man, and Jackie finds that her curse has finally been removed.

"Hazel from Hollywood"

(Educational—Comedy—Two Reels)

"Hazel from Hollywood" is a Christie comedy of superior entertainment value. It is a satire with many original ideas on the popular misconceptions in regard to the career of a movie star. Hazel is a character that most everyone will recognize and appreciate. As played by Dorothy Devore she is an awkward damsel from the country who has stellar aspirations and little else besides. Her hick sweethart fancis she is in the clutches of the actor-villains and spoils many a movie scene in trying to rescue her. The picture winds up with a bank robbery in which real robbers get mixed up with the actors, and there are thrills as well as laughs. Henry Murdock plays the boob hero exceedingly well. The picture is full of laughs and has real entertainment value for any audience.—M. K.

"Birthday"

(Winkler—Cartoon—One Reel)

The Fleischer clown gives more than a usual amount of entertainment in this subject. It has an ingenious ending in which the clown disappears in a roll of wall paper and keeps the spectator as well as the artist in pangs of suspense in some cleverly devised scenes. The occasion is the clown's birthday so he is allowed unusual privileges from the start, celebrating with fire-works and plaster.—M. K.

Pathe Review No. 1

(Pathe—Magazine—One Reel)

This issue starts a new series of Pathe Reviews and the high standard of the previous series is maintained. It is a reel which should prove interesting to every audience. In this number there is a clever section executed by Hy Mayer in his usual style entitled "Faces" wherein clever work is performed by having cartoons fade into photos showing various types of persons. Another section of living paintings entitled "The Sea Rovers" is beautifully photographed. "Childhood in Japan" is a timely subject showing the feast of cherry-blossoms at which time the Jap kiddies receive presents as ours do at Christmas. There are beautiful color shots of scenes along the Mediterranean shore and an interesting section showing in slow-motion some particularly difficult feats in acrobatic toe-dancing.—C. S. S.

"Under Suspicion"

(Pathe—Western—Two Reels)

Here is another of the two-reel "Ranger Rider" series distributed by Pathe and starring Leo Maloney that has as much snap and action and as peppy a story as the average western feature. It should immensely satisfy any audience that likes pictures of this type. There is no waste footage, plenty of hard riding, dramatic climaxes and other points of audience appeal. The story deals with the attempt of Maloney as a Ranger to round up a gang who have been smuggling opium over the border. He succeeds but the suspects turn the tables on him and by using a ranger's badge arrest him for having opium in his possession.—C. S. S.

"The Terrible Tree"

(Educational—Cartoon—One Reel)

This is an inventive satire on Tony Sarg's favorite theme of the husband who conjures up a fairy tale to account for his long absence from home. The wife sends him forth to buy eggs but the girl who sells them is so charming he forgets his mission. He returns to his wife with a fantastic yarn about a tree that proves to be half-human and got him in its clutches so that he was powerless to move. The subject is easily up to the standard of the previous numbers in originality, if not superior.—M. K.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pollard and Maloney in Two-Reelers Head First Pathe List for New Year

Two standard two-reel features are prominent in Pathe's list of releases for January 7. They are the comedy, "Dig Up," starring Snub Pollard, and "Under Suspicion," of the Range Rider series, presenting Leo Maloney.

In the Pollard two-reeler, the title refers to collecting the rent in a tough neighborhood where "Butch" McKill maims or murders collectors on sight. The hero volunteers as a collector. "Butch" gloats over what he will do to the new collector, and a lot of it happens. But he finally surrenders, and the badly bruised hero finds himself master of the tough neighborhood and solid with his girl's family.

Leo Maloney in "Under Suspicion," is a Texas ranger disguised as a ranch hand, seeking to solve the mystery of "dope" smuggling activity. Just as the hero discovers the contraband, he is accused of being the smuggler, one of the gang posing as a ranger. There is a getaway, a running fight, the arrival of the ranger chief and his men—and final triumph for the hero and his love affair.

The Paul Parrott one-reel comedy is called "Watch Your Wife." The hero is a correspondence school detective who gets a commission to "go up to the Alimony Apartments and get fifty dollars worth of scandal on Mrs. Smith." The astonishment he produces among the tenants is only equalled by the comic disasters he brings on himself.

The Harold Lloyd one-reel comedy, "The Dutiful Dub," is re-issued in this list.

The Patheserial, "Speed," with Charles Hutchison, reaches its twelfth episode, which begins with the hero's rescue of Lucy Durant from death in the jaws of an ore-crusher. Later Lucy lowers a rope from a railroad bridge which the hero seizes and is climbing to escape his pursuers, when a train speeds over the bridge, cutting the rope.

In the Aesop's Film Fable, called "The Frog and the Catfish," a spirited animated cartoon plot is enacted beneath the waves.

Pathe Review No. 1 presents "living paintings," called "The Sea Rovers." Hy Mayer Capitol Travelaughs show apparent miracles of humor performed with "Faces." "Childhood in Japan," American style toe-dancing analyzed with slow-motion, and Mediterranean shores in Pathecolor.

Jack Mulhall in New Universal Serial "The Social Buccaneers" Is Scheduled

Universal announces another "fact-thrill" chapter play directed by Robert F. Hill has been finished. It is "The Social Buccaneer," a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginery kingdom in Central Europe. Jack Mulhall is the star. The original novel has been popular and the screen adaptation has broadened and lengthened the plot to the proportions of a twenty-reel story. Hill previously directed such money makers as "Tarzan," "Robinson Crusoe" and "The Radio King."

The serial scenario department at Universal City, under Robert Dillon, prepared the screen story. Anthony Goldeway and Frank Howard Clark wrote the continuity.

Margaret Livingston appears opposite Mulhall, while Robert Anderson, remembered for his work in "The Heart of Humanity" and other big productions, has the role of the hero's chum. Sidney Bracy, Fontaine LaRue, Percy Pembroke, Tote DuCrow, Wade Boteler, Lucille Ricksen and other players of note handle supporting roles.

Mulhall's last portrayal before this was in Jack London's "Tales of the Fish Patrol." He is said to be rapidly becoming one of the best selling stars in the short reel and continued feature class.

"The Social Buccaneer" is said by Universal officials to be one of the big, best class chapter plays ever made, and to be well in keeping with the Society atmosphere of Isham's story, which deals with the struggles of a young New York clubman to aid the Princess of a little European kingdom threatened by financial ruin and usurper's plots.

The photography in this serial is of an exceptional variety, it is reported, and considerably enhances the value of the serial as an entertainment. Released this month.

Novel Effects Shown in Bray Films

It is said that some highly ingenious effects never before seen on the screen are introduced in the new Bray Comedies, released by the W. W. Hodkinson Corporation. All the Bray Comedies are played by a combination of living actors and drawings. Its possibilities in weird and startling effects are claimed to be limitless. In the comedy, "Colonel Heeza Liar and the Ghost," to be released January 14, a living actor, a negro standing 5 feet 10 inches, shrinks until he is only half an inch in height. He is then transformed into a pair of dice which roll out of sight. Another living actor, six feet and heavy for his height, dives headlong into an ordinary waste basket.

Pathe Review Starts Fourth Year

Pathe Review enters upon its fourth year prepared shortly to release a series of novel and interesting subjects. Most generally diverting and informative of these probably is the series called "Citizens of the Sea," made with the co-operation of the New York Aquarium. The first of these series, called "The Grafters," is announced for Pathe Review No. 2, released on January 14.

In "The Grafters," the Review screen reveals under-water closeups of the shark, suckers and pilot fish species which "graft" on the larger of the shark tribe.

Other subjects show the almost human expressions on the faces of the "Bluffers" and other "fish faces."

Boosts Educationals

Managers of San Francisco's leading theatres were quick to grasp the exploitation possibilities of National Educational Week, and featured the educational portions of their programs.

A number of theatres, including six of the most representative first-run houses in the city, established a National Education Week link-up.

The California Theatre, the Tivoli, Strand, Granada, Imperial and Warfield, all down-town houses, booked Educational short subjects for this week, the California and Granada featuring the comedy and educational subjects on their twenty-four sheets and in their marquee lights.

Exhibitor Praises "Bull's" Films

As an example of the success with which the Bull Montana comedies presented by Hunt Stromberg and released by Metro are meeting, Exchange Manager Fisher, of Minneapolis, reports receipt of a letter from Oliver A. Rowe, of the Rivoli Theatre, St. Paul, regarding "Glad Rags," in which he stated "Wish I was as sure of some other things brewing favorably as I am that Bull Montana will ring the 'bulls-eye' with his new comedies with every class of audience."

The cast of this comedy is exceptionally strong, with such players as Otis Harlan, Tom Gallery, Betty Francisco, Max Davidson, Billy Elmer, James Quinn.

"Man vs. Beast" Is Heavily Booked

"Man vs. Beast," the Educational Pictures special which records the hazardous adventures of a scientific expedition into Darkest Africa, and which met with success in the New York showings at the Rivoli and Rialto Theatres, is said to be continuing its popularity in other centers.

It is booked for an indefinite run at the Mission Theatre, Los Angeles, to accompany Harold Lloyd in "Dr. Jack." In San Francisco, Roth and Partington ran "Man vs. Beast" for a week at the California Theatre, and was highly praised by the San Francisco Bulletin. Other bookings include the Mark Strand houses at Troy, Schenectady and Syracuse, N. Y. The picture will play the entire Finkelstein and Rubin circuit, in Minnesota; the Saxe circuit, Wisconsin, and the Blank circuit in Iowa.

Title Again Changed

The title of Baby Peggy's Spanish picture has again been changed and is now called "Carmen Junior."

In "Carmen Junior," which will be released shortly, Peggy takes a dual role as a boy and as a girl vamp. Her changes of costume are miniatures of all the most elegant and rich Spanish costumes for toreadors and mantilla draped Castillian vamps. Little Thomas Wonder, a clever child dancer, supports her.

All-Short-Subject Programs Prove Big Successes

During the waning days of the current year, a development of outstanding interest in the short subject field was the added impetus awakened in various sections of the country in the possibilities of all-short-subject programs.

This was not confined to any section, but appears to be a spontaneous recognition by exhibitors of the fact, as shown by occasional showings in several of the larger cities, that programs built entirely of short subjects are good business getters and reflect their success in no uncertain terms at the box-office.

Of course, with programs of this kind it is necessary to have subjects high in audience appeal. But such subjects are easy for the wide-awake exhibitor to secure as the current year has shown a decided advance in the quality, variety and quantity of "shorts."

An additional advantage of this type of show is the fact that by varying the offerings, an exhibitor can easily arrange a program with the assurance that his audience will be sure to like at least a majority of the subjects shown, if not all of them.

An instance of the success of programs of this type was the presentation of a show called "The Movie Follies," by the Cum-Bac Theatre in Toronto, the program being made up almost entirely of subjects released by Educational and including "Lyman Howe's Hodge Podge," "Man vs. Beast," "Look Out Below" and "One Ol Cat" and "The Avenger." Record business was reported and as a result it is announced that other Canadian theatres are following suit; the Regent Theatre, Bridgeburg, will run an all-short-subject program as a weekly feature, consisting of Educational subjects selected from the list of Mermaid, Hamilton and Christie Comedies, Hodge Podge, Wilderness Tales and Sherlock Holmes stories. Special short subject programs have also been arranged by Educational for the Wonderland Theatre at Ackton and the Rex Theatre at Georgetown.

In New York, the Broadway Theatre in connection with its vaudeville program during the past week ran several short subjects instead of the regular feature. They were an Aesop's Film Fable and a Topics of the Day, Larry Semon in the "Rent Collector," Charlie Chaplin in "The Cure" and Buster Keaton in "The Boat." Manager MacDonald reported to Elmer Pearson, general manager of Pathe, from whom some of the subjects were secured, that the bill proved an emphatic success, and that Thursday, usually the lightest day, broke all house records.

In Ohio, at the Murphy Theatre in Wilmington, Manager Frank Murphy recently staged an all-comedy bill showing Buster Keaton in "The Electric House," "The Steeplechaser," with Lige Conley and Jimmie Adams; "The Agent," with Larry Semon, and "The Speeder," with Lloyd Hamilton. Mr. Murphy was delighted with the success of this bill and received many congratulations from his patrons.

Go right to it, Mr. Exhibitor, the all-short-subject program is not an experiment, but as these and other instances show, has proved its worth as a business builder. Don't be afraid to stage one in your theatre, others have succeeded and so can you. But don't forget to use the same kind of showmanship that you use with features. Go right to it, use exploitation and advertising, tell your patrons about it and when you count up your box-office cash you won't be sorry.

"Ouch"

(Educational—Comedy—One Reel)

The subject-matter of this Cameo comedy is somewhat doubtful as a basis for comedy. It will depend upon the temperament of the spectator whether it proves to be funny or not. The dental chair is too harrowing to many to seem a legitimate source of laughter. The picture is devoted to the difficulties of extracting a tooth with profound roots that defy every known method. A romance hinges on the success of the extraction which is finally accomplished.—M. K.

"Around the World in 18 Days"

Universal's Thrilling New Chapter Play Suggested by Jules Verne's Famous Novel

Reviewed by Mary Kelly

Universal's new chapter play is entertainment that should appeal not only to serial fans but to anyone who likes thrilling action and romance. The first three episodes pass the supreme test. Each one leaves the spectator keyed up and eager for the subsequent number.

The material was suggested by Jules Verne's romance "Around the World in Eighty Days" and relates the adventures of Phileas Fogg, the third. Spectacular action is perhaps its most popular merit but it is not the only one. The story is far more acceptable than the type which frequently accompanies the chapter-thriller and the performance has been directed with an end toward pleasing the more discriminating. This fact added to the globe-trotting variety of settings and the charm of the players should bring satisfaction to all classes.

In eighteen days William Desmond as the hero pledges himself to circle the globe. The purpose of the trip is to visit the various stockholders in an international fuel company, to get them to support the president in manufacturing synthetic fuel cheaply for the sake of the poor. The president's daughter played by Laura La Plante, is the inspiration for the trip. The vice-president is a formidable obstacle.

The first chapter, "The Wager" is an effective opening that excites interest immediately. It includes a dramatic series of escapades in which the hero finally reaches the wharf, gets on board without his passports and eludes his many opponents by climbing the mainmast. His sweetheart in a hydroplane rescues him.

"Trapped by the Police" shows the difficulties before and after landing in England, and in getting the proxy from the London stockholder.

The third number is "The Apaches of Paris" and among many thrills includes the flooding of an underground channel in France.

The Cast

Phileas Fogg, Jr.	William Desmond
Martha Harlow	Laura LaPlante
Jiggs	Wm. P. DeVaul
Wallace J. Brenton	Wade Boteler
Matthew Harlow	William Welsh
Rand	Percy Challenger
Smith	Hamilton Morse
Davis	Tom S. Guise
White	Gordon Sackville
Phileas Fogg, Sr.	Alfred Hollingsworth
1st Detective	L. J. O'Connor
2nd Detective	Arthur Millett
Harlow's Butler	Pat Calhoun
Man Who Makes Bet	Harry DeVere
Piggott	Spottiswoode Aitken
Muniare	Boyd Irwin
Hippolyte Darcy	Sidney DeGrey
Desplayer	Jean DeBrinc

Story and Scenario by George Bronson Howard, Robert Dillon and Frank H. Clark.

Direction by Reaves Eason.

Length, Twelve Chapters, Two Reels Each.

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Under Suspicion (Pathe)
Watch Your Wife (Pathe)

Two New Comedians with C. B. C.

Two new comedians, Bud Jamison and Billy Franey, have been added to the cast of Hallroom Boys Comedies distributed by C. B. C. Both are well-known, Jamison is big and burly and Franey is small and agile. They will appear in support of the two principal characters, Percy and Ferdie.

Harry Cohn announces that the newest Hallroom Boys comedy has been titled "Holy Smoke," which has to do with fire-sales and in which the boys eventually become real fire-fighters. Noel M. Smith directed the picture.

"Dig Up"

(Pathe—Comedy—Two Reels)

In his latest two-reel comedy for Pathe, Snub Pollard appears as a rent collector in a tough neighborhood. Of course you know what is going to happen and that he is going to be up against it with a vengeance but will finally win out. There is a lot of hokum and slapstick stuff in this number which is up to the standard of the previous Pollard two reelers and will immensely please audiences that like comedies of this type. Considerable cleverness and ingenuity has been displayed in the manner in which Snub continually finds himself in the company of a tough.—C. S. S.

"Watch Your Wife"

(Pathe—Comedy—One Reel)

This single reel comedy starring Paul Parrott is about on an average with the previous offerings in which this star has appeared. There is considerable hokum and slapstick, and quite a few humorous situations. The plot introduces the hero as a none-to-clever detective who is engaged by a man to watch his wife, and the usual complications and mix-ups occur. It will prove satisfactory in the average theatre and particularly with this star's following.—C. S. S.

"The Runaway Dog"

(Fox—Educational—One Reel)

The story of a puppy, lacking in filial devotion, who leaves the home kennel in search of adventure is amusingly shown in this Fox subject. It is more narrative than instructive. He jumps into the nearest stream, and the mother dog, although tied to the chicken-house, follows. The clucking brood floats down the water, while the lively pursuit goes on. Eventually the truant is reached and returned to safety. Offers pleasing entertainment.—M. K.

Additional Short Subject Reviews on Page 61

Watch Out For

A Front Page Story

The Truth About Gorham

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Ratner in Charge

Harry Ratner, one of the best known film men in the East, is acting eastern manager of the New York office of Principal Pictures Corporation during the absence of Irving Lesser, who is in conference with Sol Lesser and Michael Rosenberg in Los Angeles. Mr. Lesser will return to New York late next week.

Foreign Sale

Acting Eastern Manager Harry Ratner of Principal Pictures Corporation this week announced that that firm had sold the Scandinavian rights to the Elinor Glyn special, "The World's a Stage," starring Dorothy Phillips, to the Scandinavian Film Company.

A Universal Tie-Up with Big Newspaper

By a happy combination of Universal Joy Week, the holiday period in which Universal puts its sales and exploitation power behind short subjects and Carl Laemmle's annual contribution to the New York American Christmas Fund, Universal short subjects went over the top in the metropolitan district with the largest volume of booking ever recorded, that company states. The short subjects drive, because of its holiday and Christmas Fund attributes, had the co-operation of twice as many exhibitors than ever before, it is stated. The combination was a winner and resulted not only in film booking records, but in record funds for New York's needy poor, Universal reports.

Mr. Laemmle has made it a habit to aid the New York American Christmas Fund yearly with a substantial check, netted from a percentage of one week's receipts at the Big U. Exchange. When the New York American learned of the proximity of "Joy Week" to the Christmas season, it was decided to tie-up the "Joy Week" idea with the drive for the Christmas Fund.

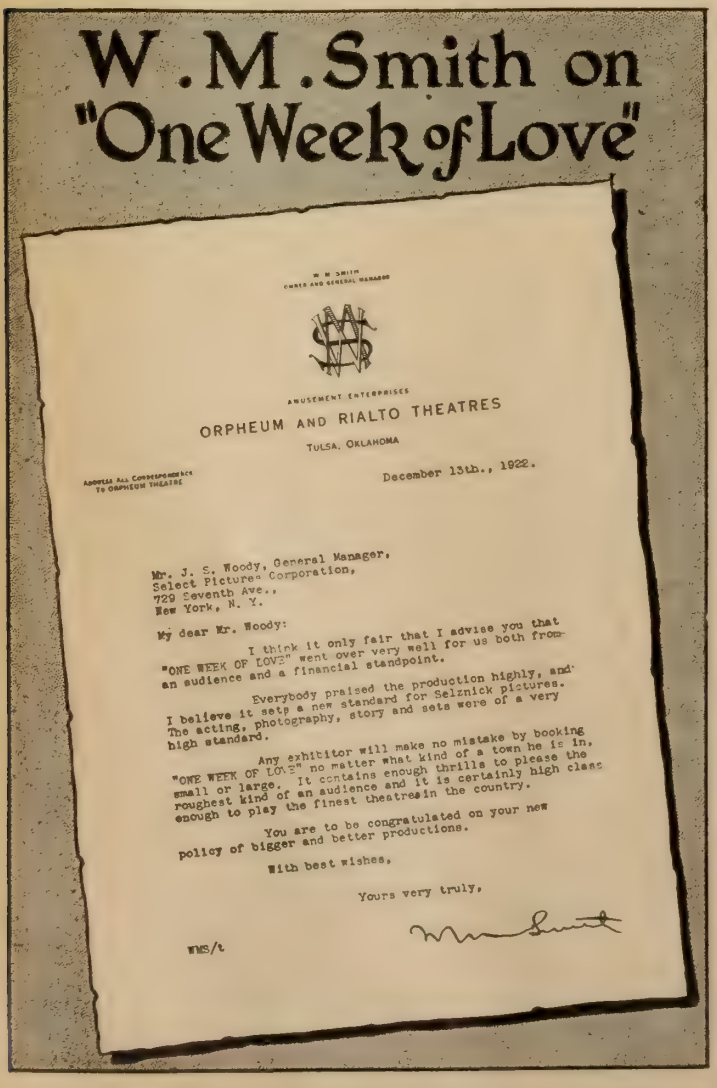
Begins Production of "Grumpy"

William de Mille, who recently returned to the West Coast after several weeks spent in New York in conference with his scenario writer, Clara Beranger, has started at the Lasky studio his Paramount production of "Grumpy," which Mrs. Beranger adapted from the stage play by Horace Hodges and T. Wigney Percyval.

In Principal Role

Lewis Stone, who has been working on the West Coast in Paramount pictures, has arrived in New York and will assume the principal male role in "You Can't Fool Your Wife," George Melford's next Paramount production.

W. M. Smith on "One Week of Love"



W. M. SMITH
OWNER AND GENERAL MANAGER

AMUSEMENT ENTERPRISES

ORPHEUM AND RIALTO THEATRES

TULSA, OKLAHOMA

ADDRESS ALL CORRESPONDENCE TO ORPHEUM THEATRE

December 13th., 1922.

Mr. J. S. Woody, General Manager,
Select Pictures Corporation,
729 Seventh Ave.,
New York, N. Y.

My dear Mr. Woody:

I think it only fair that I advise you that "ONE WEEK OF LOVE" went over very well for us both from an audience and a financial standpoint.

Everybody praised the production highly, and I believe it sets a new standard for Selznick pictures. The acting, photography, story and sets were of a very high standard.

Any exhibitor will make no mistake by booking "ONE WEEK OF LOVE" no matter what kind of a town he is in, small or large. It contains enough thrills to please the roughest kind of an audience and it is certainly high class enough to play the finest theatres in the country.

You are to be congratulated on your new policy of bigger and better productions.

With best wishes,

Yours very truly,

WMS/t

"Strongheart" Still Breaking Records

The First National says that "Strongheart," the wonder dog, seems to be more popular in many districts than the human species of picture stars. This big intelligent animal of the snow regions continues to break house records throughout the country, it is reported.

George Fowler, proprietor of the Lux Theatre, Banff, has this to record of the new Lawrence Trimble and Jane Murfin production: "Broke all summer and winter records with showing of Strongheart in 'Brawn of the North.' Patrons demanded return showing, which I am booking."

The records for the past five years at The American Theatre, Butte, Mont., were broken during the showing of the Strongheart picture. The American has a seating capacity of 900 and the Sunday showings drew 5,400 persons.

The Kinema, Los Angeles, ran the picture two weeks. It opened on a Saturday to the biggest business of the season, it is reported. After this it was shifted to the Alhambra for a week and had to be held over because of the crowds, it is said.

Robertson Making "The Bright Shawl"

John D. Robertson is now in Cuba with a company of stars to "shoot" scenes for the exteriors of the picture, "The Bright Shawl."

Among the players who accompanied the director to Cuba are Richard Barthelmess and Dorothy Gish. Barthelmess is to be the star of the production, the story of which is by Joseph Hergesheimer. Returning from Cuba, arrangements will be made to film the interiors for the picture.

Among the noted pictures which Mr. Robertson has directed is "Tess of the Storm Country," starring Mary Pickford. Some of his other successes are "Dr. Jekyll and Mr. Hyde," with John Barrymore, "Footlights," with Elsie Ferguson, and "Sentimental Tommy," with May McAvoy and Gareth Hughes.

Recently, Mr. Robertson became affiliated with Charles Duell, and in this connection his pictures will be produced as "John S. Robertson Productions." For five years Mr. Robertson was with Famous Players-Lasky Corporation.

Book Feature

The B. F. Keith, F. F. Proctor and B. S. Moss theatres of New York this week contracted for Principal Pictures Corporation's initial feature, "The World's a Stage," starring Dorothy Phillips. This is the production based on a story written by Elinor Glyn. Renown Pictures Exchange is handling the picture in the metropolitan territory.

Ten Independent Producers Are Busy Making Pictures for First National

Noted Directors and Actors at Work on the Films

Ten independent producers are busy on the east and west coast making pictures for First National release.

Frank Lloyd has started directing the Schenck production "Within the Law" with Norma Talmadge starring, and with Margaret Leahy, the Talmadge British prize winner, in an important role. Miss Talmadge has ready for First National release the adaptation of the stage play, "The Voice from the Minaret." This picture was directed by Frank Lloyd.

John Stahl has returned to the coast and is casting for another Louis Mayer production. Stahl's "The Dangerous Age," has won high praise from the critics and from exhibitors who have prereleased it, First National says. It is said to be one of the best of this season's big offerings. Stahl's new picture "Money, Love and the Woman," is from an original story.

Maurice Tourneur is filming Captain Marriott's "The Isle of Dead Ships," making his headquarters at the Levee United Studios. Tourneur's last First National picture was "Lorna Doone."

Constance Talmadge is busy getting her gowns ready for the production that will follow "East Is West." The story has been written by John Emerson and Anita Loos. No title has been announced as yet by First National.

Katherine MacDonald has already made for First National release "Money, Money, Money," and "The Scarlet Lily," and she is at present making "Refuge" under the direction of Victor Schertzinger for the B. B. Schulberg company.

Buster Keaton's "The Balloonatic" having been all finished, cut and delivered to First National, the comedian is at work on another fun maker, said to be a five reeler.

Edwin Carewe, making Edwin Carewe productions, is off for the West where he plans to begin filming the Belasco play, "The Girl from the Golden West."

Dick Barthelmess is in Cuba making "The Bright Shawl," under the direction of John S. Robertson who finished recently "Tess of the Storm Country," with Mary Pickford and who directed "Sentimental Tommy," and "Dr. Jekyl and Mr. Hyde." "The Bright Shawl" is the latest book of Joseph Haergesheimer, author of "Tol'ble David."

The Thomas Ince studios are busy on several productions. His horse racing story "The Hottentot" was released by First National this month. He will follow this with "Bell Boy 13," "What a Wife Learned," and "Man of Action."

Arthur Trimble and Jane Murfin are working on another for First National. At present it is called "The Sign," the last Trimble-Murfin picture, "Brawn of the North" with Strongheart is in its fifth week in Los Angeles.

Mary Carr Featured in "Custard Cup"

"The Custard Cup," announced last week by Fox Film Corporation as a member of the new list of six specials to be released during January and February, features the popular Mary Carr in a role distinctive in its character and different from any in which this film actress has ever appeared, it is said.

Unlike the mother of "Over the Hill," "Thunderclap" and "Silver Wings," previous specials in which Mrs. Carr has been featured, the current release presents her in a lovable, cheerful light as Mrs. Penfield, or "Penzie," as her fond of children call her, a character similar in many respects to her famous "Mrs. Wiggs of the Cabbage Patch."

The serious thread running through the story is human and appealing, and there is a strong dramatic interest to many of the situations, Fox states.

The cast includes such well known names as Miriam Battista, Peggy Shaw, Jerry Devine, Henry Sedley, Ben Lyon, Frederick Esmelton, Myrta Bonillas and Leslie Leigh.

Officials Say Film Will Be Big Hit

Officials of Associated Exhibitors had their first view a few days ago of "The Tents of Allah," the second of the Edward A. MacManus productions for that organization.

The story, a romance, is by Charles A. Logue, and the author also directed the production. Most of the scenes are laid in Morocco. Actually, the "shooting" was done in Porto Rico.

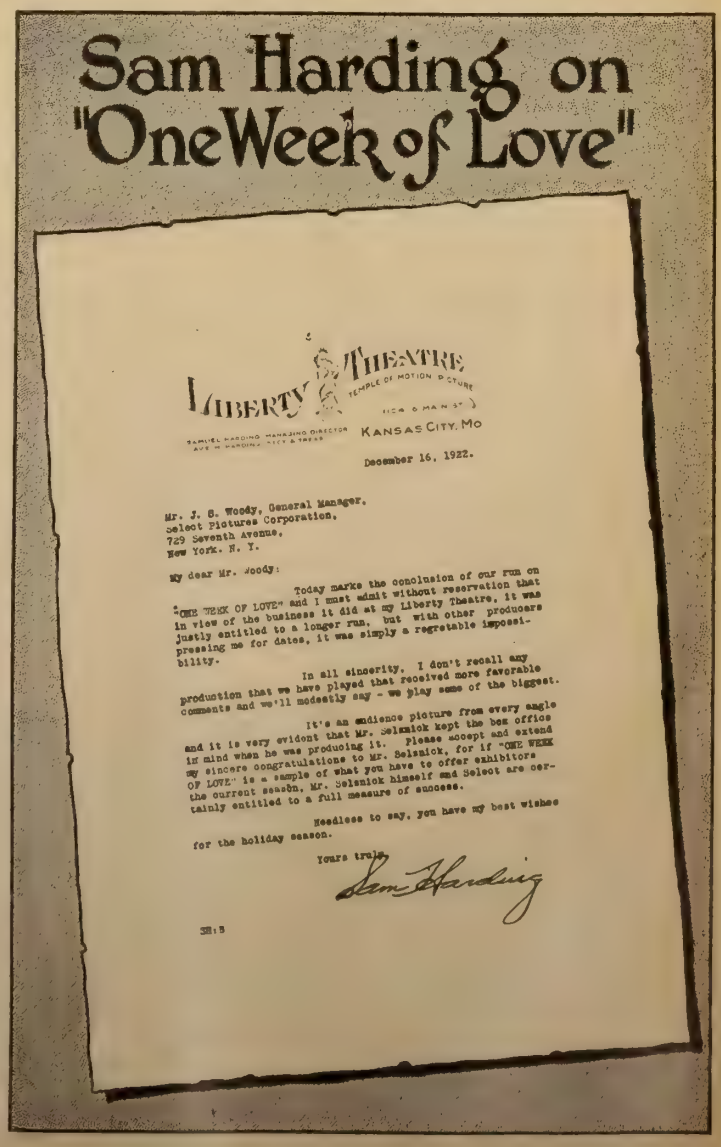
A statement from Associated Exhibitors expresses the confidence of that organization that "The Tents of Allah" will prove one of the popular hits.

Big Cast of Leads in Hughes Film

Rupert Hughes "Souls for Sale," will have thirty-three principals, to say nothing of a "motion picture crew" of eleven beautiful girls.

The latest additions to the cast are Sylvia "Mother" Ashton, William Orlamond, Snitz Edwards, William Haines, David Imboden, Aileen Pringle, Auld Thomas, Leo Willis, Yale Boss, Walter Perry, Sam Damen, R. H. Jackson, Jack Richardson, Rush Hughes, Fred Kelsey and L. J. O'Connor.

Sam Harding on "One Week of Love"



LIBERTY THEATRE
TEMPLE OF MOTION PICTURE
KANSAS CITY, MO

December 16, 1922.

Mr. J. S. Woody, General Manager,
Select Pictures Corporation,
729 Seventh Avenue,
New York, N. Y.

My dear Mr. Woody:

Today marks the conclusion of our run on "ONE WEEK OF LOVE" and I must admit without reservation that in view of the business it did at my Liberty Theatre, it was justly entitled to a longer run, but with other producers pressing me for dates, it was simply a regretable impossibility.

In all sincerity, I don't recall any production that we have played that received more favorable comments and we'll modestly say - we play some of the biggest.

It's an audience picture from every angle and it is very evident that Mr. Selznick kept the box office in mind when he was producing it. Please accept and extend my sincere congratulations to Mr. Selznick, for if "ONE WEEK OF LOVE" is a sample of what you have to offer exhibitors the current season, Mr. Selznick himself and Select are certainly entitled to a full measure of success.

Needless to say, you have my best wishes for the holiday season.

Yours truly,

Sam Harding

SH:S

Stop—Look—Remember

Every man, woman and child passing your theatre is a prospective patron. If the lobby is made attractive the prospect stops to look over the day's program and the announcement of coming pictures. If the "want to see it" feeling is created and the picture title is impressed on the mind—you'll get that patron when the picture arrives.

That's why Moving Picture World maintains an exclusive feature in the Rotogravure pages—pictures arranged in a fashion to attract the eye and impress the mind of the prospective patron.

Use these Rotogravure pages, framed, as a part of your display and you'll foster that "Stop—Look—Remember" Spirit which results in good attendance.

Hodkinson Picture Warmly Received

A special trade showing was held recently at the Strand Theatre, New York, for "The Kingdom Within," the Victor Schertzinger special release by the W. W. Hodkinson Organization.

"The Kingdom Within" is a drama from the pen of Kenneth B. Clarke featuring Gaston Glass, Pauline Starke, Russell Simpson, Ernest Torrence, G. Walt Covington, Hallam Cooley, Gordon Russell and Marion Feducha.

A large and representative audience was in attendance and the picture was enthusiastically received.

Fifty Interior Sets for Niblo Film

From twenty to thirty sets constitute the average amount of interiors for a de luxe screen production, but the Fred Niblo production of "The Famous Mrs. Fair," requires fifty sets to keep pace with the extravagant phases of the story, thus promising the production unusual pictorial variety, Metro states.

In addition to his work on the stage, Mr. Niblo is filming exterior scenes for the picture in Santa Barbara, Del Monte and Pasadena.

Chicago Likes New Ingram Film

Chicago, like New York, has found that Rex Ingram's production "Trifling Women" excels even his biggest earlier successes, "The Four Horsemen of the Apocalypse" and "The Prisoner of Zenda," says Metro.

After the recent preentation of this Metro picture at the Chicago Theatre, the Chicago Herald and Examiner, said: "'Trifling Women' will stand out as one of the big pictures of the year—a superb production, strong story and splendid acting."

Giblyn Directing

Producers Security says great interest is being manifested in he forthcoming production of "The Hypocrites," by Henry Arthur Jones, starring Wyndham Standing. Charles Giblyn is the director and reports the picture to be well under way. It is a Hollandia Company film.

Premiere of S. L. Film

"Quincy Adams Sawyer," the S-L special produced by Herbert Lubin and Arthur H. Sawyer for Metro Pictures Corporation had its New York premiere at the Capitol Theatre this week. S. L. Rothafel conceived an unusual presentation in connection with the picture.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM



A Fox Release

THREE OF A KIND MADE A FULL HOUSE HERE

This lattice-cutout display was planned by the Strand Theatre, Wichita Falls, Texas, for Silver Wings, and made a big lobby flash at cost of the lithograph, the other material being on hand

"If Winter Comes" Is Filmed by Fox

"If Winter Comes," A. S. M. Hutchinson's dramatic novel, will soon come to life on the screen of a Broadway picture palace, according to word from Fox Film Corporation. Definite announcement of the date of the premiere presentation of the picture will be made within the next few weeks.

The final scenes of "If Winter Comes," which has been nearly a year in the making, have just been taken, it is announced. Both Mr. Hutchinson and McDonald Hastings, who wrote the stage version of the book, aided Harry Millarde, director of the photoplay, in selecting locations for the production.

In adapting "If Winter Comes" to the screen, William Fox has taken cognizance of the fact that the photodrama will be scanned closely by the millions familiar with the story, for any deviation from the books, either in detail of plot or variety in visualization of locations and scenic investiture.

Lupino Lane Comedy Second on Fox List

ond on the list of six new special productions which Fox Film Corporation recently announced as a supplement to the original set of eight for the season of 1922-23, stars Lupino Lane, the comedian, in his first multiple-reel feature.

This is the first feature comedy that Fox has released as a special during the past two years. Jack Blystone, who directed the first three comedy specials of Lane, namely, "The Reporter," "The Pirate" and "My Hero," also directed "A Friendly Husband," which is in five reels and will be released early in 1923 following the preparation for distribution of "The Village Blacksmith."

As the "Friendly Husband," Lane has invented a camping outfit which will prove a revelation to lovers of outdoor life, Fox says. It is built on wheels so that it can be pulled by any kind of an automobile and contains all the modern conveniences of the most up-to-the-minute parlor, bedroom and bath apartment in the city.



A Universal Release

A CLEVERLY SHAPED LOBBY FRONT IDEA

The heart shape to emphasize "Human Hearts" helped to get interest for the Universal-Jewel at the Aster Theatre, St. Paul. Note also the heart shaped panels on the entrance doors

"Thundering Dawn" New Title for "Bavu"

"Thundering Dawn" is to be the screen name of "Bavu" or "The Attic of Dr. Felix Bavu," the weird Russian play written and staged by Earl Carroll in New York last season, and which is being transformed into a stirring photo-drama for Universal's Jewel release schedule. The picture is now well under way.

The new title, chosen by Universal officials to carry the full import of the picture's strong theme and dramatic power, gives indication of the Russian nationalistic awakening portrayed in the stirring story. The "thundering dawn" of the new Russia, which even yet is only glimmering in the east, is aptly caught in the characterizations and plot of the Carroll play.

This photo-play, which is being made as a Universal-Jewel production, will be ready for release next June. It is the sixth of Universal's 1923 super-pictures.

Heirs Will Star in Big Comedy-Drama

People who expected that Walter Hiers would be handed a very light comedy-drama for his first starring vehicle for Paramount will, it is stated, be most agreeably surprised when they have the opportunity of seeing "Mr. Billings Spends His Dime." For three things stand out prominently in that photoplay, says a statement from Paramount.

First, there is all the comedy that the admirers of Hiers expected and a little more added just for good measure. Second, there are innumerable thrills in the picture. Finally, one of the strongest casts assembled for some time aids Walter in putting across both the thrills and the laughs, it is stated.

"One Stolen Night" Is Completed

"One Stolen Night," a special production, has been completed at the Hollywood studios of Vitagraph and is en route to New York. Reports from the West say that it will be one of the most colorful presentations on the Vitagraph list, it is stated.

The story was adapted from the novel by D. D. Calhoun. The cast includes Alice Calhoun, Herbert Heyes, Otta Hoffman, Adele Farrington and Russ Powell.

Pollard Directing "His Good Name"

"His Good Name" is the title of one of the new all-star productions being initiated at Universal City, in line with a policy of making only the highest class features for the 1923 market.

William Slavens McNutt wrote the story and Collier's published it recently. Harry A. Pollard, who directed the "Leather Pushers," is also directing this film.

"Robin Hood" Plays to Smashing Records in New York and Boston

After having scored a triumph even more pronounced than "The Three Musketeers," "Douglas Fairbanks in Robin Hood," a United Artists release, closes a record-breaking ten weeks' engagement at the Lyric Theatre, New York, on Sunday, January 7.

Crowded houses have been the rule at every showing of this picture.

Praised lavishly by such prominent people as Will H. Hays, William G. McAdoo, Dr. Ernest L. Crandall, of the New York City Board of Education; James Montgomery Flagg, George M. Cohan, Cecil B. De Mille and John D. Flinn, editor of the New York *Globe*, "Douglas Fairbanks in Robin Hood" has established itself as a picture that appeals with equal strength to all classes.

Pupils of the New York City public schools were brought to the theatre in bodies to see "Robin Hood," because of its historical accuracy as well as its entertainment value. Dr. Crandall says he wants every school child in the city to see the production.

Robin Hood opened at the Park Theatre, Boston, on Monday, December 18, to packed houses, with the Governor of Massachusetts and the Mayor of Boston present. Lines waiting to buy tickets extended for more than a block outside the theatre.

Credit for the success of "Douglas Fairbanks in Robin Hood," from the managerial point of view, goes to John Fairbanks and Harry D. Buckley, and from the advertising, publicity and exploitation angles to Pete Smith and J. M. Loughborough, who worked with him on the New York showing.

Pete Smith put over a smashing campaign in New York and Boston. Starting out ten days before the showing he utilized scores of 28-sheet stands throughout the city and put up hundreds of one sheets containing a white arrow with the words, "Follow the Arrow! This way to 'Douglas Fairbanks in Robin Hood.'" He also made liberal use of three and six sheets, window displays and window cards.

Tieups were effected with the United Cigar Stores on Robin Hood cigars, by which window displays were obtained in those stores; also with Lord & Taylor, Wanamaker's and Spalding's. In the biggest of the A. G. Spalding stores on Fifth avenue there was a window display of the tournament accoutrement used by Mr. Fairbanks in the making of the picture.

Fifty cowboys appearing in Tex Austin's Cowboy Championship contest at Madison Square Garden rode, in full Western regalia to the Lyric Theatre and attracted thousands. A special Saturday morning performance for New York City school children with the best attendance records was given under the auspices of the New York *Globe*, which gave the picture great publicity every day. The New York campaign was a whirlwind affair, with big results.

In Boston a similar campaign was conducted on billboard and window display advertising, with the addition of subway boards and signs on street cars. Two days before the opening arrow cutouts were tied to automobiles, door knobs, etc., and 1,000 tack cards were put up.

The newspaper campaigns were started in New York and Boston seven days before the showing, with liberal displays and a big smash on the opening day. All papers gave good publicity showings.

In New York and Boston there was a big distribution of two-color heralds, which not only were let in apartment houses, but were mailed to colleges and public and parochial schools.

The outstanding exploitation stunts on "Robin Hood" were: Hanging of three sheets in public schools while teachers told the story of Robin Hood and questioned pupils about it. Parade of Cowboys in New York. Parade of Public School pupils up Broadway.

The Lyric Theatre was brilliantly illuminated during the showings, as was the Park. On the Marquee of the Lyric was a huge cut-out of Mr. Fairbanks as Robin Hood. At the Northwest corner of 45th street and Broadway was a tremendous electric sign announcing the production. Experiments made by Mr. Smith proved that "Douglas Fairbanks in Robin Hood" is an excellent vehicle for word-of-mouth publicity. Those who have seen the picture are praising it lavishly and urging their friends to see it.

One of the unique exploitation angles was a tieup with Young Brothers Hat stores, by which dozens of window displays were obtained on the "Robin Hood feather," a small feather to be worn in men's hats.

Pete Smith hit the bull's-eye in putting over Robin Hood and his friends are proud of his work. His next jump will be to Pittsburgh, where "Douglas Fairbanks in Robin Hood" opens at the Pitt Theatre, January 15.

A. E. Greene Begins on Picture

Alfred E. Greene has begun work at the Paramount Long Island studio on "The Ne'er-Do-Well," Rex Beach's famous novel, which will serve as a starring picture for Thomas Meighan. Lila Lee has the leading feminine role.

Colorful Scenes in Paramount Film

The colorful life of Southeastern Roumania—the home of the Tartar and gypsy, has been filmed in "The Law of the Lawless," Dorothy Dalton's latest Paramount picture.

Konrad Bercovici, the Roumanian author, has written the original story of "The Law of the Lawless" for the screen from his own personal experience in his native land.

Lloyd Film Breaks Record in Dayton

Dayton, Ohio, has just joined the long list of cities and towns in which the Harold Lloyd-Associated Exhibitors' super-attraction, "Grandma's Boy," has made new records, according to the newspapers of that city. I. Libson selected Lloyd's first five-part comedy as the feature for the reopening of his Strand as a first-run house, and held it over for a second week. Near the close of the first week the Dayton Journal said:

"A scream a minute has been the rule at the Strand this week. Harold Lloyd in 'Grandma's Boy' has been the attraction all week, and this prince of entertainers has kept up his record for presentation of only the highest form of amusement."

Later the same newspaper said: "In no picture ever shown here has there been such unanimity of opinion as to its greatness as a laugh producer."

Many Bookings for "Ninety and Nine"

Bookings on "The Ninety and Nine," Vitagraph's special, picturized from the play of Ramsay Morris, are being reported at the general offices in such gratifying numbers that, Vitagraph says, it is predicted that the picture will top any of the recent specials offered to the trade.

Exhibitors for whom it has been screened, it is said, are confident they have a box office attraction, a picture that the public will like from every angle.

From the exhibitor's standpoint, "The Ninety and Nine" will offer unlimited opportunities, Vitagraph states. It has exceptional exploitation features, it is reported. The story is thoroughly modern in atmosphere and the train racing through miles of burning forest is one of the most thrilling scenes ever attempted in any motion picture production, according to the producers.

The Big Family

With one exhibitor in Florida and another in Nome, Alaska, a get-together looks pretty much like snow in summer below the Mason and Dixon line.

At the same time these exhibitors, and their brothers from California to Maine, are getting together every week of their lives—where? In Regional News and Gossip—Moving Picture World's dyed-in-the-wool exhibitor department.

If the youngest exhibitor and the oldest exhibitor can't shake hands in person—never mind.. They can get together and learn about each other in this original, exclusive and newsy exhibitor gathering place—there's room for everybody in the big family. Sit in.

Making Plans for Big Exploitation

Exhibitors everywhere are to receive a special service in the way of advertising and publicity matter for the exploitation of the Associated Exhibitors feature, "A Bill of Divorcement," starring Constance Binney, which was a Christmas Eve release.

A campaign book, larger and containing a greater wealth of material than has been used for any previous feature distributed by this organization, is going out from the publicity department of Associated, it is stated. In this exploitation ideas are outlined in detail, and a mass of press matter is offered.



Trixie Friganza Back on Screen

The return of Trixie Friganza to the screen in "Mind Over Motor," the third release of Principal Pictures Corporation, has aroused much interest not only in trade circles, but also among the theatre-going public, which has been kept in close touch with the progress of production of this special for the past two months. Miss Friganza is one of the highest-salaried musical comedy and vaudeville stars in the country, having appeared in every city wherein there is a high class vaudeville or legitimate house. She is by no means unknown to the theatre-goers who have been brought in picture houses. As a comedienne she ranks with the best this country has to offer.

Neilan Picture at Capitol Theatre

Marshall Neilan's first production in association with Goldwyn, a screen version of Donn Byrne's novel, "The Strangers' Banquet," is the attraction at the Capitol Theatre, New York, for the week beginning Sunday, Dec. 31.

Mr. Neilan and his lieutenant, Frank Urson, made the adaptation of the novel as well as producing the photoplay. Arrangements were made with one of the biggest shipyards on the Southern Pacific Coast by which the shipyard sequences of the pictures were taken amid actual ship-building scenes.

Vitagraph Declares It's "Different"

"One Stolen Night," which is now being titled and edited at the Vitagraph studios in Brooklyn is a "different" desert story, according to Vitagraph.

It is said to be a healthy, wholesome story of a girl who is venturesome, but not adventurous. The romance of the sand wastes draws her into its vast panorama, but from the moment she escapes from her guardians on the night before her marriage the story is unique in its appeal, Vitagraph states. Alice Calhoun is starred.

Edwin Carewe Goes to Los Angeles

Edwin Carewe has left for Los Angeles to begin filming the big Belasco stage success, "The Girl from the Golden West," for First National release. Carewe's first picture for First National is all ready for release except that no definite title has been decided on.

A "Hottentot" Song

A new song hit to be broadcasted by radio is "The Happy Hottentot," dedicated to Douglas McLean and Madge Bellamy who play the leading roles in Thomas Ince's new racing comedy feature, "The Hottentot," a First National release.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Fox's January and February Releases

Six recently announced superproductions head the January and early February release program of Fox Film Corporation. Four star series features, two Sunshine Comedies, two Mutt and Jeff Animated Cartoons and the regular bi-weekly issues of Fox News complete the list.

The specials, which are the second group of giant productions to be prepared by the Fox company for distribution during the current season, will be released during the first two months of the new year, while the other pictures mentioned in the above paragraph will all be released during January.

These specials are "The Village Blacksmith," Lupino Lane in "A Friendly Husband," "The Custard Cup" with Mary Carr, "The Face on the Barroom Floor," "The Net" and "Does It Pay?" with Hope Hampton.

"The Village Blacksmith," directed by Jack Ford, is based on the poem of Henry Wadsworth Longfellow, and has already enjoyed a month's run on Broadway, New York. Lupino Lane in "A Friendly Husband" appears in his first five-reel comedy. Jack Blystone directed. "The Custard Cup," featuring Mary Carr, is a screen adaptation of a widely read novel of that name. It was directed by Herbert Brenon.

"The Face on the Barroom Floor," also directed by Jack Ford, is a melodrama with a cast of actors numbering such names as Henry B. Walthall, Ruth Clifford, Alma Bennett, Walter Emerson and Frederick Sullivan. "The Net," with J. Gordon Edwards directing, is from the stage play by Maravene Thompson Edwards recently returned from Italy where he directed "Nero" and "The Shepherd King," the latter of which has not as yet been released.

"Does It Pay?" featuring Hope Hampton, is the sixth of the new series of specials. It was directed by Charles Horan and has an all-star cast. The William Farnum vehicle for January is "Brass Commandments" and will be released on the 21st. The story is by Charles Alden Seltzer and the scenario by Charles Kenyon. Supporting Farnum is a cast with Wanda Hawley, Tom Santschi, and Claire Adams.

"The Footlight Ranger" starring Charles Jones, is a story by Dorothy Yost. Fritzi Brunette plays opposite the Fox star. The feature will be released January 7. Dustin Farnum will be seen during the first month of 1923 in "Three Who Paid." Colin Campbell directed. William Russell's January picture is "Man's Size," which is scheduled for the 21st. The story is by William McLeod Raine.

The Sunshine Comedies are "Rides and Slides," Jan. 7 and "The Wise Cracker," Jan. 21. The Mutt and Jeff Cartoons are: "Steeplechase," Jan. 7, and "Down In Dixie," Jan. 21.

Duncan May Resume Work in Serial Films

"I always figured on coming back to serials and I expect to resume such work before long. However, no definite arrangements have been made. My contract with Vitagraph has considerable time before its expiration and it is a very good financial agreement for me. However, there have been negotiations in progress and I rather expect that 1923 will see us in serials again, either with Vitagraph or otherwise."

William Duncan made the foregoing statement when queried as to Hollywood reports that he was considering a comeback to the chapter-drama where he reigned as a king until previous to his production of westerns two years ago.

The star is one of the highest paid on the serial lists. Vitagraph's curtailment of production has left the star with considerable time on his hands and evidently the serial bug has been getting in its work.

The Duncan western productions have been satisfactory to exhibitors, but Duncan apparently is yearning for the more lavish and spectacular fields afforded by the chapter play possibilities.

Duplicate of First Steamboat in Film

Robert Fulton's first steamship, the Clermont, has been brought to life and is again riding the waters of the Hudson. True, it is not the original Clermont, but a duplicate built by Cosmopolitan Productions as a setting for some of the scenes of Marion Davies, next super-production, "Little Old New York."

Down to the most minute detail the duplicate is fashioned after the first steamship ever built, it is said.

Last week the boat was completed, and under its own power the strange little craft started down the Hudson River to New York over the very route that the original Clermont had traveled. It proved as curious as the original boat.

"Modern Matrimony" Reaches New York

The first print of the new Selznick special, "Modern Matrimony," starring Owen Moore, reached New York from Los Angeles, where the picture was produced, a few days ago.

It was shown to Selznick and Select employees in the companies' projection room and the consensus of opinion was that this is easily the best and most artistic photoplay in which Mr. Moore has yet appeared. Victor Heerman wrote and directed the production.

Historian Praises "Knighthood"

That Marion Davies is leading the way for a new epoch in motion pictures by her portrayal of Princess Mary Tudor in the Cosmopolitan production, "When Knighthood Was in Flower," is the opinion of no less an authority than Dr. Francis Trevelyen Miller, LL.D., Litt.D., one of the most noted historians in America and the author of some forty volumes.

After seeing the magnificent screen version of the Charles Major novel Dr. Miller frankly admitted that literature would have to abdicate in favor of the screen when it came to graphically setting forth historical facts.

Huntley Gordon in Leading Part

Huntley Gordon, a newcomer in the motion picture ranks, has been signed for a leading part in "Your Friend and Mine," which S-L (Sawyer-Lubin) Pictures is producing for Metro. This player, Mr. Gordon, came west several months ago to appear in the Fred Niblo production of "The Famous Mrs. Fair," and upon the completion of his work in this picture he was engaged for "Your Friend and Mine."

Clarence G. Badger is directing the S-L production, a screen version of a sketch by Willard Mack.

Anti-Vice Crusader Praises Picture

Unqualified approval of "Breaking Home Ties," the Associated Exhibitors, feature, presented by E. S. Manheimer, was given this week by John S. Sumner, secretary and active head of the New York Society for the Suppression of Vice.

After viewing "Breaking Home Ties" Mr. Sumner said: "I consider this an excellent picture in every way. It tells an appealing story, is splendidly acted and directed.

"The Custard Cup" Selected as Title

"The Custard Cup" has finally been decided upon as the title for the new super-special production featuring Mary Carr, according to Fox Film Corporation.

It was adapted from the widely-read book of the same name. The production was previously announced under the title of "Paradise Road" and "Penzie." Herbert Brenon directed.

Exhibitors Spending Two Cents

Any conscientious trade paper publisher can furnish news, and departments for exhibitors, in printed form for so much a year.

But it takes a publisher with a real sympathy for an understanding of exhibitor needs to add to this weekly mailing of a magazine, the services that are yours for the asking when you read Moving Picture World.

Several exhibitors have spent two cents for a stamp and got in return special service from Sumner Smith's "Regional News and Gossip"—locating old friends in the exhibiting end, finding out where to get a certain film—and so on.

Others have found out from E. W. Sargent, of "Selling the Picture to the Public," how to bolster up poor business, plans for putting over pictures on weak days—service that they'd have to hire an exploitation specialist to get for them.

Still more exhibitors use "Straight From the Shoulder" special report service—asking for tips on pictures; their wants are published in Van's "Straight From the Shoulder" and honest, square-shooting exhibitors read and report.

The two cent stamp it costs you to send the inquiry is the only drag on your dough-belt. This service is at your service—use it freely!

Cast Completed for "The Common Law"

President Myron Selznick of Selznick Pictures Corporation has completed the cast for Robert W. Chambers' "The Common Law," which has just gone into production at the company's West Coast studios in Los Angeles.

Corinne Griffith, Conway Tearle and Elliott Dexter are to be co-starred in the production. Prominent in their support will be Hobart Bosworth, Bryant Washburn, Doris May, Miss Du Pont, Harry Myers, Phyllis Haver and Wally Van.

The supporting members of the cast have, practically without exception, been starred in other productions. George Archainbaud is directing.

Trade Critics Laud Metro Production

Metro says a man blindfolded could fumble among the clippings of critical comment by the trade press upon "Quincy Adams Sawyer" and be certain of finding one highly favorable. The reason for this, says Metro, is that none is unfavorable.

Better than paraphrase and summary is direct quotation. Here is the comment of "Reeland Reviews": "Here is a picture that is sure to please any type of audience."

Moving Picture World observed: "The Metro production, 'Quincy Adams Sawyer,' should prove an unusually big box-office attraction. It is doubtful if there has ever been such a noteworthy cast assembled before for one picture. At least nine of the players have been starred and the remainder have all been featured."

The Exhibitors's Herald said: "'Quincy Adams Sawyer' excels in technique, settings, direction, photography and thrills anything yet turned out from the Metro studios." Motion Picture News remarked: "The picture will surely find a place in the category of better things."

The Exhibitor's Trade Review said: "The picture holds every needed requirement that goes to make a thoroughly good box-office attraction."

Makes a Big Hit in Philadelphia Houses

The Associated Exhibitors' feature, "Till We Meet Again," with Mae Marsh, played the Karlton Theatre, Philadelphia, last week, and before the run was fairly started the Stanley Amusement Company booked it for another week's showing in the Capitol, another of its downtown houses. This second engagement will be played at an early date.

"Immensely entertaining" was the Public Ledger's description of "Till We Meet Again" after the opening of the run at the Karlton. This paper, as did others, acclaimed with enthusiasm Mae Marsh's return in a feature well worthy of her talents. "It is agreeable to welcome an old, yet still young friend," said the Public Ledger. "It has been a long while since Mae Marsh was seen on a local screen."

Another successful week's run of "Till We Meet Again" was that in E. J. Davis's American Theatre, Salt Lake City, where crowds packed the house daily.

Following the opening, two weeks ago, of a run in the Southern Enterprise's Capitol, Houston, Tex., of which P. Newton is manager, the Houston Post said: "To Mae Marsh the human heart is an instrument on which to play the music of the emotions!"

Hodkinson Films at Broadway Theatres

Several of Broadway's largest and most exclusive motion picture theatres have added several of Hodkinson special releases and feature attractions to their program.

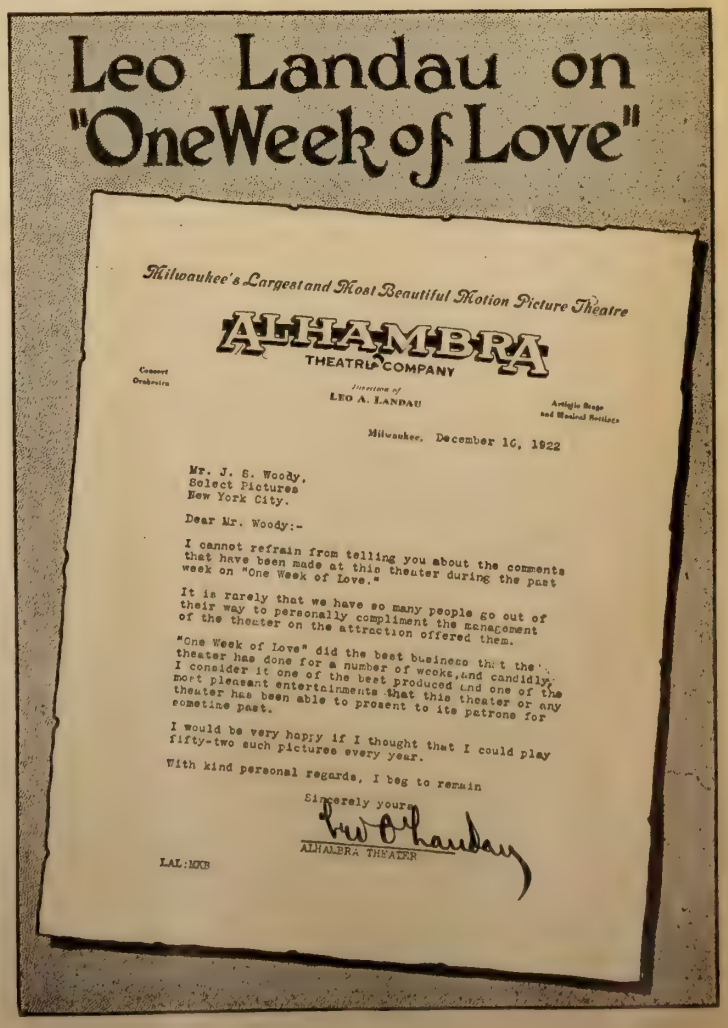
"The Kingdom Within," the Victor Schertzinger production, has been booked over the entire Loew circuit in New York and vicinity. It is scheduled to play the Loew State Theatre, New York, January 29.

"The Headless Horseman" or "The Legend of Sleepy Hollow," the adaptation of Washington Irving's widely read story featuring Will Rogers as Ichabod Crane, was the attraction at the Capitol Theatre, New York, for Christmas Week.

Another large theatre circuit to take advantage of the box-office attractions found on the Hodkinson program is the Fox Theatre circuit, which has booked the melodrama, "Bulldog Drummond," to play in the Fox houses in New York and New Jersey.

The Rialto Theatre, New York, recently showed the first of the All-Star Comedies produced by C. C. Burr and featuring Charles Murray, Mary Anderson and Raymond McKee. The Rialto Theatre signed contracts for the appearance of Movie Chats No. 46 in that theatre for one week. Furthermore, the announcement states that the Rivoli Theatre has booked the Bray Romances and Bray Comedies

Leo Landau on "One Week of Love"



Milwaukee's Largest and Most Beautiful Motion Picture Theatre

ALHAMBRA THEATRE COMPANY

Direction of LEO A. LANDAU

Milwaukee, December 16, 1922

Mr. J. S. Woody,
Select Pictures
New York City.

Dear Mr. Woody:-

I cannot refrain from telling you about the comments that have been made at this theater during the past week on "One Week of Love."

It is rarely that we have so many people go out of their way to personally compliment the management of the theater on the attraction offered them.

"One Week of Love" did the best business that the theater has done for a number of weeks, and candidly, I consider it one of the best produced and one of the most pleasant entertainments that this theater or any theater has been able to present to its patrons for sometime past.

I would be very happy if I thought that I could play fifty-two such pictures every year.

With kind personal regards, I beg to remain

Sincerely yours,
Leo A. Landau
ALHAMBRA THEATER

LAL:MCB

Nine Big Films Now Listed by Goldwyn for Coming Year and More on the Way

Its New Pictures Said to Be the Best the Firm Has Made

Goldwyn says its schedule of releases for the new year includes the biggest and best pictures yet made by that firm, and this statement is made after taking into consideration that the fall and early winter releases included such successes as the John Barrymore picture, "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains."

The productions now completed, or under way for release during the coming calendar year, it is stated, come nearer to realizing Goldwyn's policy of "bigger and better pictures" than any other group, taken as a whole, because the new policy has been in operation longer and advance preparations can be made more easily and quicker than for the first group.

The coming releases are headed by Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, to be released December 31, and Maurice Tourneur's production of Sir Hall Caine's novel, "The Christian," to be relased January 28. Release dates have not been set for any of the other productions.

Following these come seven other pictures the release date and the order of release of which have not been decided upon. There is a Rupert Hughes picture, "Gimme!" with a cast embracing Helene Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden, Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas and the islands in them, formerly called "Passions of the Sea," is said by the producers to be an unusual picture, unusually done. R. A. Walsh directed it. He took the entire cast to Tahiti where the film was made on the island and on board a ship chartered for the occasion.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. Advance reports from the studios state that it possesses pictorial and dramatic qualities which should rank it among the big films of the year.

Rupert Hughes is now making the screen version of his Hollywood novel, "Souls for Sale," with a cast embracing Eleanor Boardman in the leading role, Frank Mayo, Richard Dix, Lew Cody, Barbara La Marr and Mae Busch.

Another Rupert Hughes picture, is "Look Your Best," at one time known as "Bitterness of Sweets," with a cast which includes Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba. Earl Metcalfe, Martha Mattox and Francis MacDonald.

There are two more Marshall Neilan productions—a screen version of Thomas Hardy's novel, "Tess of the D'Urbervilles," many exteriors for which were "shot" in England under the direction of Mr. Neilan's lieutenant, Frank Urson, and a picture made from Edward E. Rose's new and highly successful play, "The Rear Car." The film title for this will be "Red Lights."

Says "Java Head" Is Melford's Best

For poignant drama and rare beauty of photography, "Java Head," George Melford's forthcoming Paramount production, which is now being edited at the company's Eastern studio, sets a high-water mark in the production of artistic motion pictures, according to critics who have viewed the picture in its unfinished state, Paramount states.

The picture, which deals with the life of Salemites in the period of 1850, gives one the impression of a rare cameo that has the power of movement, says the Paramount statement.

Mr. Melford and his cameraman, Bert Glennon, are said to have literally turned back the pages of history and have shown characters that made Salem the foremost shipping center of the time. These people move about in the drama with Joseph Hergsheimer put in his novel.

Will Release Six Films in January

First National will have six releases for January. John Stahl's "The Dangerous Age" will start the new year.

Tom Ince will offer Douglas MacLean in "Bell Boy 13." William Seiter directed. In the cast with MacLean are Margaret Loomis, John Steppling, Jean Walsh and Eugene Burr. "Fury" will be Inspiration Pictures' contribution to the January release list. Richard Barthelmess stars in this story. Dorothy Gish plays opposite Barthelmess. The story is by Edmund Goulding. Henry King directed.

The next is B. B. Schulberg's picture with Katharine MacDonald in "Money, Money, Money," adapted by Hope Loring from Larry Evans' story. Tom Forman directed. Joseph Schenck has in this list, Norma Talmadge in "The Voice From the Minaret," adapted by Frances Marion from the novel by Robert Hichens. Frank Lloyd directed. Eugene O'Brien is Miss Talmadge's leading man.

Buster Keaton contributes "The Balloonatic." Eddie Cline directed and Cline and Keaton between them wrote the scenario. Mack Sennett loaned Phyllis Haver for the production.

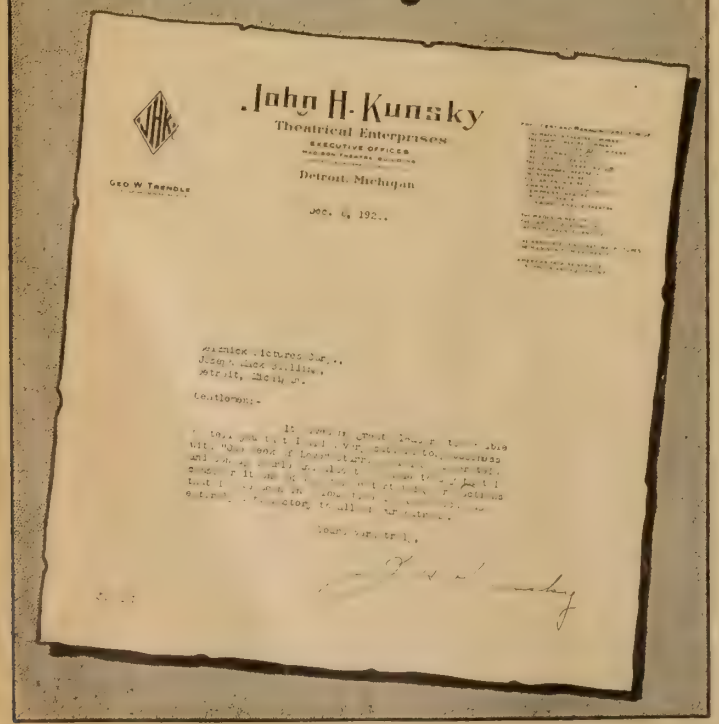
Jackie Coogan at Work on Film

Jackie Coogan is hard at work on his new picture "Toby Tyler" a circus story.

"Toby Tyler" is an original story by James Otis and was adapted for the screen by Eddie Kline who is directing it.

In the cast with Jackie will be, among others, Barbara Tennant and Russell Simpson.

J. H. Kunsky on "One Week of Love"


John H. Kunsky
Theatrical Enterprises
Executive Offices
Detroit, Michigan

Special Rates to Professionals

Reasonable Rates to all

SAMUEL LUMIERE

Artist—Photographer

NEW 574 FIFTH AVENUE YORK

Big Exploitation Campaign in Middle West for "Tess of the Storm Country"

Many Cities Take Part in "Boosting" Pickford Film

That exhibitors in middle-western cities realize the value of real exploitation in connection with a picture of the magnitude and wide public appeal of Mary Pickford's new and personal production of "Tess of the Storm Country," a United Artists Corporation release, is shown by the campaigns put on in various cities from the size of Chicago down to such smaller cities as Rockford, Ill., the releasing company states.

In Chicago, Detroit, St. Paul, Minneapolis and Duluth extensive advance and during-run campaigns were put on and splendid box-office results were obtained in every instance, it is stated.

In Chicago "Tess of the Storm Country" was booked for an extended run by the Balaban and Katz organization at the Roosevelt Theatre. Here the management used a handsomely painted set of lobby panels for a week in advance and announcing the coming feature in electrically lighted opal glass letters on the marquise. There also were advance screen announcements.

The Roosevelt management also put out a set of three cut-outs specially copied from black and white stills as special attention attracters on the marquise.

For the engagement at the Broadway Strand, Detroit, the campaign was begun with trailers five weeks before the play date, as well as lobby announcements. The J. L. Hudson Company, one of the popular Detroit business houses, carried a page in Detroit papers entitled: "The Wonderful Story of Christmas, told by Mary Pickford." This came out December 12, and while it was not a special "Tess of the Storm Country" proposition, it created a good deal of interest.

The Broadway Strand management also sent out 5,000 special Mary Pickford "Tess of the Storm Country" cards, mailed Christmas Day under two-cent postage.

On December 20 there was a special midnight screening of the picture at the Broadway Strand for Marilyn Miller (Mrs. Jack Pickford), and the "Sally' company, in which Miss Miller is starring. Members of all other stage productions in Detroit at the time also were invited.

For the engagement at the Midway Theatre, Rockford, Ill., an Ascher Bros. house of 2,000 capacity, Charles H. Darrell, the manager, made liberal use of "Tess of the Storm Country" 24 sheets well in advance. This was done not only in Rockford but on all roads leading into the city and in several smaller towns. He used big newspaper space in all Rockford newspapers and outlying towns, hammering the fact that this picture is entirely new and not a re-issue. This fact also was played up in the lobby display.

In St. Paul and Minneapolis the Finklestein and Ruben interests opened first runs of "Tess of the Storm Country" at the Garrick, Minneapolis and the Empress, St. Paul, on Christmas Eve.

The Garrick had special advance lobby posters, hand-painted and advance trailers, a Christmas card greeting from Tessibel Skinner, a handsome affair in two colors that went to a mailing list of 5,000 telephone users, as the picture was considered of sufficiently wide appeal to interest all classes. Heavy newspaper advertising space was used in both Minneapolis and St. Paul with special layouts, all copy stressing the newness of the picture.

In Minneapolis a good tie-up for the engagement was put over with the Calhoun Terrace, a dancing salon, to stage a "Tess Costume" contest for girls.

The management of the Empress in St. Paul used bromide enlargements of black and white stills to decorate the lobby where "Tess of the Storm Country" opened the house as a picture palace.

Another first-run house of the Finklestein and Rubens group that had "Tess of the Storm Country" booked for the week of December 31 was the New Garrick at Duluth, Minn. In Duluth a campaign very similar to that in St. Paul and Minneapolis was put on. In addition there was a special price of co-operation arranged for by Manager Schwei of the New Garrick for a special Mary Pickford art supplement in the Duluth News-Tribune of December 31.

In Indianapolis, Ind., Ralph Lieber, manager of the Circle Theatre, put on a big campaign for the first run of this Mary Pickford feature, opening on Christmas Eve. A big billboard display all over the city was put on.

"Dr. Jack" Appeals in Many Localities

Pathe says that according to newspaper reviews, first-run theatre statements and reports of circuit bookings, "Dr. Jack" continues as the outstanding coast to coast current picture success. One of the important West Coast film events of last week was the reopening of the newly remodeled and redecorated Portola Theatre in San Francisco, starting its extended run of the new Harold Lloyd five-reel comedy. The Portola, the first house to book "Dr. Jack," closed for several weeks to make extensive preparations for this opening, of which telegrams quoted by Pathe contain such expressions as these:

"Opening of new Portola most auspicious in film history of San Francisco." "House beautiful." "Crowds blocked sidewalks first two days in spite of torrents of rain." "Run will continue indefinitely."

Records of the Majestic Theatre, Portland, are quoted as showing that "Dr. Jack" is the first picture that has been able to "keep the crowds coming for four weeks to a photoplay theatre in Portland."

Branch Manager Baratte's telegram from Salt Lake City reads: "'Dr. Jack' being held over second week. Pantages starting Wednesday. First time in history of Salt Lake this was ever attempted."

Milwaukee branch report from Manager W. A. Aschmann reports of the Strand Theatre's two weeks' run: "This engagement has proved not only that 'Dr. Jack' is a bigger box office attraction than 'Grandma's Boy,' but is by far a better audience picture."

The Atlanta Constitution says: "Harold Lloyd has again proved that he is the most consistent fun-maker on the screen."

James Cruze Film Praised by Lasky

According to the Lasky studio executives, James Cruze can truthfully say of his new Paramount production, "The Covered Wagon," that it is the greatest picture he ever made. The film is now in process of editing and it is said that production experts can easily visualize the aspect of the combined sequences.

Among those most enthusiastic over Mr. Cruze's work is Jesse L. Lasky. "Perfect realism," said Mr. Lasky, "a strong love theme, bigness, impressiveness, thrills that are utterly unlike the ordinary sort; a background of real newness to the screen, where the camera has never before been ground; all these facts coupled with the splendid cast of virtually 3,000 men and women, certainly indicate a picture that is worthy of any director's enthusiasm.

"And James Cruze is enthusiastic. He has believed in the picture from the start and with each day of shooting, sometimes under conditions almost unbelievably difficult, his enthusiasm has grown. Nor is he alone, for every last person in the drama of the old-time Western days shares his convictions."

Making Picture of Ibanez Book

In making "The Enemies of Women," Vicente Blasco Ibanez's famous romance, which the producers state is one of the most beautiful and interesting photoplays ever screened, Cosmopolitan Productions says it has not only embellished it with more natural scenic beauty than has ever been seen in a motion picture, but is also creating some of the most gorgeous interior scenes that have ever been filmed.

Lionel Barrymore is featured in the production.

Wanda Hawley with Farnum

"Brass Commandments," William Farnum's latest picture, with Wanda Hawley, Tam Santschi and Claire Adams in the cast, has been completed at William Fox Western studio. It is in this picture that the star and Tom Santschi have one of the most sensational fights ever put on the screen.

Preparing to Film Marriott Story

Maurice Tourneur is making extensive preparations for the filming of Crittenden Marriott's famous sea story, "The Isle of Dead Ships," a First National release. He is salvaging the hulks of ships from their "graveyard" outside of San Francisco Bay and moving them down the coast to the spot selected for the big action of the picture.

"The Isle of Dead Ships" is a Mike Levee production.

Kolker to Direct Alice Brady

Selection of the cast for Alice Brady's next Paramount picture, "The Snow Bride," a French-Canadian story by Sonya Levien and Julie Herne, has been completed. Henry Kolker will direct.

Watch Out For

A Front Page Story

The Truth About Gorham

Hodkinson Striving to Supply Films of the Finest Quality to Exhibitors

Company Also Said to Have Large Variety of Releases

Not only is it said to be the intention of the W. W. Hodkinson Corporation to supply variety in its production output, but special stress is being laid, it is said, upon the quality of releases scheduled to appear for the year 1923. Care has been exercised by the distributors in order to select screen entertainments with strong box office possibilities as well as a variety of subject matter and appeal that will furnish Hodkinson motion picture fans with many unique surprises for a New Year's gift, it is reported.

The holiday season opens with the two Victor Schertzinger productions, "The Kingdom Within," released December 24, 1922, and "Dollar Devils," released January 28. "The Kingdom Within" is from the story by Kenneth B. Clarke. "Dollar Devils," which is the second Victor Schertzinger production to be released through the W. W. Hodkinson Corporation, is a comedy drama.

Hodkinson Corporation announces also the procuring of the series of four Film Guild productions featuring Glenn Hunter, the young actor who is now making a success in a Broadway, New York attraction. The first three of this series to be announced are "Second Fiddle," "The Lap of Luxury" and "The Scarecrow." In the first of the three, Mary Astor plays the leading feminine role, while in the other two, the part is played by Martha Mansfield. The fourth story is yet to be announced, but it is understood to be a big production.

Following on the heels of the Film Guild announcement, comes the report that the early part of 1923 will see the Corinne Griffith productions released through W. W. Hodkinson Corporation. This announcement means that another popular star has formed her own company and will enter the independent field.

Charles R. Rogers, former general manager of distribution for the Select Pictures Corporation and the Robertson-Cole organization, will have charge of the distribution of the Corinne Griffith productions. Edward Small will have charge of production. Work on the Corinne Griffith production will start some time in the early Spring and will be made in the East.

Hodkinson organization also has scheduled a drama scheduled for release early in January. This is a Maurice Tourneur production entitled, "While Paris Sleeps" and features John Gilbert with Lon Chaney in the cast.

Hodkinson Corporation is also said to be doing its best to provide the exhibitor with the finest of short subjects. The All-Star Comedies produced by C. C. Burr and starring Charles Murray, Raymond McKee and Mary Anderson, and "Fun from the Press" and the return of Colonel Heeza Liar, produced by Bray Productions, Inc., are the laughter specials to be found on the Hodkinson program.

"Days Afield With Rod and Gun" is another series. Charles Urban's Official Movie Chats, produced by the Kineto Company in conjunction with the M. P. T. O. A. and distributed through Hodkinson, is another one-reel novelty to fill out the program.

Hatton Is Engaged by Universal

Raymond Hatton has been engaged at Universal City to portray the important role of Gringoire, the poet, in the Universal-super-Jewel film play of "The Hunchback of Notre Dame." The scenario was written by Perley Poore Sheehan and E. T. Low, Jr.

Booking of Pathe Films Increasing

At the close of the fifth week of the Eschmann Sales Contest Pathe notes still further big gains in standard features bookings, it is reported. The increase shown in the case of 26 of these 5 and 6 reel photoplays, some of which have been continuously before the public for more than three years, inspired the compilation of a chart showing the relative increase of feature business in different sections of the country attributable to the influence of the contest in "pepping up" the field forces.

The chart shows Portland, Ore., leading with its quota practically achieved. Next, in the order named, come Salt Lake City, Omaha, Milwaukee, Spokane, Seattle, Denver, Washington, Des Moines and Albany—making up the first ten, with all other branches making new records for the Eschmann contest.

The production whose bookings exceed those of any other, Pathe states, is "Dr. Jack," Harold Lloyd's new feature comedy.

Returned from Trip

Howard Estabrook, assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and producing manager of Distinctive Pictures Corporation, and Charles Whittaker, scenarist, have just returned from a week's trip to Woodstock, Vermont, where they were engaged in looking over the locale and arranging for the properties to be employed in the filming of the exterior scenes of "Backbone," the all-star production headed by Edith Roberts and Alfred Lunt, which Edward Sloman is now directing in New York.

Watch Out For

A Front Page Story

The Truth About Gorham

Film Will Be Called "Her Reputation"

"Her Reputation," it is announced from the Thomas H. Ince studios in Culver City, will be the title of the first Thomas H. Ince release for the Fall of 1923. The picture is now in production under the working title of "News."

The cast is headed by May McAvoy and Lloyd Hughes. John Griffith Wray is directing.

Vidor Film Given High Praise

Manager Harris selected "Conquering the Woman" the current Associated Exhibitors - Florence Vidor release, as the attraction for the week before Christmas in his million dollar Grand Theatre, in Pittsburgh, Pa.

The Pittsburgh Leader said: "The picture has been wonderfully made, with gripping interest from end to end."

F. Evans in Cast

Another important addition to the cast of the Distinctive Pictures Corporation all-star production of "Backbone" is announced this week in the name of Frank Evans.

Universal Finishes "Power of a Lie"

"The Power of a Lie," Universal's picturization of Johann Bojer's prize winning novel, has been completed and has reached New York. The Universal officials who have previewed it, unite in characterizing it as one of the most startling pictures of the year.

"The Power of a Lie" received the laurels of the French Academy as the outstanding book of the year, it is stated. Universal screened it as an all-star picture, directed by George Archainbaud, a French director. In translating it to the screen he was aided by Charles Kenyon, noted American dramatist and the author of "Kindling." Kenyon put it into continuity form.

The leading roles are in the hands of Mabel Julienne Scott, David Torrance, Maude George, June Elvidge and Earl Metcalf. Among the other well known players in the cast were Phillip Smalley, Winston Miller, Ruby LaFayette and Stanton Heck.

Title Is Changed

"Young and Dumb" has been selected to replace "The Bridegroom" as the title of the forthcoming Al St. John special two-reel fun-maker, according to announcement by Fox Film Corporation.

Many Telegrams Ask Early Release

Vitagraph says the unanimous praise accorded "A Front Page Story" by all the critics of the trade papers, as well as screenings before exhibitors in the key cities where prints have been received, have resulted in scores of telegrams to Vitagraph asking an early release date on this Jess Robbins comedy-drama.

The unusual demand for prints, it is reported, has speeded up the labratory in Brooklyn, where the force is working day and night rushing extra prints for the exchanges.

Morgan Engaged

Ira H. Morgan, who is perhaps better known to the motion picture fraternity as "Joe Morgan," after the famous character in "Ten Nights In a Bar-room," is turning the crank on Marion Davies next super-production, "Little Old New York," which is now being made at the Cosmopolitan Corporation's studio at 127th Street and 2nd Avenue.

Stars to Co-Star

Shirley Mason and Charles Jones will co-star in "The Eleventh Hour," a William Fox production directed by Bernard Durning, with story and scenario by Louis Sherwin. Richard Tucker, Alan Hale, Walter McGrail and June Elvidge are members of the cast.

Hope Hampton Leads

The cast for "Does It Pay?" a new William Fox special, is headed by Hope Hampton and includes Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short.

New Fox Film

"The Hostage" will be the title of the next Tom Mix vehicle, Fox Film Corporation announces this week. It will be directed by Jack Ford, and Alma Bennett will play the feminine lead.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Trade Gossip

David Belasco presented the screen rights to "Tiger Rose" to Lenore Ulrich, who starred in that production, for a Christmas present.

Harry M. Warner, of Warner Bros., and Irving Lesser, of Principal Pictures Corporation, are due in New York from the Coast next week.

Al Lichtman is planning a special celebration when his new and spaciously luxurious quarters at 1640 Broadway, New York, are officially opened.

Most of the out-of-town folk employed by independent concerns spent their holiday at home, but were anywhere from one to five hours late in getting back to New York.

Two independent producing concerns are negotiating for the screen rights to David Belasco's successful stage plays. Some sort of definite announcement concerning the successful bidder is expected next week.

The recently organized T. O. D. Corporation, organized in Chicago several weeks ago, will probably take over the Exhibitors' Direct Service Exchange in St. Louis, according to a despatch received this week.

Mary Carr will be starred in pictures that J. S. Dawley will produce. He recently formed the J. S. Dawley Corporation.

Warner Brothers have purchased the screen rights to Edith Wharton's "Age of Innocence."

A. J. Mack is no longer acting as sales manager of Smart Films, Inc., it was announced this week.

Either Nathan Hirsh, president of Aywon Film Corporation, or his son, Melvin, will shortly start on a tour of the country selling rights to pictures that firm is distributing independently.

Harry Rapf, the producer of "School Days" and "Heroes of The Street" and "Rags To Riches,' is due in New York for an indefinite stay some time next week.

Ben Amsterdam, Sam Grand, David Barrist and several other independent exchangemen visited New York this week, distributing well wishes for the year.

Lucy Sarver is now handling the trade paper publicity for Producers Security Corporation.

Capt. Frank Hurley, of the Australasian Films, Ltd., of Australia, is due in New York early next week.

Lester Scott, Jr., special representative for C. C. Burr, returned late last week from a most successful sales tour of the country.

Production on Daniel Carson Goodman's next Equity special was finished last week at the Tilford studios in New York. This picture will be released late this month.

Seven new independent companies were incorporated last week in Albany, N. Y., and Wilmington, Del.

The Steinberg brothers, Abe, Sam and Mannie, down in Pittsburgh, are cutting up some, we are told. They're expanding their interest, and now are determined to distribute films on an elaborate basis. Pittsburgh certainly has come along finely during the past few months insofar as independent pictures are concerned.

Hello, 1923

THE new year is here.

Everybody says it will be a big year.

We hope so. But we realize that it is going to take a whole lot of real, hard aggressive labor on the part of everybody to make it a profitable year. The first half of the 1922-23 season has been good. Prospects noted in the latter part of the past summer indicated a big season. These prospects are materializing. But no one must be totally satisfied, for the fight is not even half won. We're on the right road, but that is all. Don't let the prosperity that has blessed independents in the past five months blind you. There must be something more than idle chatter. There must be whole-hearted action. We have, indeed, won our first point, namely, the winning of exhibitor confidence. That is our foundation. But it is not a complete structure by any means. We must keep on building—not only for tomorrow, but for the day after tomorrow; we must build for permanency.

ANNUAL statements from distributors received this week characterize 1923 as "Goofus' Year" and "Jones' Year," etc., etc. But that doesn't mean a thing; that's why we relegated that batch of meaningless bunk to the waste basket. 1923 should be a *big* year for independents. And the firm that does this or that for purely selfish reasons is helping no one—let alone the firm in question. Independents must work co-operatively from now on. There must be no tug-o'-war tactics. These must be cast into oblivion.

THE new year will witness many radical changes and as a consequence of these reforms, we, personally, expect to see the independent stronger, more powerful and an even greater factor in the motion picture industry. The independent has arrived—yes, to the point where he must either work energetically, consistently and intelligently or face failure. He has arrived at the conclusion that hard work—and hard work alone—will win the permanent results that must come before our victory can be branded as complete. The opportunity is here! Good pictures, good money-making pictures, well-produced pictures—pictures that will prompt the exhibitor to yell for more—will do the trick.

INDEPENDENTS have started something they must finish. There is no theatre in this country that great that it can justly ignore independent productions like "Shadows," "Rich Men's Wives," "Heroes of the Street," "Sure-Fire Flint" and "Notoriety.' And they are not ignoring them. The exhibitor, through bitter experiences of the past, has come to a realization of the importance of independent productions and is giving that necessary support. But we must prove ourselves worthy of this confidence. It has been a long, hard fight that finally won this for us. And we must cherish it as though it were a sacred possession—and it should be just that, for without exhibitor confidence, and from confidence comes patronage, there could not be any profitable independent distribution or production.

EXCHANGE men have kept pace with this meteoric progress. The new year finds new faces in the exchange army. The pioneer leaders who have struggled for years have at last conquered, and today we find them reaping a harvest. And they must continue to reap, while the reaping is good. But they, too, like the exhibitors, are dependent in a large measure on independent producers and distributors. The latter must furnish worth-while pictures, pictures that the exchangemen can display as worthy competition to opposition productions. And promises won't do it. If you must promise, first equip yourself to carry out that promise.

STOP knocking. Stop minimizing your neighbor's product. If you can't say a good word for your competitor say nothing at all See that those about you play fairly and squarely. Knocking never won any battle. Knocking the knocker is a favorite pastime—too popular, indeed. If the tactics of your neighbor are hurting your business you have a number of ways to bring him to justice. But stop crying about it. If you take care of your business as you should take care of it, you will have no time to delve into the affairs of others. Serve your exhibitors, Mr. Exchangeman. Give your exchanges real pictures, Mr. Distributor. And, Mr. Producer, remember extravagance never made a profitable picture. Be systematic. Have a reason—a good, logical one—for everything you do. Keep on fighting, squarely, fairly, aggressively and determinedly. The future offers everything. Let's take advantage of the new year. Forget the worries of 1922 and

Welcome 1923!

Among the Folks

Betty Francisco has been signed by B. P. Schulberg for a principal role in "Poor Men's Wives," which Al Lichtman exchanges will handle.

There is some talk about the Warner Brothers erecting a theatre to seat 450 persons in this city. Public showings will be held nightly, with the house being used for trade showings during the day.

Bob Horner is making "Valley of Shadows" at the Horsley studio. Al McLain is turning the crank.

Frank Hard, the live publicity director of Harry Charnas' exchanges in Pittsburgh, Cincinnati, Cleveland and Detroit, has turned out a splendid press sheet on Al Lichtman's "Shadows," which he has entitled "Film," and distributed to exhibitors in those territories.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has spent less than three weeks of the past three months at the New York headquarters of that concern. The remainder of the time he spent on the road visiting exchangemen and investigating conditions in general. He is now on the Coast.

Al Lichtman isn't wasting any time nor losing any opportunities, for he now has a special representative staff of three live showmen, who will go out into the territories to put over Lichtman productions.

George A. Fecke finally broke into a Boston house with "Yankee Doodle, Jr.," the national distribution of which he said he took over several weeks ago. The picture is playing this week at the Modern-Beacon in the Hub City on a double bill, with Shirley Mason in "Shirley of the Circus."

Charley Burr is one of the many independent producer-distributors who has come to realize the invaluable importance of consistent advertising to the progress of any venture. Charley attributes advertising as one reason for his remarkable success during the past few weeks.

Harry Rapf, the Coast producer, having completed the 1922-23 productions for Warner Brothers, will come to New York next week with Harry M. Warner and negotiate for screen rights to other productions which he will make for the same firm for next season.

Ben Amsterdam of Masterpiece Film Attractions, Inc., of Philadelphia, visited New York this week. But, ah, that's nothing new, for Ben's a weekly visitor to our fair city.

Charles Murray, the comedian, is said to have pulled a comeback in the next Johnnny Hines picture, "Luck," which C. C. Burrs State righting.

The independent boys celebrated Christmas in auspicious style, many of the firms continuing the observance through Tuesday.

If you haven't visited Al Lichtman's spacious new headquarters at 1640 Broadway, New York, you haven't seen anything, for this is without doubt one of the best laid out film offices we have visited. Surely it covers more space than that utilized as offices for any other firm.

Tom Switzler of Tilford Studios came dashing up Broadway the other day with a story about some sort of reorganization and recapitalization. Tom's all sold that this will be a "big year." Hope Tom's right.

Warner Brothers Celebrate Completion of Six Classics at Los Angeles Studio

LOS ANGELES (Special)—The Warner Brothers, Sam, Jack, Abe and Harry M. Warner, who arrived in Los Angeles last week, celebrated the completion of six classics of the screen by giving a dinner to a large number of prominent men and women in the industry at the Ambassador Hotel on December 20.

The six productions include "Rags to Riches," and "Heroes of the Street," both Harry Rapf productions featuring Wesley Barry, "Little Church Around the Corner," adapted from the stage play of the same name by Olga Printzlau, F. Scott Fitzgerald's novel, 'The Beautiful and Damned," with Marie Prevost, Kenneth Harlan and others; "A Dangerous Adventure," with Grace Darmond, and the Charles G. Norris novel, "Brass," a Rapf production directed by Sidney Franklin.

Sinclair Lewis' "Main Street," the last of the seven productions for the season, is in the course of production at the coast studios. It was adapted for the screen by Julien Josephson, and it is being directed by Harry Beaumont.

Among those present at the dinner were Mr and Mrs. J. D. Williams, Marie Prevost, Monte Blue, Miss DuPont, Irene Rich, Helen Ferguson, Mr. and Mrs. Sidney Franklin, Mr. and Mrs. Julien Josephson, Mr. and Mrs. Harry Beaumont, Mr. and Mrs. William Seiter, Harry Meyers, Claire Windsor, Mr. and Mrs. William Beaudine, Mr. and Mrs. Harry Rapf, Chester Franklin, Marguerite Clayton, Pauline Starke, Millard Webb, Walter Long, Jack White, Cyril Chadwick, Gertrude Bennett, Louise Fazenda, Peggy Brown, Kenneth Harlan, Madge Cummings and Alice Grey Terry.

Kenneth Harlan has packed up his make-up kit and has moved over to the Schulberg Studio on Mission Road permanently. He has actively started his contract with Preferred Pictures, Inc. Although the arrangement was entered upon some weeks ago, Harlan had to fill engagements made with other producers before joining B. P. Schulberg. He did appear in one Preferred picture, however, "Thorns and Orange Blossoms," and is now at work on "The Girl Who Came Back," the play by Charles E. Blaney and Samuel Ruskin Golding which Tom Forman is completing. Harlan is only one member of an important cast, including Miriam Cooper and Gaston Glass.

It is understood that Larry Evans, who was placed under contract by B. P. Schulberg some weeks ago, has about finished work on his first story for Schulberg. This will be titled "The Aristocrat," and will be placed in production in the spring or summer. Evans' contract calls for a general literary supervision at the studio of all Preferred activities. "Are You a Failure?" the January release of the Al Lichtman Corporation, was written by Evans and was produced by Tom Forman. Madge Bellamy and Lloyd Hughes head the cast.

Grant Carpenter has been added to the staff of Warner Brothers scenario department. Mr. Carpenter has written an unusual number of screen plays, both originals and adaptations, one of the many being "Lessons in Love." Carpenter has been placed under a six months' contract to adapt several of the eighteen productions scheduled for next season by the Warner organization. Two other prominent???

According to an announcement just made by B. P. Schulberg, Olga Printzlau has been signed by Preferred Pictures to write the scrip. for Gasnier's next production for that organization, "Mothers-in-Law." This picture will be started by him immediately upon the completion of "Poor Men's Wives," now in the making at the Schulberg studios, with Barbara La Marr, David Butler, Zazu Pitts, Richard Tucker and Betty Francisco in the principal roles.

"Mothers-in-Law" is an original screen story written by Frank Dazey and Agnes Christine Johnston, the well known collaborators who were responsible for Gasnier's first Preferred picture, "Rich Men's Wives," as well as that film's companion piece, "Poor Men's Wives." "Poor Men's Wives" will be Schulberg's February release through the Al Lichtman Corporation, while "Mothers-in-Law" will appear on his schedule later.

A huge radio station, said to be the largest in the motion picture industry, is in the process of erection at the Warner Brothers west coast studios. The radio station will be established atop the new additions to the present studio at an approximate expenditure of $50,000.

In order to link up the entire country, the Warner Brothers will erect two other stations, Balaban & Katz, of Chicago, handling the seven Warner screen classics, will have one erected at their exchange, and the other will be installed on the roof of 1600 Broadway, New York, the eastern offices of the organization.

The two-fold purpose of the idea is to broadcast general programs, live west coast news and advance information of the production schedule of eighteen pictures to be made by the Warner's for next season. It is also stated that the many prominent screen plays that have been and will be signed to appear in the productions will speak from these stations.

Each radio center will transmit news to thousands of picture and radio fans, hundreds of exhibitors and the many radio stores in the country.

Big Films Score in Southwest

DALLAS — (Special) — Big independent pictures are finding a ready market in this territory. Insofar as exhibitor bookings are concerned indications noted in Moving Picture World's independent number of last July have materialized with the result that the year is proving the biggest experienced in a long, long time. The type of high class independent pictures being shown generally through the Southwest has improved considerably in the past two years. The invasion of the independent by men who succeeded in the other branch of the business has emphasized to exhibitors the importance of independent pictures, and judging from the number of first-run engagements booked by the leading exchanges, the independent market cannot turn out enough good pictures to suit the theatre owners in this territory. They are asking for more. The outdoor pictures are also getting a particularly good play in this territory.

Arrow Film Corporation's "Night Life in Hollywood" is being booked in this territory on a basis that resembles the road show type. L. C. McHenry is now in Oklahoma exploiting the picture, which is scheduled for showings in both Tulsa and Oklahoma City. J. W. Dahm, who last season was advertising man with the Ringling Brothers' Circus, is handling another print. Dahm is now hitting the high spots. He is well-known to exhibitors and is heralding the picture in circus fashion.

Independent exchangemen in this territory extend their best wishes for a prosperous and happy new year to everybody in the independent market.

Ben Y. Cammack, branch manager of Southern States Film Company, announced this week that his concern, through their various exchanges, will release all of the productions made by C. B. C. Film Sales Corporation. The company is now advertising "More to Be Pitied" and "Only a Shop Girl."

Al Lichtman Preferred Pictures have caught on in this territory like wildfire. Their popularity has been remarkable, for it has been won with but one production, namely, "Rich Men's Wives," for the second production, "Shadows," has not yet been given its premier here.

Producers' Security Gets "Lion's Mouse"

Announcement was made this week that Producers Security Corporation has acquired "Lion's Mouse" and will arrange for its distribution. Wyndham Standing and Marguerite Marsh play the leading roles in this production.

Burr Feature Averages High

Signal honor was awarded C. C. Burr, president of Mastodon Films, Inc., last week when his picture, "I Am the Law," received the highest rating among pictures produced for the independent market last season in a compilation culled from exhibitors' reports and printed in one of the trade journals. "I Am the Law" received an average rating of 70 pc.

Lichtman Sells Australian Rights

Al Lichtman announced this week the consummation of a deal which will take care of the distribution of his entire output for the first year in Australia and New Zealand. The deal was made with Millard Johnson, of Australisian Films, Ltd.

Thanks—and the Same to You

We hereby acknowledge the well wishes, received in various forms, from the following: Harry, Abe, Jack and Sam Warner, Harry Rapf, Mr. and Mrs. W. Ray Johnston, Al Lichtman, David Barrist of Philadelphia, Walter A. Baier of Milwaukee, Frank Zambreno of Chicago, George Fecke of Boston, William A. Mahoney of Providence, David Segal of Philadelphia, Charles M. Inman of Boston, Mr. and Mrs. Rutgers Neilson, Irving Lesser, Jackie Coogan and Mr. and Mrs. Jackie Coogan of Los Angeles, Herman Jans, Matthew Rielly of Providence, Martin Tuohey of Providence, Sol Braunig of Providence, David J. Lustig of Bridgeport, Richard Walton Tully, Miss Hope Hampton, Miss Miriam Battista, Edward L. Klein, Lon Young, Lou Marangella, Nat Levine, William Finkel of Pittsburgh, Jack Connelly of Washington, Arthur Bromberg of Atlanta, Wallace Worsley, Whitman Bennett, C. C. Burr, R. W. Baremore, Eddie Bonns, Sam Morris, Charles Verhalen, Dick Weil, J. Charles Davis, 2nd, Oscar Cooper, Johnny Hines, Doris Kenyon, James Beecroft, Lou Baum, Joe Schnitzer, Nat Rothstein, Matt Taylor, Bobby North, Sam Saxe, L. Lawrence Weber, Bill Nigh, T. S. da Ponte, Mr. and Mrs. Bruce Mitchell of Los Angeles, Lester F. Scott, Jr., Marie Prevost, Charles B. Taylor of Buffalo, C. K. Brin of Seattle, Ben Amsterdam of Philadelphia, Van Powell, Walter R. Greene of Philadelphia, Al Feinman, Betty Blythe, Mary Kelly, Louis Berman of Philadelphia, Maurice Daniel Kann, John F. Chalmers, Alfred Chalmers, Mildred E. Phillips, Constance Joslin, Charles E. Moyer, Kenneth Webb, "Smiling Billy" Mason, Nils Grantlund, Monte Blue, Dell Henderson, Zena Keefe, Daniel Carson Goodman, Dave Warner, Mary Anderson, Joseph Depew, Monty Banks, Mr. and Mrs. B. P. Schulberg, Tom Forman, Hy Daab, Grace Darmond, Chic Sale, Ed Reid of Providence, Joe Flynn, Arthur McHugh, Fritz Tidden, Moe Messing, Joe Brandt, Esther Linder, Jack and Harry Cohen, Edmund Breese, John Lowell, L. Case Russell, Gaston Glass, Harry Charnas of Cleveland, Joe Plunkett, Joe Lee, Jack Harvey, Bill Strong, E. O. Van Pelt, Jack Murray, Frank Mathison, Julius Singer, Morris Schlank, Charles Goetz, Wesley Barry, Frank L. Smith, Jack Costello, Jack Hoxie, Ben Wilson, Jack Lloyd, Billy Bitzer, Robert Edgar Long, Charles Goodwin, Sam Lewis, Sam Dody, Bernie Fineman, Al Jones, Louis Lewyn, Lenore Ulric, Lou Ascher, Jimmy Powers, Edwin La Mar, Bill La Mar, Emmett Moore, Charles Moyer, Mr. and Mrs. Ralph Rogers, Thomas Meighan, Harry Lande of Cleveland, Alton and Burton Emery of Providence, R. I.; Mayor Joseph H. Gainer of Providence, R. I.; Eddie Lyons, Jim Loughborough, Paul Gray, Arthur James, Charles Pettijohn, Arthur McClintock, Foster Moore, Johnny Wilson, Dan Morgan, Capt. Mims, Harry Hoyt, and Cyd Samson of Buffalo.

Also those of Warner Brothers, Al Lichtman, Mastodon Films, Inc., Arrow Film Corporation, Equity Pictures Corporation, Norca Pictures, Inc., George H. Wiley, Inc., Harry Rapf Productions, Inc., L. Lawrence Weber-Bobby North, Tilford Studios, Producers Security Corporation, Principal Pictures Corporation, Jackie Coogan Productions, Inc., Pathe, Inc., Independent Film Corporation Exchanges of Philadelphia and Washington, Masterpiece Film Attractions, Inc., and Royal Pictures, Inc., of Philadelphia; Motion Picture Distributing Corporation of Boston, Emery Theaters, Inc., of Providence; Midwest Film Distributors of Milwaukee, Progress Pictures, Inc., of Chicago and Indianapolis, Apollo Exchange of New York, Jans Exchange of New York, Warner Exchange of New York, C. B. C. Film Sales Corporation, Peerless Booking Offices, Hurtig & Seamon Attractions, Newark Morning Ledger, Joe Lefko of Pittsburgh, Fred Sears, Oscar Neufield and Tony Luchese of Philadelphia, Eddie Lester, Harry Reichenback, Walter Parker, Tom Switzler, Clarence Brecker, Franklyn Backer, Phil Goldstone, Harry Latz, Matt Radin, Elmer Clifton, Senator Walter Hartford of Majestic Theatre, Pawtucket, R. I.; William Canning of Manchester, N. H.; "Doc" Horater of Alhambra and Pantheon Theatres, Toledo, O.; Phil Wolf, Charles Feldehim, Henry Fineman, Clifford Knight, Paul Gray, Horace Mortimer and Milton Crandall, and other firms, mention of which limited space prevents.

Same to you all—and here's hoping for a record-breaking New Year.

ROGER FERRI

Al Lichtman Pictures Are Being Booked in Quantity by Circuits

One of the most important transactions to be closed in the independent field in recent weeks is the deal consummated this week by Al Lichtman, president of the Al Lichtman Corporation; Sam Zierler, president of Commonwealth Film Corp., which distributes the Lichtman product in Greater New York, and B. S. Moss, of the Moss-Keith-Proctor circuit, whereby that powerful organization will show the next seven Lichtman releases in all of its Greater New York houses.

The booking is in series and includes: "Thorns and Orange Blossoms," "The Hero," "Are You a Failure?" "Poor Men's Wives," "The Girl Who Came Back," "Mothers-in-Law," "April Showers."

The first picture is the third release of the Lichtman Corporation. The first, "Rich Men's Wives," was booked over the Loew circuit, following its Capitol premiere, while the second, "Shadows," starts playing Loew time next week at the State and the Metropolitan.

Of the pictures contracted for by Mr. Moss, two have not as yet been placed in production. These are "Mothers-in-Law" and "April Showers," which will be directed by Gasnier and Tom Forman respectively. The transaction gives the Lichtman organization a definite quantity booking in the Greater New York territory. The theatres included in the deal are the 23rd Street, the 58th Street, the Jefferson, the Regent, the 125th Street, the Hamilton, the Coliseum, the Fordham, the Franklin, the Prospect, the Greenpoint, the Riviera, the Columbia, the Yonkers and the Mt. Vernon, the 81st Street and the Flatbush.

Lichtman feels that this contract pays a compliment of the highest order to his organization. He thinks that the mere fact that an organization such as the one represented by Moss should contract for product some of which has not been made is reposing full confidence in the men at the head.

ROCHESTER, N. Y.—(Special)—Al Lichtman's Preferred Picture, "Shadows," starring Lon Chaney, proved one of the biggest attractions shown this year at Edward Fay's theatre here this week. The house management very cleverly laid stress on the wonderful work of "Buddy" Messenger, the classy lad who did such realistic acting in the picture. Business on Monday, Tuesday and Wednesday, this dispatch being received Thursday morning, ranked with the best of the year, with indications that no surprise will be occasioned if a house record for Christmas week is established.

WASHINGTON, D. C.—(Special)—Warner Brothers' "Heroes of the Street," starring Wesley Barry, was given its premier showing at the Rialto Theatre this week and drew the greatest and biggest Christmas crowd ever jammed into this theatre. Business thereafter held up consistently with the picture receiving excellent newspaper notices, which held the draw considerably.

CHICAGO—(Special)—Wesley Barry in "Rags to Riches" appeared at both the Rivoli and Riviera theatres this week. This picture, which is said to be the first of the 1922-23 series of features he will make for the Warners, promises to be widely shown in this territory, according to Balaban & Katz, local distributors of Warner Brothers.

CHICAGO — (Special) — "The Man from Hell's River," the Western Pictures Exploitation picture starring Irving Cummings, is being extensively shown in the Middlewest and, apparently, to good business.

CLEVELAND — (Special) — Wesley Barry, star of "Heroes of the Street," appears on the screen and in person at the Allen Theatre here this week, with business of the record-breaking variety. The records for Christmas Day were shattered with hundreds turned away and a repetition of this remarkable business on Monday and Tuesday. Four shows were given on Sunday and Monday and all played to capacity.

PROVIDENCE, R. I.—(Special)—"Shadows," the Preferred Picture produced by Ben Schulberg for Al Lichtman, is giving the other Lichtman special, "Rich Men's Wives," a close run for money honors at William Mahoney's Rialto Theatre here this week. This picture was cleverly exploited. In view of the wonderful showing made by the first two Al Lichtman productions, Manager Mahoney this week negotiated with Harry Ascher of the Boston Al Lichtman Exchange for the entire output of Al Lichtman pictures.

BOSTON, MASS. — (Special) — "Yankee Doodle, Jr.," starring J. Frank Glendon was given its local premier showing at the Modern-Beacon this week, playing on the same bill with Shirley Mason in "Shirley of the Circus."

AKRON, O.—(Special)—C. A. Barbian of the Waldorf Theatre has booked two new Al. Lichtman releases. "Shadows" and "Thorns and Orange Blossoms."

HOBOKEN, N. J.—(Special)—The United States Theatre here has booked "Thorns and Orange Blossoms" through the Jans Film Service. This is an Al Lichtman picture in which appear Estelle Taylor, Kenneth Harlan and Edith Roberts.

Principal Augments Plans for New Year

With the advent of 1923 comes an announcement this week from Principal Pictures Corporation relative to its plans for the forthcoming year which will mark the inauguration of one of the most extensive and intensive production schedules prepared by any independent concern. During the current week Sol and Irving Lesser and Michael Rosenberg have been conferring at the Los Angeles offices of the concern and applying the finishing touches to an advertising and exploitation campaign that will keep the name, "Principal Pictures," before the trade via the trade press as no other independent venture ever was advertised. The appropriation laid aside for this campaign runs well into six figures. Another appropriation covers the exploitation of Principal Pictures to the public via the national fan magazine, newspapers and other mediums.

Negotiations that have been on for several weeks have been closed this week and as a consequence of this dickering Principal Pictures Corporation has obtained the screen rights to some of the greatest plays and best selling books of the past decade.

That independent exchanges demand the type of pictures like the first two Principal releases, "Environment" starring Alice Lake and Milton Sills, produced by Irving Cummings, and "The World's A Stage" with Dorothy Phillips, a special based on a story by Elinor Glyn, has been evidenced by the rapid manner in which territorial rights to both these features, which have been unanimously praised by trade press and newspaper critics in New York, were disposed of.

"Only a Shop Girl" Shows Up at Test

Word came this week from C. B. C. Film Sales Corporation acknowledging receipt of a letter from Lande Film Distributing Company, which owns the Western Pennsylvania rights to "Only a Shop Girl," telling of a recent test showing held at the Allen Theatre in Akron, O. The showing was held Sunday, December 17.

This week, being the poorest show week in the year, due to the Christmas shopping period, Harry Lande hit on the idea of booking the picture into the Allen. The picture, according to Mr. Lande, went over big, Manager Simmons, of the Allen, praising the production highly. He wired the following telegram:

"'Only a Shop Girl' lined up to big business. Turned them away in spite of big snowstorm, Wonderful business.

"(Signed) A. T. SIMMONS,
"Allen Theatre."

Mr. Lande reported that as a result of the Allen showing other big subsequent runs in and around Akron were arranged. Virtually every key city in his territory has been closed.

"Only a Shop Girl" played the Bijou Theatre, Boardwalk, Atlantic City, N. J., this week, opening to one of the biggest holiday crowds that house has experienced.



"The Hero" Said to Be a Winner

LOS ANGELES—(Exclusive to Moving Picture World from Staff Correspondent)—Recently a private pre-view showing of the latest B. P. Schulberg production, "The Hero," for Al Lichtman distribution, was held here and those who were fortunate to see the picture acclaim it the best special ever made under the Schulberg banner. Gasnier directed the picture in which Gaston Glass is said to do remarkable work. Moving Picture World's correspondent here makes no hesitancy in saying that "The Hero" will marvel the trade in general, but it is a splendid production with Gaston Glass doing unusually fine work.

Word was given out at the New York offices of Al Lichtman Corporation this week to the effect that prints of "The Hero" are now in the Lichtman exchanges. The cast includes Gaston Glass, Barbara La Mar, John Sainpolis, Doris Pawn, David Butler, Frankie Lee, Martha Mattox and Ethel Shannon.

Al Lichtman Representatives on Road

Leon D. Netter, special sales representative of Al Lichtman Corporation, is in Kansas City this week conferring with A. H. Blank, the Lichtman franchise holder in that territory. Edward Grossman, who joined the Lichtman organization last week, is now in St. Louis, where Skouras Brothers control the Lichtman distribution.

"Sure-Fire Flint" at Cameo

"Sure-Fire Flint," the second Johnny Hines feature, which C. C. Burr, of Mastodon Films, Inc., has been booked into B. S. Moss' pretty Cameo Theatre, Broadway and 42nd street, New York, for New Year's week.

C. C. Burr Will Spend a Fortune in Advertising

Plans made public last week by C. C. Burr, president of Mastodon Films, Inc., outline an extensive advertising campaign to be carried in mediums of national circulation on behalf of the productions sponsored by that organization.

Advertising, to appear early in the new year, that will have a reader value of over 11,400,000, has been contracted for. It is proposed in this way to reach personally the prospective patrons of thousands of motion picture theatres all over the country and thus aid the exhibitor very materially in getting extra business for his house.

Motion picture fan magazines will be used as well as such publications as McClure's, Metropolitan, Judge and Life. Among the fan magazines to be included are Photoplay, Picture Play and the Classic. This in addition to large space to be used in the various trade journals and a continuous newspaper campaign.

With the enlargement of the advertising and publicity departments of Mastodon Films, Inc., Mr. Burr announces that exceedingly wide circulation will be given to special articles, stories, photographs and news notes, regarding the many features and short subjects made by the organization as well as the stars and players who appear in them. In addition to this special attention will be paid to aiding individual exhibitors by supplying them with whatever material they may need for special campaigns and assisting them in every possible way to gain more patrons for their theatres.

With every feature produced by Mastodon Films, Inc., will go a complete exploitation and advertising campaign, compiled by men who have had actual experience in handling such work for motion picture theatres and understand the needs of the exhibitor. Exploitation ideas, stunts, and advertising that it will not be difficult to put into effect, but which will bring money into the box office, will be explained in detail. Unusual novelties, that will create talk; teaser material that will arouse curiosity, paper that will stand out on the boards, and, in fact, everything that will get business will be available for the theatre owner.

Sam Saxe, sales manager of Weber & North, returned this week from a tour of the Middle West.

With the exception of the Denver territory, C. B. C. Film Sales Corporation's "Big Six Series" is 100 per cent. sold.

The Buckley-Ferguson Productions, Inc., has been incorporated in Binghamton, N. Y., with a capitalization amounting to $300,000.

Capt. Frank Hurley has returned with a new special entitled "Pearls and Savages." This picture will shortly be sold at a Broadway house.

Neal Hart, according to word from Los Angeles, has started working on the first of his second series of five-reel westerns for William Steiner.

A. H. Kurland and K. Acks have incorporated the Jacques Tyrol Productions, Inc., at Albany, N. Y. The capital is fixed at $250,000.

A well-known American export film house is said to be financing the organization of the Transcontinental Film Company, Ltd., of Berlin, which has incorporated for ten million marks

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There seems to be an influx of English film buyers in New York at present. The majority of these buyers have brought with them English productions for disposal here.

J. Charles Davis, 2d, of Arrow Film Corporation, is back at his desk after several days' illness with the grippe. There will be several interesting announcements from Arrow within a few days.

"Lady Hamilton" Booked in Boston

BOSTON—(Special)—Charles Seelye of New York has contracted to show his English special, "The Affairs of Lady Hamilton," the Richard Oswald production, for an indefinite showing at the Park Theatre in Boston. "Down to the Sea in Ships" closed at the Selwyn Theatre Saturday night after a highly successful run.

The Will Nigh production, "Notoriety," was featured at a special Christmas benefit show staged at the Victory Theatre Sunday night under the supervision of General Manager Harry Crull of the B. F. Keith interests in Rhode Island and Manager Matt Rielly of the Victory Theatre for the basket fund of the Providence News. A little more than $600 was realized from the voluntary contributions made by the audience.

Will Mahoney of the Rialto Theatre, Providence, R. I., will stage a special New England premiere showing of Arrow's newest picture, "Streets of New York," early in February.

Business generally in this section insofar as returns on independent picture showings are concerned, has improved during the past two weeks, despite the unusual heavy shopping prevalent at this time.

There is some talk hereabouts relative to Wesley Barry making personal appearances in New England cities where first run showings of "Heroes of the Streets" are scheduled.

Phil Goldstone's feature, "Deserted at the Altar," was the advertised picture at the opening of the new Bayliss Square Theatre in New Bedford, Mass. The picture did a splendid business.

Middlewest Business Booming, Says Netter

Leon D. Netter, special sales representative of the Al Lichtman Corporation, is back in New York from a three weeks' trip through the Middle West in the interest of the Preferred output which is handled by the Lichtman Corporation.

He found conditions in that portion of the country in satisfactory shape and said he discovered that exhibitors were more eager than ever for good attractions.

"I visited Washington, Pittsburgh, Toledo, Cleveland, Detroit, Cincinnati, Louisville and other cities in the territory handled by Harry Charnas," said Netter to a WORLD representative, "and in all of those cities I found exhibitors willing and eager to shelve regularly-contracted-for features for out-of-ordinary productions. If ever there was a market for real box-office attractions, that conditions exists now.

"It is only truthful to state I discovered a good deal of enthusiasm for the organization I happen to represent. Those exhibitors who have already played 'Rich Men's Wives' will bear me out when I say that the picture is one of the finest box-office attractions of the year. In Toledo, for example, the Princess-Paramount, a theatre which has been playing the product of a certain national distributor, showed 'Rich Men's Wives' and broke all previous records as far back as two years."

Netter personally closed a number of deals on "Shadows" the second release.

Reade's Hippodrome in Cleveland plays the picture for a week beginning December 11. Phil Gleichmann's Broadway-Strand in Detroit has also contracted for "Shadows" for the week beginning December 10. Other first-runs were arranged by Netter in Louisville, Dayton, and Cincinnati. The Waldorf Theatre in Akron, O., and the Hippodrome in Youngstown, O., are two other important theatres which will show the picture.

"Little Red Schoolhouse" Near Ready

Martin J. Heyl, producer of "The Little Red Schoolhouse," which is to be published by Arrow, reports that production is progressing in an infinitely pleasing manner. This picture is being made at the Tilford Cinema Studios, under the direction of John G. Adolfi, and boasts one of the strongest casts ever assembled for an independent release. Among the featured players may be mentioned Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Rose Coghlan, Edmund Breese and many others of almost equal fame.

Foster Moore Joins Al Lichtman

Foster Moore resigned as sales manager of Jans Pictures, Inc., to take up his job as the third special representative of Al Lichtman Corporation. Mr. Moore joined the firm this week and was at once assigned to the Friedman territory in Northern Illinois and Indiana, where special business will engage his attention. Mr. Moore is well-known in the independent market. He is a keen showman and should prove an asset to the progressive Lichtman organization. His new duties will embrace the exploitation of Al Lichtman productions in key cities.

Warners to Plan Theatre After 1923 Program Is Okayed

Immediately after all arrangements for the production of Warner Brothers' eighteen 1923 productions have been completed, Harry M. Warner will devote his time to plans for the erection of the theatre that his concern is contemplating building on Seventh avenue, near 42d street, as he announced several months ago. It is said that Mr. Warner has an option on the valuable piece of land and will exercise it shortly after his return from the West Coast late next week.

Independents, while having no trouble whatsoever in obtaining choice dates for meritorious productions, in the past have been forced to submit to unreasonable terms at the hands of owners of Broadway houses, who have demanded guarantees running all the way up to $25,000, with the condition that the distributor also pay for all advertising, the house sharing on any gross exceeding $25,000. The impossibility and injustice of these terms can be realized at a single glance. But, nevertheless, those tactics have been practiced generally during the past year.

A Broadway first-run theatre dedicated exclusively to the showing of independent productions of high class order is welcomed by the independents in the metropolitan section.

Foster Moore, sales manager for Jans Films, Inc., is no longer with that concern, having joined Al Lichtman as special representative this week.

Sam Zierler, of Commonwealth Pictures Corporation, this week announced the receipt of the print of the fourth Al Lichtman special, "The Hero," with Gaston Glass. This is a Gasnier production in which Glass is said to do his best work. It is founded on the stage success of the same title.

"The Beautiful and Damned" played at B. S. Moss' Broadway Theatre this week, the week proving one of the best that house has had this season.

"Sure Fire Flint," with Johnny Hines, is the booked attraction into the Cameo Theatre for New Year's Week. "Secrets of Paris" is the next attraction. Both are being released by C. C. Burr, of Mastodon Films, Inc.

Renown Pictures Exchange has booked "The World's a Stage" over the entire Keith circuit, according to an anouncement made this week.

The booking of "Beautiful and Damned" into the Broadway Theatre this week is accepted by film men as an indication that the row that developed over "School Days" last year between the Keith booking offices and Warner Brothers has probably been patched up.

"Notoriety" is set for a Broadway showing late this month, although the Apollo Exchange is keeping the name of the house a secret.

There is some talk in film circles that the George M. Cohan Theatre will be acquired by a group of independent distributors on a pool basis for the showing of independent pictures. Max Spiegel, who is now confined to a sanitarium in Connecticut, is the lessee of the house. However, the report has been neither confirmed nor denied.

Loew Books "Shadows"

A deal was closed on Tuesday whereby the metropolitan circuit of Loew theatres will show "Shadows," the second release of the Al Lichtman Corporation beginning January 8. About 100 days are involved in the transaction.

The Best Reviews of State Right Productions are Published in Moving Picture World.

Has the world gone mad!

Eight Units Producing Pictures for Distribution Through Arrow

Considerable importance is being attached to the numerous trips that Dr. W. E. Shallenberger, President of Arrow Film Corporation, who is now in Los Angeles. Many reports have been current, but none of these have been officially confirmed, although it is known that when Dr. Shallenberger has completed plans he has underway he will have effected releasing negotiations that will embrace some of the best exchanges in the country. Meanwhile Arrow Film Corporation is lining up its product for the coming season, which, judging from all indications, promises to be the greatest in its history.

That Arrow Film Corporation will shortly announce the release of new pictures, based on established stories and plays and made by well-known directors, is something that is being accepted as a fact in trade circles that are generally kept well informed. Dr. Shallenberger, too, has been approached by a number of independent producers who seek to release their product through Arrow.

In addition to the productions now being released Arrow has at least four new pictures in the course of production. These include one that Burton King is making, "Little Red Schoolhouse," "Lost In A Big City" and another than A. B. Maescher is producing in Hollywood. It is believed that under reported plans now being considered Arrow Film Corporation will have at least eight producing units turning out pictures that will be released by that concern at definite intervals.

Right now Arrow is concentrating on the distribution of "Streets of New York" with Barbara Castelton and Edward Earle, "Shylock of Wall Street" with Zena Keefe and Dore Davidson, and "Night Life in Hollywood" as well as a series of other features and short subjects.



Lou Berman of Independent Film Corporation of Philadelphia, Wesley Barry and Harry M. Warner of Warner Brothers.



Many First Runs on "Notoriety"

With the return this week of Sam Saxe, sales manager of Weber & North, came an announcement from the latter concern to the effect that first run bookings on Will Nigh's production, "Notoriety," are exceeding the expectations of the most generous members of that rapidly progressing concern. Already the picture is being generally shown at first run houses in New England, in the Middlewest, South, New York State and the Philadelphia territory.

From Indianapolis this week came the report of the booking of "Notoriety" in two key cities in Indiana, Terre Haute and Indianapolis. H. Leiber Company, which recently purchased the Indiana rights to the Nigh picture, closed the deal for the Indiana Theatre, Terre Haute, and Apollo Theatre, Indianapolis.

Christmas Hits South Business

ATLANTA, GA.—(Special)—The holidays have hit patronage a hard blow, according to reports from exchanges. Independent pictures, however, fared well and profitably so during the month of December, which showed almost 200 more business for 1922 as compared against that recorded for 1921, which was the worst season in the history of the business.

E. C. Dunn, special auditor of Consolidated Film and Supply Company, has returned from New Orleans where he has been checking up the books of that company.

"Heroes of the Street," with Wesley Barry, promises to gross the biggest amount credited a Wesley-Warner Brothers production in this territory, judging from exchange reports.

Judgment for $2,000 was rendered ast Wednesday in the Fulton Superior Court against Nat L. Royster, Dan C. Pate, Southern Picture News and others in favor of Mrs. Louise Dumas, who charged the defendants with having induced her to invest $2,000 which she had received from a damage suit following the death of her husband.

Southern Enterprises Exchange this week announced many first run bookings on C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned."

Independents Not Worrying

MINNEAPOLIS — (Special) — Local independent distributors are convinced that the move taken by exhibitors in Chicago several weeks toward the organization of a direct-exhibitor distributing organization, will in no way interfere with their plans. On the contrary, they are confident that they will continue receiving the excellent co-operation theatre owners in this territory have given during the past few months.

With the release of "Notoriety," Will Nigh's latest production distributed through North & Weber, and contracts closed for "The World's a Stage," with Dorothy Phillips, produced by Principal Pictures Corporation from a story by Elinor Glyn, the Mid-West Distributing Company of Milwaukee, is getting "set" for the new year, according to plans outlined by Manager C. W. Trampo.

Mid-West Distributing Company of Milwaukee has secured an option on the rights in this territory to all Principal Pictures Corporation pictures. This deal was made several weeks ago with Eastern Manager Irving Lesser.

J. Fred Cubberley, manager of the F. & R. Film Company, arrived in Los Angeles last week for an extended vacation. While in Los Angeles he will confer with Ben P. Schulberg, producers of Al Lichtman Preferred Pictures, which Cubberley handles in Minnesota, North and South Dakota and upper Michigan.

"Heroes of the Street," the Warner Brothers picture with Wesley Barry, opens December 30 for simultaneous runs at the Strand Theatre in Minneapolis and New Astor, St. Paul.

Joe Hickey has resigned as Milwaukee Goldwyn manager, to take over the Kay-Bee Distributing Company in Milwaukee in association with Francis M. Mikadow. All of Kay-Bee's pictures with the exception of "Ten Nights in a Barroom," is included in the deal made with Walter Baier.

New Englanders Seek Lower P.C.

BOSTON—(Special)—New England exchangemen are refusing to buy pictures on the eight per cent. territorial valuation, claiming that that figure is unfair. George Fecke of Motion Picture Distributing Corporation is leading the fight to bring down the figure, claiming that he has in his possession a batch of data to confirm his claim that eight per cent. is an exaggerated value of New England, and is holding out for six per cent.

"Shadows," the B. P. Schulberg production being distributed through Al Lichtman Exchange in this territory, bids fair to repeat the excellent box office performances credited to the first Lichtman special, "Rich Men's Wives," which set many house records, particularly in Massachusetts.

Business generally took a decided rise in this territory on Christmas, according to reports that have poured in from exhibitors to exchanges.

"Streets of New York" will be given its New England premier showing at the Rialto Theatre in Providence, R. I., late in January.

"Yankee Doodle, Jr.," opened at the Modern-Beacon this week, being the first Boston showing of that picture.

Sam Grand's Federated Exchange is setting a fast pace in this territory.

The Strand Theatre of Providence, R. I., has contracted for the showing of the entire Warner Brothers 1922-23 output. It will show "Beautiful and Damned" within three weeks.

"Fires of Youth" Soon to be Shown

"Fires of Youth," the C. C. Burr feature starring James Kirkwood, Doris Kenyon and Mary Carr, will be in preview form within the next few days, according to reports from the offices of Mastodon Films, Inc. Edgar Lewis wrote the story and directed the picture.

Exchangemen Buying Features

C. C. Burr, president of Arrow Film Corporation, this week announced that he had sold "The Last Hour" to Sam Moscow, of Boston, for New England, and Bob Lynch, of Metro Exchange of Philadelphia, for Eastern Pennsylvania and Southern New Jersey. William W. Aechtler, of Boston, bought the New England rights to "Fires of Youth." Two Johnny Hines features, "Burn 'Em Up Barnes" and "Sure-Fire Flint" were bought by William Hurlbut, of Favorite Film Exchange, Detroit.

"Has the World Gone Wrong?" Title of New Equity Picture

Daniel Carson Goodman this week completed the filming of his second production for Equity Pictures, to be distributed by them on the independent market. Production was carried on under the working title of "Something for Nothing," but the picture will be issued as "Has the World Gone Mad?" This title was selected by a committee of Equity officials, State right buyers and exhibitors after weeks of deliberation.

In "Has the World Gone Mad?" Mr. Goodman presents a society drama, enacted by an all-star cast. The story was written by Mr. Goodman himself, who started his motion picture career as a screen writer. Direction was by J. Searle Dawley, one of the most experienced directors of the industry. Every name in the cast is familiar to exhibitors and public. Robert Edeson, star of stage and screen plays, one of the leading male roles; Hedda Hopper, who played in "What's Wrong With the Women?" is in the role of the wife, and Elinor Fair has the ingenue role. Vincent Coleman, among the most popular juveniles, is opposite Miss Fair. The cast is completed by Charles Richman, a star in his own right, and Mary Alden, one of the most famous portrayers of mother roles, who has been featured in such pictures as "The Old Nest" and "A Woman's Woman."

"Has the World Gone Mad?" is Mr. Goodman's second production for Equity. His first was "What's Wrong With the Women?" a powerful society drama which was a sensation on the State right market during the past season.

Hamilton Smith, director of "Through the Skylight," starring Henry Hull and Mary Thurman, has completed shooting and the picture is now in the cutting stage. The releasing arrangements are in the hands of Producers Security Corporation.

Henry Hull, who is appearing in "The Cat and the Canary" in New York, was obliged to remain away from two performances owing to injuries sustained during the filing of "Through the Skylight."

Flora Finch, famous comedienne, is seriously ill at the Jamaica, N. Y., Hospital, as a result of a fall on the ice in an outdoor scene in the back of C. C. Burr's Mastodon Studios on Long Island.

"The Fatal Photo" is the title of the latest All-Star Comedy which C. C. Burr is making at his Long Island studios. Appearing in the comedy are Charles Murray, Raymond McKee and Mary Anderson.

"Fires of Youth" is now in the process of titling and editing. It should be ready for review shortly. The story was written by Edgar Lewis, who also directed the production. James Kirkwood, Doris Kenyon and Mary Carr are in the cast.

Earl Hurd is at work upon his next comedy for C. C. Burr. The title is "Chicken Dressing." This will be the fourth which Mr. Hurd has made for the Mastodon Films, Inc. He is slated to make six a year.

Edgar Lewis will start shooting on his initial scenes in his second picture for C. C. Burr, "Oh Ye Fools," within the next three weeks at the Mastodon studios at Glendale, L. I.

Whitman Bennett's second independent Betty Blythe production, "The Garden of Desire," is now in its third week of production at Bennett's Yonkers, N. Y., production. William T. Carlton, Tyrone Powers and Fred Jones are in the cast. Lawrence Windom is directing.

This department takes this opportunity of thanking the independent studio faction of the independent market for the many kind holiday greetings received during the past week. Same to you all.

Broadway plays are furnishing no few stars for independent pictures now in the course of production in Eastern studios.

Several of the studios in New Jersey held their own Christmas celebrations on Saturday afternoon with players and studio hands joining in.

"The Little Red Schoolhouse," which Arrow Film Corporation will handle in the independent market, is nearing its completion, according to information gathered this week.

Daniel Carson Goodman finished shooting on his second picture for Equity Pictures Corporation last Saturday. This is the picture on which there has been considerable discussion concerning the title.

Votes "Shadows" an Exceptional Picture

The National Board of Review has finished the compilation of replies to the questionnaires distributed at the Town Hall a few weeks ago to the invited audience which was the guests of the Board's Committee on Exceptional Photoplays at an exhibition of "Shadows," the Preferred picture featuring Lon Chaney, for which the Al Lichtman Corporation is handling distribution.

The questionnaires which are designed to secure the reactions of a typical high class picture audience to the merits of the release placed the picture in the class of exceptional photoplays. The first question asked on the printed form given out to those who attended the screening of the picture asked "Is 'Shadows' an exceptional picture?" There were 157 affirmative replies, while 66 answered no. Thirty-five gave indirect answers which brought out such expressions as "fine of its kind," "most convincing," "one of the few pictures without objections," "higher class than most" and other similar comments. Those who considered the picture of an unusual character qualified their "yes" with "decidedly so" and were generally emphatic in their praise of it. The majority of those who did not believe it exceptional qualified their "no" with such statements as "good," "above average" and "should be on selected list."

One hundred twenty-nine of the 258 replies received made mention of the fine acting of Lon Chaney in the character of the Chinaman.

Chicagoans Seek More Big Pictures

CHICACO — (Special)—Anticipating the biggest season in the history of independent pictures, exchangemen in this territory are hounding New York distributors for high class independent productions which the circuit and independent theatres are demanding in large numbers. Such pictures as "Heroes of the Street," "Beautiful and Damned," "Rich Men's Wives," "Shadows," "Thorns and Orange Blossoms," "Secrets of Paris," "Streets of New York," "Sure Fire Flint" and such are already all booked up at the big houses in this territory.

Seven first run houses in Chicago this week are showing the Wesley Barry picture, "Heroes of the Street."

"Down to the Sea in Ships," the Elmer Clifton production, is set for a showing at one of the legitimate houses on the Loop for the early part of February. According to reports received here this picture will be road showed in the principal cities and then sold via State rights exchanges.

The spacious Chicago Theatre, said to be one of the most beautiful houses in the world, is angling for the entire Al Lichtman product, according to word heard in film row.

Sam Zambrini of Progress Pictures, Inc., is planning an extensive campaign exploiting Arrow's "Streets of New York," a Burton King production, in Illinois and Indiana.

Progress 'Change Booms Business

CLEVELAND — (Special)—The aggressively systematic advertising that the newly formed Progress Pictures Company is putting over in this territory is attracting considerable attention to the independent exchanges in general. J. S. Jossey, who is president of the new exchange, has been unusually active here, boosting things in general and selling exhibitors who have been using independent pictures in large numbers and in greater quantity than ever before.

Wesley Barry, star of "Heroes of the Street," is making a remarkable showing at the Allen Theatre where he is making personal appearances. He opened there on Sunday afternoon and business at this beautiful house has been of the record-breaking variety all week.

H. C. Horater, of the Alhambra and Pantheon theatres, Toledo, O., is one of the best friends independents have in this territory. He is bidding for all big independent pictures and has started many such productions on their way to a successful career.

"Shadows," the second Al Lichtman special, promises to surpass the records established by "Rich Men's Wives." Harry Charnas, owner of the Al Lichtman franchise in this territory, is personally backing the trade press critics who acknowledged this B. P. Schulberg special, directed by Tom Forman, as one of the greatest pictures of the year.

Record Year Is Xmas Gift of Philly Changes

PHILADELPHIA—(Special)— Santa Claus was unusually good to independent exchanges and exhibitors in this territory, for when the exchangemen consulted their books on Christmas they found that business, insofar as independents are concerned, had already shown a big increase, although for a time late last month a flop came suddenly and unexpectdly. However, conditions are bettering themselves not only in Pennsylvania, but in Maryland and Delaware as well.

David Segal, of Royal Pictures, Inc., has acquired the franchise of Norca Pictures, Inc., for eastern Pennsylvania. The first two pictures to be released by this concern will be Oscar Lund's "Love's Old Sweet Song" and "Just a Mother."

Harry M. Warner, of Warner Brothers, in the course of an address delivered at the last meeting of the M. P. T. O. of Eastern Pennsylvania, paid an eloquent tribute to the accomplishments of Will Hays and also pledged his concern to turn out pictures that would prove good investments for exhibitors.

Ben Amsterdam has acquired the local rights to the re-issued Charles Chaplin comedies which are seemingly in big demand in this territory. The first of the twelve Chaplin classics will be "Easy Street." Amsterdam is covering the territory with many twenty-four sheets.

Ed Kraupa, of Monarch Film Exchange, has purchased the pictures formerly released in this territory by Superior Film Exchange.

Tony Luchese, of De Luxe Exchange is advertising the following productions as his 1923 specials, with more to come: "More to be Pitied," "Night Life in Hollywood," "Streets of New York," "Innocent Cheat," "Only a Shop Girl," "Jacqueline," "Back to Yellow Jacket," "Broken Silence" and "Temptation."

Billy Doyle has joined the De luxe sales force and he will cover the Cumberland Valley.

Imperial Pictures, Inc., has acquired "Give Me My Son" and "Finger Prints" for this territory.

Lou Berman pulled a good stunt on "Heroes of the Street" recently. Some unknown person smashed in the bulk window of the Independent Film Corporation Exchange in Vine Street. Lou immediately cashed in on the smash by posting a sign in the broken window reading: "Crash! Crash! Crash! After the showing of 'Heroes of the Street' at the Knickerbocker Theatre, which proved to be a sensation, the trade crashed in the front of the exchange in its rush to buy the Big Warner Series."

Ed Fay has purchased the entire Bible series for showing at his Fay's Theatre in this city.

David Barrist and Charles Goodwin again surprised the trade in this territory by turning out a Christmas edition of their Exhibitor that proved the best issued by any regional paper.



PROJECTION

EDITED BY F. H. RICHARDSON

From the Southland

J. A. Rehkopff, who by his letter head is, I observe, field representative of the Fox News, as well as Chief-Projectionist of the Vivian Theatre, Daytona, Florida, of which theatre H. T. Titus is Manager, M. E. Forsythe Assistant Projectionist and W. K. Perkins House Electrician, sends in photos and a most interesting letter which same reads as follows:

Friend Richardson: It has been some little while since the Southeast has been represented in the department, so having something which may interest yourself, as well as those others who "live in the Moving Picture World," I take my typewriter between my knees and get busy.

The photos are not submitted with any idea of claiming that the projection room is perfect, or its equipment a model. We do believe, though, that it is the best equipped, the cleanest and the best ventilated projection room in the South, bar none.

The Equipment

The equipment consists of two Power's 6B Type "E" Projectors and one "Brenkert" spot lamp, also one enclosed "Fulco" motor rewind, with automatic cut-off, in addition to one open rewind for inspection of films. A Hertner transverter, located under the projection room, furnishes the current for the projector arcs, as well as for the spot light. Being a double 75-75, it gives most excellent results and is, in my opinion, the best on the market for photoplay projection.

The projection room proper is 14 feet long by 10 feet wide, side walls 9 feet high, height of ceiling at ventilator 15 feet; rewind room is 5 feet by 10 feet. A ventilator 3 feet by 5 feet carries off all bad air and makes the room a healthy place to work in.

The lens equipment consists of two Snaplite No. 2, sometimes called half size, 6.3 E. F. Distance of projection, 112 feet, width of picture, 15 feet 9 inches.

In looking at the photographs you will, of course, see many things regarding which I will not take up your time by writing about. Please note the covers used on the projectors. These I had made out of waterproof khaki cloth, and so arranged as to lace up, thus keeping the projectors free from dampness and dust. The projectors and transverter are covered after each day's run. Also note the hinged cone for enclosing the light beam during the projection. These I had made special at the Power's factory in order to have the material the same as the lamp houses.

The rotating shutters, which do not show in pictures, are set at aerial image on extension shafts, which is absolutely necessary with the large diameter projection lens and the long distance of projection. Have not as yet enclosed the light beam between the lens and revolving shutter, but as soon as I receive the extension shutter bracket support which I am having made at the Power's factory I will enclose the light beam at that point. Have the lens ports cut down to three inches diameter, and the observation ports are 8 by 12 inches wide.

Dead Black Walls

The walls of the projection room are painted dead black to a height of six feet. The tile floor under and around the projectors is laid with dark green linoleum, thus eliminating light reflection

In connection with the motor rewind, when I ordered this rewind from the E. E. Fulton Company, Chicago, I asked them the speed of their power rewinder,, and they informed me it was 1½ minutes to 1,000 feet, and that the Chicago "operators" would like it faster if such was possible.

I told them it would never do for me, and that I wanted it between 12 and 15 minutes for 2,000 feet. When the rewind was delivered I found that with the friction automatic cut-off it was necessary to speed up the rewinding somewhat to obtain the best results with the cut-off, so now have my motor rewind geared to wind 2,000 feet between 10 and 12 minutes.

In conclusion, I want to say that the Vivian Theatre is one of the finest theatres in the south, has 1,400 seats, everyone so arranged as to give a perfect view of the picture. I'd like to have you come in the theatre unannounced and view one of our entertainments and then come up to the projection room and give me your verdict.

We would certainly be glad to have you make one of your trips down this way, and you might rest assured that we would do our part to make you feel "at home" while here.

Not Afraid of Results

This letter is interesting, from several points of view; also it was approved by Mr. Titus, Manager, for the Crystal Amusement Company, owners of the Vivian Theatre.

I especially like the invitation to "come unannounced" and look us over. That sounds good indeed. You are not afraid of results.

The room looks good. Has a high ceiling. Is painted intelligently. Has observation ports of proper dimensions, except that I would have had them deeper.

The projector coverings show that intelligent careful care is taken of the equipment. The inclosure of the condenser beam is excellent and the swinging mask looks practical and good. The placing of the shutter at the aerial image is as it should be, PROVIDED you have taken advantage of the only advantage there is in so placing it and have trimmed down the master blade of the shutter. Presumably you have done so and forgot to mention it, or assumed that I would take it for granted.

As To Rewinder

As to your rewinder, I am glad you made the manufacturer reduce the speed. From

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

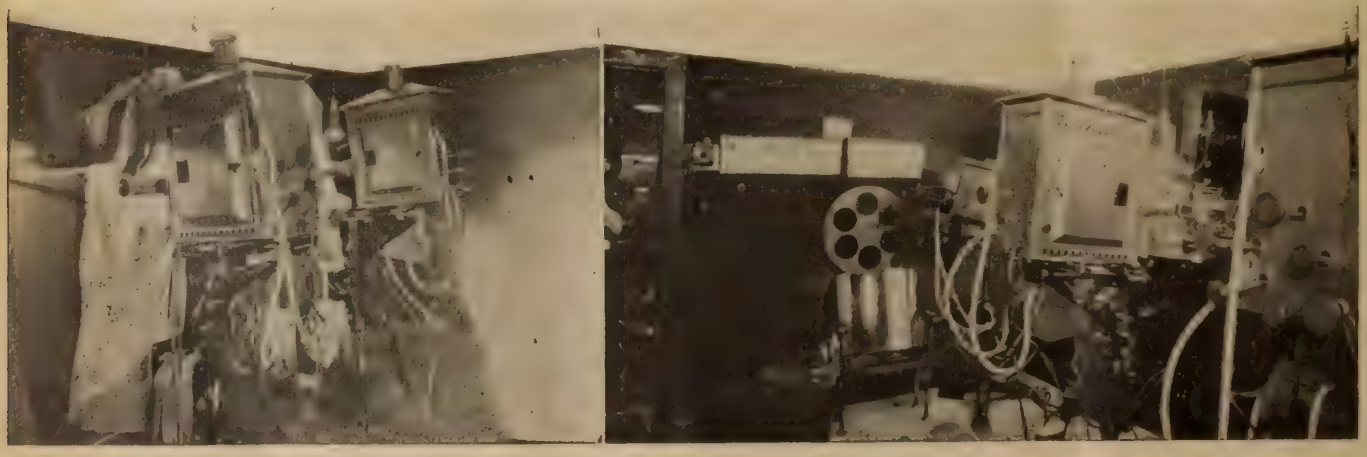
Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.



PROJECTION ROOM OF VIVIAN THEATRE, DAYTONA, FLA.

Two views of the equipment. That at the left shows the coverings for the projectors

my own personal observation, except in individual cases, the fact that Chicago projectionists want a thing thus and so is NOT sufficient evidence that it ought to be that way. That is why they ARE "operators."

There are many high class projectionists in Chicago, but as a whole the men there are not progressive. They stick by old methods, regardless of whether the methods be good or the reverse.

Rewinding at 1½ minutes to the 1,000 feet represents FILM BUTCHERY. It is just a plain manhandling of valuable property. There is neither reason or excuse for such OUTRAGE.

As I have repeatedly pointed out, it is utterly impossible to inspect film when rewinding at such terrific speed, hence inspection does not enter into the matter at all.

If the speed be at say ten minutes to the 1,000 feet, or even at five to six minutes, as you have it, it is only necessary to place the reel on its spindle, start the rewinder and go on about your business. The rewinder rolls along slowly, and no possible damage will be done the film, provided decent reels are used. Rapid rewinding is utterly without excuse. It is a shameful and entirely unnecessary abuse of the property intrusted to the projectionists' care, and AN OUTRAGE ON EVERY MAN WHO USES THE FILMS THEREAFTER, because he must inevitably reap the "benefit" of the damage done.

And now are you Southland men going to let Brother Rehkopf get away with his assertion that theirs is the "best equipped, cleanest and best ventilated in all the land of magnolias?" How about it?

As to a trip through the southland—well those trips cost too darned much coin of the realm these hard times.

I wish I could climb aboard Nancy Hanks, and just ride down the coast to Miami. It would be a lotta fun to do it and to see you all, but I'm afraid it would put too big a crimp in the old bank roll. Maybe some time, but right now—well, I'm afraid not.

From a Business Agent

Wesley Trout, Business Agent Local Union 312, I. A. T. S. E. & M. P. M. O. Enid, Oklahoma, writes as follows:

Dear Brother Richardson: I wish to compliment you on the new handbook. I can truthfully say that it contains some wonderful information, and very important data which every projectionist should know. I advise every projectionist who has six dollars to buy it of his nearest dealer.

DON'T WAIT. Improve your screen results NOW! Believe me, friend Richardson, if a man can read he cannot but improve his screen results through use of the book, and God knows there are all too many theatres where there is need for improvement.

I am sorry to say that, though I do quite a bit of writing for various publications in the way of special articles on projection, and on news, this is the first time I've written to you in many moons.

I greatly enjoy reading your articles. They certainly are a great help to all those who make use of them. A careful reading of the department week by week cannot but be highly beneficial to projectionists, and most certainly will aid greatly in the improvement of their work.

Attached find list of officers for publication in the department at as early a date as possible. We have every theatre in the city signed up. The picture theatres seem to be doing an excellent business. In closing I wish yourself and the "World" the best of luck."

The officers elected by local union 312 will serve for one year. They are as follows:

President, George L. McCann; Vice-President, R. M. Wilson; Business Manager, Wesley Trout; Secretary, H. H. Williams; Recording Secretary, L. M. Baker.

Lodge rooms and offices are in the Criterion Theatre.

I am glad to hear from you again, Brother Trout. May I make one suggestion? Enid is 100 per cent. union. Now why don't you arrange to provide your exhibitors with an adequate supply of new men for the future by adopting an apprentice rule, allowing a certain, limited number of apprentices, who must be paid at least enough to exist on, the term to be TWO YEARS service, they to have first chance for employment when they have finally graduated.

Of course your exhibitors might kick at having to pay them, but if your union took the matter up with them and made the point that they will in the end get more than value received by having really competent men to take the place of those who fall out through the wastage of time, I don't believe there would be any very serious objection. The only real danger, which must be guarded against is the inclination of the projectionist himself to "let George do it"—meaning to let the apprentice do the projecting, which should be ENTIRELY PROHIBITED, on pain of heavy fine, during the first year, and only allowed the second year while the projectionist is personally present in the room.

Think it over men. The plan as outlined is crude. It is intended ONLY to convey the general idea.

Plaster Screen

Charles H. Travis, Projectionist, Schenectady, New York, says:

Dear Brother Richardson: Am in receipt of the new handbook and will say it is SOME book. In my opinion no theatre manager or projectionist can afford to be without it.

Under the following conditions do you think a smooth white plaster screen, with hard finish surface, better than a rough finish?

Width of picture, 17 feet 3 inches.
Screen to last row of seats, 86 feet.
Screen to first row of seats, 16 feet.
Width of auditorium, 56 feet.

Theatre has a balcony. Projection room is located at its rear. Projection angle about ten degrees.

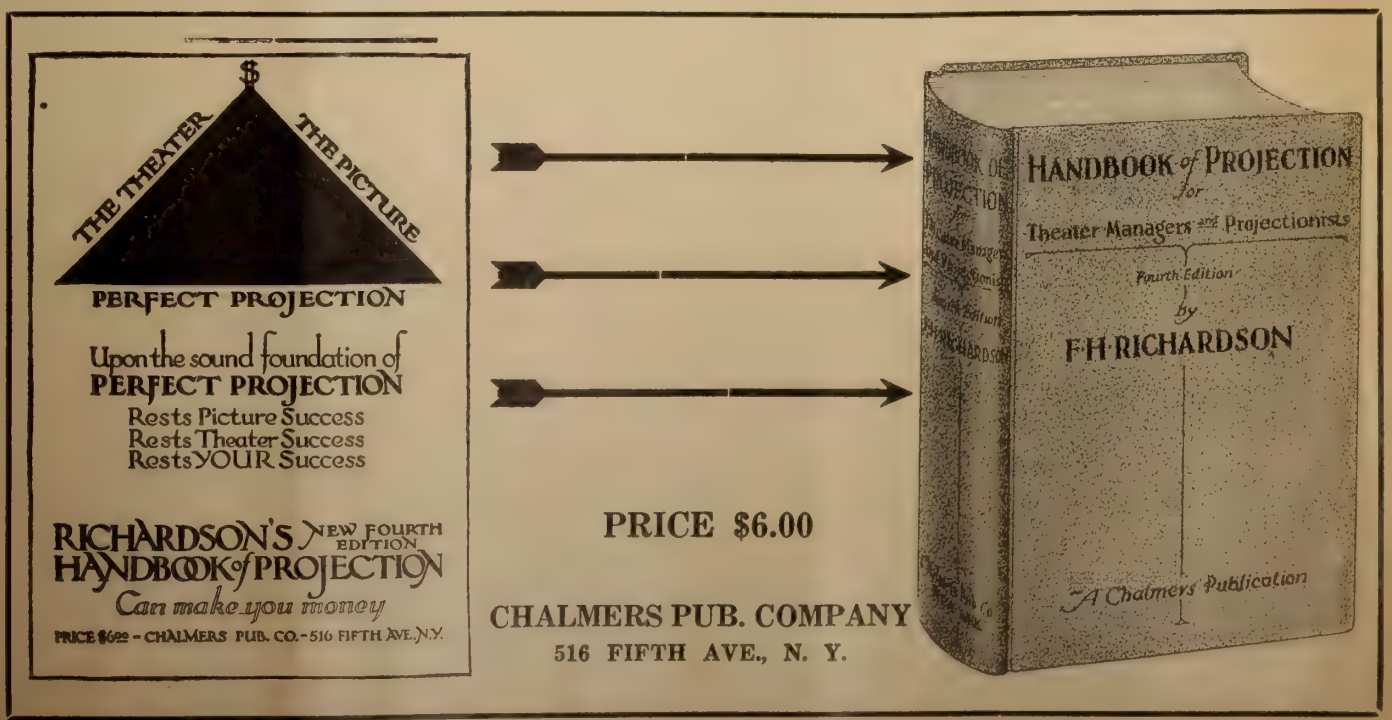
My own view is that the smooth finish would have better reflecting qualities than would the rough surface. The question is, would there be fade-away from the side seats on account of the wide house? The smooth surface could be cleaned more easily than the rough.

We now have a rough finish and I get a good picture with 70 amperes, but I want a better, if it can be had, with the same amount of current.

Use the smooth finish, brother Travis. There is no advantage in the rough finish. I used to think there was a lot to it myself, but Frank Rembusch set me straight on that matter.

Light rays are too infinitely small to be affected by visible roughness in the surface. I would suggest that you have a good, heavy finishing coat put on, and then go over it lightly with about No. ½ sandpaper about once in three months.

You will find very complete information on all phases of the screen matter in the new book. Your worst trouble will be side distortion, as per figure 72, page 252 of the handbook, because of the closeness of the front rows to the screen, coupled with the width of the auditorium.



CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,701
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,066
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Dr. Jack	Harold Lloyd	Dec. 9		2,040
Conquering the Woman	Florence Vidor	Dec. 30		5,887

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
Blazes	Jack White	Nov. 4		2,000
Choose Your Weapons	Christie	Nov. 4		2,000
The Enchanted City	Special	Feb. 18		1,000
The Steeplechaser	Mermaid	Oct. 7		2,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000

FAMOUS PLAYERS-LASKY

The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11		4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2		7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan			
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000

FILM BOOKING OFFICE OF AMERICA

The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Dec. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25		7,150
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,576
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,000
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
Lights of New York	Special			
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare	Tom Mix	Oct. 7	Nov. 11	4,744
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Step Lively, Please	Sunshine Comedy	Nov. 4		2,000
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		800
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al. St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762

(Continued on following page)

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		Review	Consensus	Footage
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
A Blind Bargain				
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473

HODKINSON

Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.			
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,628
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,858
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25		10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
Sure Shot Morgan	Special			2000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7	Oct. 28	4,506
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	3068
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6 800
A Front Page Story	Star Cast	Dec. 23		6,000

(Continued from preceding page)

MISCELLANEOUS

FEDERATED EXCHANGES

			Review	Consensus	Footage
Aladding	Joe Rock		Nov. 25		2,000
Love Taps	Monte Banks		Dec. 2		2 000
Pure But Simple	Monte Banks		Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast		Oct. 21		11,000

PRIZMA

Wonderful Water	Educational		Dec. 2		1,000

M. J. WINKLER

Pay Day	Cartoon		Dec. 2		1,000
The Show	Cartoon		Dec. 9		1,000

EAST COAST PRODUCTIONS

West Is Worst	Comedy		Sept. 23		
Big Stakes			Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star		Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author		May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder		Sept. 9		3800
A Woman's Woman	Mary Alden		Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day		Aug. 26		5000
The American Toreador	Bill Patton		Sept. 2		5000
They're Off	Peggy O'Day				5,000
Thundering Hoofs	Peggy O'Day				5,000
Stranger of the Hills	All Star				5,000
Heart of Lincoln	Francis Ford				5,000
Another Man's Boots	Francis Ford				5,000

AYWON FILM CORP.

Barbed Wire			Oct. 7		5,000
The Unconquered	Maciste		Nov. 4		6,500
Another Man's Boots	Anchor Prod.		Nov. 4		5,000
Bull Dog Courage	George Larkin				5,000
Boomerang Justice	George Larkin				5,000
Barriers of Folly					5,000
The Flash					5,000
Crow's Nest	Jack Hoxie		Nov. 25		4,900
Dawn of Revenge	Richard C. Travers		Dec. 2		4,800

CHARLES J. BRABIN

Driven	Chas. E. Mack		Dec. 9		5,400

BRAY PRDUCTIONS, INC.

Unblazed Trails	Scenic		Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines		Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett		Oct. 28	Dec. 9	7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half					1475

T. R. COFFIN CO.

Easy Pickin	Comedy		Sept. 2		2000

EPCO FILM CO.

Against the Law			Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward		July 29		5400
What's Wrong With the Women?	Goodman Prod.		Aug. 12		6000

C. B. C.

Sunrise Comedies	Billie West				2000
Cap'n Kidd	Eddie Polo Serial				
More to Be Pitied Than Scorned	Special		July 29	Dec. 30	5,800
Hallroom Boys	Twice a Month				2,000
The New Mama	Hallroom Boys		Nov. 4		2,000
The Spirit of '23	Hallroom Boys		Nov. 11		2,000
Only a Shop Girl	Special		Dec. 9		6,400

MURRAY GARSSON

A Game of Craft	Nick Carter Series		Nov. 4		2,000
The Spirit of Evil	Nick Carter		Nov. 4		2,000
Unseen Forces	Nick Carter		Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.		Nov. 4		5,986

PHIL GOLDSTONE

Deserted at the Altar	Special				
Lucky Thirteen	Richard Talmadge				5000
Wildcat Jordon	Richard Talmadge		Nov. 4		5000
Gold Grabbers	Franklyn Farnum		Dec. 2		4,600
Gun-Shy	Franklyn Farnum		Dec. 16		5,000
Lucky Dan	Richard Talmadge		Dec. 23		4 700
The Firebrand	Franklyn Farnum		Dec. 30		5,000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling		Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne		Nov. 11		4,600

KINETO

Bending the Twig			Sept. 30		1,000
Some Wild Babies			Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson		Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies					2000
The Unconquered Woman	Rubye DeRemer		Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast		Oct. 21		5,000

BERT LUBIN

Partners of the Sunset	Allene Ray		Apr. 29		4000

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey				2000
Hot and Cold	Billy Franey				2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy		Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast		Oct 21		5,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake		Dec. 23		6.000
The World's a Stage	Dorothy Phillips		Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish		Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle		Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell				5000
In the Night	All-Star				5000
Irving Cummings Series	Two-Reelers				2000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000
In the Night	Special				5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production		July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin		oNv. 25		4,800

SECOND NATIONAL

Broken Shadows	Irish Love Story				5,000
One Moment's Temptation	Lost Heiress				5,000
Wasted Lives	Mission Film Prod.		Dec. 30		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love		Nov. 11		5,000

W. M. SMITH

The Angel Citizen	Franklyn Farnum		Aug. 5		4200
Trail's End	Franklyn Farnum		Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film		Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies					2000
West vs. East	Pete Morrison		Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy		Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart		Aug. 19		4500
Table-Top-Ranch	Neal Hart		Oct. 7		4,500

STERLING PICTURES CORP.

Affairs of Lady Hamilton	Liane Haid		Dec. 16		13,000

UNITY

Why Do Men Marry	Edy Darclea		Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Rags to Riches			Oct. 7	Oct. 28	6,000
Brass	Charles Norris				
A Dangerous Adventure	Grace Darmond				7,000
Main Street					
The Beautiful and Damned	Marie Prevost		Dec. 23		7,000
Heroes of the Street	Wesley Barry		Dec. 23		6,000

WEBER AND NORTH

The Curse of Drink	Star Cast		Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers		Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart		Sept. 2		4470
Blazing Arrows	Lester Cuneo		Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine		Nov 4		4,500

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

More Light on the Fixture Subject from Manufacturer and Exhibitors

THE article on lighting fixtures which appeared in our December 16 issue has drawn from two lighting fixture manufacturers two diametrically opposed expressions of opinion. One, from the president of the National Council Lighting Fixtures Manufacturers disagrees emphatically with the views which we expressed while another, from Louis D. Engelson of the American Lighting Fixture Manufacturing Company approves the stand taken by us.

We print below these communications in full.

President Biddle's Views

Philadelphia, Pa., Dec 23d, 1922.

To The Editor of Moving Picture World:

Mr. Keyser's editorial in your paper of December 16th has been read with interest, your article suggests that Stock Lighting Fixtures be used instead of a specially designed equipment, and is apparently based on the supposed "unduly large percentage of cost applying to Lighting Fixtures."

It is possible that your Article is based on a wrong premise, and you are overlooking the cost and importance successful Moving Picture Owners attach to the *Lighting Effects,* which are independent of the fixtures, and which necessitates expensive wiring, concealed reflectors, duplicaton of circuits and apparatus controlling same.

But aside from this, *why pick on the fixtures?* Why not adopt stock architecture, and thus repeatedly use the same plaster ornament, wood trim and other architectural details? This would save considerable expenditure, and judged from the standpoint of "the average man," as you seem to size him up, he would be satisfied to gaze on a standardized stock type of theatre in every detail. This thought might be further capitalized and adopt stock furnishings and background, in place of the magnificent settings used by the Picture Directors.

The fundamental idea of the wide awake Moving Picture Managers is to make his theatre unusually attractive and different. This is what he figures *"brings them back,"* and puts it on a paying basis. It has an especial appeal to women and their daughters who are being educated through the Colleges, Newspapers and Magazines to an appreciation of art and better things, and the Fixture Manufacturers are nationally, through advertising, endeavoring to have the Public "Notice the Lighting Equipment," as it is one of the most important features in the furnishing of any building.

The repeated use of what you designate as "Stock Designs" would result in a monotonous duplication of equipment, and the Concern that originally made the stock design would have a monopoly of the business, his prices would be governed accordingly, and there would be no incentive in the Industry to produce artistic equipment in keeping with the strides in Architecture and other furnishings.

We believe, Mr. Keyser, you are advocating a step backward.

Yours very truly,
ROBERT BIDDLE,
President.
NATIONAL COUNCIL LIGHTING FIXTURE MANUFACTURERS.

In commenting on Mr. Biddle's remarks, we would observe that so far from overlooking the importance of lighting and color *effects* as attractions we would advocate a saving in the expenditure on *fixtures* in order that more of the appropriation be expended upon the apparatus necessary for the satisfactory handling of such effects.

Mr. Engelson Agrees

New York, December 15, 1922.

Moving Picture World,
516 Fifth Avenue,
New York, N. Y.

Your article in the Moving Picture World on the subject of lighting fixtures for the Moving Picture Theatre has attracted my interest and I desire to make comment on same.

Your contentions that a savings could be made in the cost of lighting equipment in theatres is very true. For my personal information recently, I visited some of the local theatres for the purpose of observing the lighting fixtures used. In one instance which appeared to be a very high class house I noticed that the fixtures were designed very artistically, probably to conform with a sketch laid down by the architect who planned the construction of the building. There is no doubt but that the fixtures for that building constituted a very large sum of money, but from my experience in the trade I can safely say that there are a great many manufacturers producing an extremely artistic line of fixtures which could be very agreeably adapted to theatre lighting, and at the same time make as good an effect as the specially designed fixture.

Can Be Purchased From Stock

The fixtures I speak of can be purchased from stock and can be had in almost any finish desired to match the color scheme of the theatre and can be purchased at a surprisingly nominal sum and serve the same purpose.

It also occurs to me and I might mention, that in such instances where the specially designed fixture is required the order is given to the manufacturer who goes to the expense of making special moulds, patterns, and other parts necessary to compose just the one fixture and when all is said and done I am quite sure that he has made no money on the article and that the builder has paid out an enormous amount for a unit that could have been purchased from stock at a surprisingly vast difference in price.

These are my personal comments on your article, Mr. Keyser, and I wish to express my willingness to cooperate with you in your move to reduce the lighting cost in theatres.

Yours very truly,
AMERICAN LIGHTING FIXTURE CO.
LOUIS D. ENGELSON.

In response to our request to ascertain the exhibitor's point of view on the subject, two of our correspondents, Messrs. Stenbuck of Milwaukee and Grant of Albany have submitted the following reports from widely separated portions of the United States.

Milwaukee Showmen Talk

Is the specially designed lighting fixture worth its cost?

Does the movie-goer appreciate the difference in lighting systems to such an extent that it is wise to install those of the elaborate type?

OR—

Are the stock models the more desirable?

Could the money saved through the use of less expensive lights be more advantageously used in other channels?

A survey of Milwaukee exhibitors shows a house slightly divided on the proposition with the odds, however, considerably in favor of the specially designed fixture. The staunchest supporters consist of downtown showmen, while on the outskirts there are those who lean toward the more conservative models.

Comments of various picture men on the subject follow:

What Weisfeldt Says

Ed. J. Weisfeldt, Manager of Saxe's Strand, Grand avenue, and Fifth street, (Downtown).—"A specially designed lighting system is as essential to a theatre as a good suit of clothes to a successful business man. It is indispensable. It takes its place in the movie theatre along with good orchestras. Just as the day of the poor theatre music is done, so is the day of the stock lighting fixture over.

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have its special color effects for overtures and during intermissions. What the public wants, it must get.

"The greatest argument in its behalf is that the most successful movie men are spending large sums to install special lighting systems in their theatres."

W. Van Norman, Manager of Parkway, Lisbon avenue and Thirty-fifth street. (Outskirt)—"The expenditure of large sums of money on special lighting fixtures is, in my opinion, a waste of money that might be directed to good advantage elsewhere in the business. The Parkway, nevertheless, is equipped with quite an elaborate set, but my experience has taught me the folly of costly equipment of that nature.

"There is not enough opportunity, in the average performance, for the public to notice the lighting effects. It is the same as the expensive drop curtains and costly lobby fixtures. None of those things are appreciated enough by the public to make a difference at the box office."

Location a Factor

Jack Silliman, Manager of Downer, Miramer, Astor and Murray Theatres. (Outskirt).—"The question of lighting depends to a considerable extent upon the location of the motion picture house, but there is no denying the fact that a system that makes for a homelike atmosphere will attract the public better than one that makes the house appear cold and uninviting.

"I have found the silk shade effect successful. It adds a warmth that the patron will detect immediately even though he may not be aware of just what causes it. Under most circumstances a departure from the stock models is advisable."

Joseph Schwartz, until last week Manager of Riviera, Kosciusko, and Liberty Theatres. (Outskirt).—"My opinion in the matter is apparent from the fact that only recently I went to considerable expense to install a more costly and inviting system in the Kosciusko Theatre. I have found that such an investment pays well when regarded in the light of patronage. The public is becoming more critical each day. It expects exhibitors to keep up with the times."

Henry Taylor, house Manager of Garden Theatre, Grand avenue and Third street. (Downtown).—"Regardless of whether specially designed lighting can or cannot actually be shown to pay at the box office, it is absolutely indispensable to a modern theatre. The elaborate prologues and overtures require just as elaborate lighting to make the public appreciate them fully. It is something that should not be measured only in definite returns at the ticket window. Exhibitors go to great lengths to put up gorgeous structures. To fill these stock fixtures would be an injustice. Furthermore, the play of colored lights during overtures or prologues is a program in itself."

George Fisher, the New Milwaukee, Teutonia avenue and Center street. (Outskirt).—"The lighting system in my house was installed at a great cost and after much thought regarding methods of obtaining special effects. Whether the cost will be justified remains to be seen in the way the public responds. My present opinion is that there should be something more than just the stock fixtures, since special lighting is highly valuable in bringing out music and special numbers. A large center dome, with four-colored lights and cove lights on the sides make for beauty in my theatre that I believe the public must take notice of. However, in matters of this kind the reaction is not always as is expected."

From Up-State New York

Specially designed lighting fixtures for motion picture theatres are not favored in Albany, Schenectady or Troy, three cities in New York State which support approximately 52 theatres. While there are fixtures in some of the houses which were specially designed, and which represent investments probably running into thousands of dollars, those in charge of the houses are not backward in saying that they really count for nothing in attracting patronage, and that they might easily have been substituted at the very beginning for stock fixtures, which have reached a degree of artistic and pleasing effects that would satisfy the most discriminating.

At the State Theatre in Schenectady, N. Y., opened but two weeks ago, and which represents an investment of close to $500,000, there is a chandelier which is probably without an equal in this State outside of New York City. Just what this chandelier cost, could not be ascertained in Schenectady, as it was designed in New York City, made and sent on to Schenectady for installation. There is no question but that as a chandelier, it is an ornament to the house, but a very expensive one. Between 7 and 11 o'clock at night, the lights in this theatre are on to their full extent for but a very short time. It has been decided to provide a unit program of exactly two hours duration at this house. This is to include a feature picture, as well as a comedy and a review, and during the last week, one or two additional features, including a solo number. All told, the chandelier is probably lighted not over twenty to thirty minutes during the entire evening.

At the Strand

At the Strand Theatre in Schenectady, Manager William Shirley did not hesitate for a single moment in saying that he was not in favor of specially designed lighting fixtures. While the house is one of the most beautiful in the city, Mr. Shirley is making his play for patronage solely along the lines of the pictures which he is presenting.

"The people want the picture, not some elaborate lighting fixture," said Mr. Shirley, summing the whole thing up in a nutshell.

In Mr. Shirley's house there is one light on the mezzanine floor, which is said to be without a duplicate in this country, being obtained in France some little time ago. While the fixture is very artistic in itself, all one has to do is to stand for a few minutes in the mezzanine floor, and take note of how many of those who enter really pay any attention whatever to the light. Out of thirty persons who passed the elaborate fixture the other night, just two gave it even so much as a glance.

At the Barcli, another one of Schenectady's downtown and more pretentious houses, the owner, J. J. Walker, was frank in saying that when he built the house a year or so ago, he discovered that stock fixtures for lighting could be obtained without any great outlay of money, and that the owner of the house could determine their elaborateness by the amount of money which he desired to spend for this feature. Judging from the appearance of Mr. Walker's house, he found lighting fixtures which leave nothing to be desired, and which at the same time did not overtax the owner in the way of expenditures out of proportion.

In Troy

In Troy, the Strand Theatre Circuit is now constructing a house which will cost in the neighborhood of $365,000. It was impossible to learn whether or not specially designed lighting fixtures were to prevail in this house, from those in charge of construction.

At the Lincoln, in Troy, N. Y., there are some handsome fixtures, but these came from artistic stock patterns, and were so well selected that they are really features of the house. And as a cozy little theatre, few houses in this part of the state can measure up to the Lincoln.

All of the houses in Albany, insofar as their lighting fixtures are concerned are equipped from patterns selected from stock. The one exception is the Mark Strand, a house which was built two years ago, and which probably cost around $300,000.

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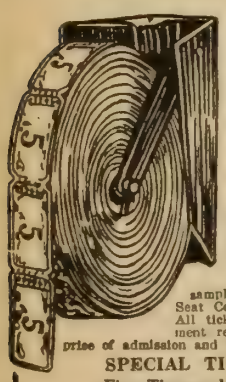
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"I do not think that the theatre owner is wise in spending a whole lot of money in lighting fixtures which are specially designed for a house, in order to give it an individuality," said George Roberts, of Albany, manager of two theatres here, and who is closely associated with William Berinstein, who is about to erect a $200,000 house in Little Falls. "One's patrons generally arrive when the house is in semi-darkness," said Mr. Roberts, "and the short periods during intermissions are generally taken up, to a good extent, with the incoming and outgoing crowds. I doubt very much if one out of a thousand persons ever glance at our ceilings. There are any number of ways that a person building a motion picture house can squander thousands of dollars and then wonder why the returns from his pictures do not show up better on the investment. I am in favor of modern and well ventilated theatres, comfortable in the extreme, and with all care paid to projection. But after all of this has been done, the one thing which spells success or failure to the house is the program given and the personal attention on the part of the house manager in seeing that things are as they should be. Too many managers these days have the idea that once started, a house will run itself, but as a general thing, if one stops and looks back, he will find that such houses generally pass into other hands. I like artistic lighting fixtures in a house, but today there are companies which are selling fixtures which very often equal and excel the best specimen of specially designed fixture obtainable, and at far less cost."



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Record of Last Week's Albany Incorporations

Eight motion picture companies, incorporating in New York state during the week ending December 23, showed a combined capitalization of $598,500.

These companies included the Pelem Productions, Inc., capitalized at $20,000, and having as directors Abraham Greenberg, of Brooklyn; Lionel Golub and J. J. Bulleid, of New York city; Big Pictures, Inc., $150,000, Sylvia Stern, Benjamin Abraham, Isaac Schmal, New York; The Blackmailers, Inc., $10,000, Joseph D. Eagan, Walter Vincent, Sidney Wilmer, New York; The Animated Miniature Theatre Corporation, $300,000, Sylvia Schwartzman, Alibel Corey, David Schneer, New York city; M. and H. Corporation, $8,000, Alfred H. Messing, Alex Yokel, Louis M. Mansbach, New York city; Russo-American Cinema Exchange Corporation, $100,000, Jacob Neumark, Rhea Finn, Nathan Ginsberg, New York; Leon Britton, Inc., $10,000, Sylvia Schwartzman, Alibel Corey, David Schneer, New York; Strabell Hotel Corporation, $500, C. M. Bellak, William E. Webb, Harry Moran, New York.

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With this Skinner Bros. Direct Fired Heater in your basement you will always be sure of proper heating and ventilation whenever you want it. In summer it can be used as a ventilator alone—in winter it can be used as a ventilator and heater combined.

In operation, the Skinner Heater is odorless and practically noiseless. When used as a ventilator, fresh air is drawn from the outside, passed through the unit, and then gently diffused through the auditorium. This fresh air displaces the foul, impure air and drives it out through the regular ventilator openings in your building.

When used as a heater, the air is warmed during its passage through the unit—this warmed air can be re-circulated throughout the auditorium before the performance starts. After the audience is assembled, as much fresh air as is desired is brought in from outside.

No Exposed Pipes or Ducts

The Skinner Bros. Heating System is entirely different from old time types. There are no exposed pipes or ducts to clutter up the aisles or passage ways in your auditorium. Besides this, you save the usual cost of the miscellaneous fittings which go with the old, inefficient systems.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours before the performance. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed, when installed as directed by our engineers after a survey of the premises.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course. Send for Catalog B-8.

Skinner Bros. Mfg. Co., Inc.

Main Office and Factory:
1474 So. Vandeventer Ave., St. Louis, Mo.

Eastern Office and Factory:
140 Bayway, Elizabeth, N. J.

Boston, 445 Little Bldg.
Buffalo, 702 Morgan Bldg.
Chicago, 1703 Fisher Bldg.
Cleveland, 612 Marshall Bldg.
Detroit, 308 Scherer Bldg.
Minneapolis, 802 Metropolitan Life Bldg.
New York, 1702 Flatiron Bldg
Pittsburg, 8 Wood St.
Pittsburg Heating Co.
Spokane, 101 First Ave.,
H. B. DeLong Co.
Washington, D. C., 714 Evans Bldg.,
U. D. Seltzer.

Skinner Bros.
Direct Fired HEATING SYSTEM



Critical Definition—

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.
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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Telescopes, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

Ask Any User

The best salesmen we've got are not on our payroll. They are the theatre owners, traveling shows and circuses who are using

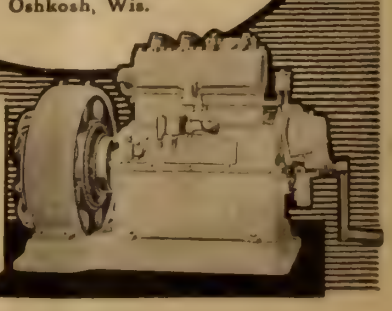
Universal

4 Cylinder Light Plants

These "salesmen" know the danger of gambling against a "dark house" with central station power. They know poor projection and poor light will ruin a big production as quickly as the cheapest comedy. They know that for dependability, economy and steady current there is no plant on the market to equal the smooth, quiet-running Universal with its four-cylinder power. Ask any user.

UNIVERSAL MOTOR CO.
15 Ceape Street,
Oshkosh, Wis.

Let us send you catalog, "The Power Behind the Screen", showing how Universal Light Plants are paying others a handsome profit. Write for it—TODAY!



Simplex

A NEW YEAR'S RESOLUTION

WHEN WE STAND BEHIND EVERY NEW SIMPLEX WITH OUR GUARANTEE WE DO SO BECAUSE WE HAVE ABSOLUTE CONFIDENCE IN OUR MATERIAL AND WORKMANSHIP.

But—

WHEN MEN WILL INSTALL "FAKE" PARTS ON THEIR MECHANISMS IN ORDER TO SAVE A DIME AND THEN EXPECT US TO REPAIR WITHOUT CHARGE THE DAMAGE WHICH THESE IMITATION PARTS CAUSE

WE REFUSE TO STAND BACK OF OUR GUARANTEE

EVERY SIMPLEX MACHINE IS AN HONEST MACHINE WHEN IT LEAVES US

When you equip it with spurious parts it is no longer a Simplex

PROTECT YOURSELF— REFUSE SUBSTITUTES

Write us when they are offered you

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

POWER'S PROJECTORS
USED EXCLUSIVELY

a new form of entertainment

On Wednesday Evening, Dec. 27, there will be presented at the **SELWYN THEATRE, Broadway and 42nd St., New York,** an absolutely new form of entertainment.

This will be the **world premiere of binocularly stereoscopic cinematography,** presenting for the first time in history a medium by which Nature may be seen in natural, solid form, instead of "flat" pictures on a screen.

Every seat in the Selwyn Theatre is being equipped with an electrical instrument **THE TELEVIEW** through which you will see living people re-created on a phantom stage, out over the heads of the audience.

Nothing like it ever has been seen before, and cannot be seen except at the Selwyn Theatre, New York City.

The initial **TELEVIEW** offering will be a fanciful comedy, "M. A. R. S.," with Grant Mitchell and Margaret Irving, and a program of innovations made possible only by means of this marvelous invention.

Advertisement of the Teleview in the New York newspapers.

TO MEET THE EXACTING REQUIREMENTS OF THE
TELEVIEW

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 60, No. 2 | JANUARY 13, 1923 | PRICE 25 CENTS

DIRECTORS
GEORGE ARMSBY
EDWARD J. BOWES
WILLIAM BRADEN
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE "LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "THE STRANGERS' BANQUET" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were - $13,559.80

The gross receipts on Monday, January 1st, 1923 were - $10,324.10

Very truly yours,
Edward Bowes.
Managing Director.

SWORN TO BEFORE ME, NOTARY PUBLIC, JAN. 2, 1923

NOTARY PUBLIC
Kings Co. Clerk's No. 675, Reg. No. 3392
Certificate Filed in N. Y. & Bronx Counties
N.Y. Co. Clerk's No. 141 A, Reg. No. 3804
Bronx Co. Clerk's No.....Reg. No.....
Term expires March 30, 1923



ask Goldwyn

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.


FLAMES of PASSION
A STUPENDOUS FIVE PART PRODUCTION
WITH
GEO LARKIN, RUTH STONEHOUSE
LURA ANSON AND AL FERGUSON
DIRECTED BY
W J CRAFT AND H G MOODY
PRODUCED BY
PREMIUM PICTURES PRODUCTIONS
IN THE MOUNTAIN FORESTS OF OREGON.
PATHOS-HEART INTEREST-INTRIGUE
AND A FOREST FIRE THAT WILL ASTOUND
THE MOVING PICTURE PUBLIC
A PRODUCTION REPLETE WITH
EVERY ELEMENT OF A
BOX OFFICE SPECIAL.
THE FIRST OF A SERIES
OF TEN PREMIUM FEATURES
TO BE RELEASED THROUGH
STATE RIGHT EXCHANGES
DURING 1923
INDEPENDENT PICTURES
INDEPENDENT PICTURES CORPORATION DISTRIBUTORS
JESSE J. GOLDBURG, PRESIDENT
1540 BROADWAY
NEW YORK CITY. TELEPHONE BRYANT 3993.

GLORIA SWANSON *in*

"My American Wife"

PRESENTED BY
JESSE L. LASKY

A Paramount Picture



Cast Includes
and WALTER LONG
ANTONIO MORENO

This advertisement is made from the 4 column cut that you can get at your exchange

By Monte M. Katterjohn. Based on the Story by Hector Turnbull.

"MY AMERICAN WIFE" is the story of a daring Kentucky belle and a South American diplomat, and is an ideal vehicle for Miss Swanson.

The big scenes include a stirring horse-race, sumptuous banquets and receptions, a thrilling duel, the gorgeous Carnival of Flowers, glittering embassy balls, dark underworld revels, all staged in sets that touch the heights of magnificence.

And, as the New York Tribune said, "Miss Swanson wears tons of her most ultra gowns, besides jewelry wonderful to behold."

A SAM WOOD PRODUCTION

A Paramount Picture

The Super 39

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

No. 3





JESSE L.
LASKY
PRESENTS

Jack Holt

in

"NOBODY'S MONEY"

A Paramount Picture

This advertisement is made from the 4 column cut that you can get at your exchange

"NOBODY'S MONEY" means money for everybody. It's Jack Holt's first comedy drama, and his biggest box-office attraction. The play was a big hit on the stage last season. The situations are unusual and continually amusing, and a real love story runs through the various farcical complications.

Wanda Hawley and Julia Faye are in the cast.

From the play by William LeBaron. Adapted by Beulah Marie Dix. Directed by Wallace Worsley.

The Super 39

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

No. 5

Christie Comedies

Can Always Be
Counted on to Please the
WHOLE FAMILY
in
ANY THEATRE
ANYWHERE



"IN DUTCH"

and Other Recent CHRISTIE COMEDIES Have Won Unusual Praise From Newspapers Everywhere

JAMES W. DEAN,
writing for hundreds of newspapers through the Newspaper Enterprise Association Service, says:

"If ever a fellow were initiated into a high school or college frat, or if ever a girl wore a frat pin, they ought to see 'In Dutch'. This Christie Comedy is just about as ludicrous as any that has been made."

New York Morning Telegraph—"There are lots of funny things in the comedy ('Ocean Swells'). It is thoroughly enjoyable."

Cleveland Plain Dealer—("Let'Er Run"). "Eighteen months ago a feature picture with a race such as this would have placarded the town."

Chicago Tribune—" 'Pardon My Glove' is a funny that made me laugh... lots of action and funny subtitles."

Fort Worth Telegram—("That Son of a Sheik"). "It is a knockout."

Book
KINOGRAMS
ALL the News of
ALL the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

NATIONALLY
ADVERTISED
to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*



Jack Pickford in "Garrison's Finish!"

Both star and title will pull for the box-office because both artist and story are known everywhere pictures are shown, and by all classes of theatre patrons.

And in addition there are exceptional all-star supporting players cast especially for this Jack Pickford feature.

The actual running of the great Kentucky Derby and the equally famous Metropolitan Handicap.

A beautiful love story so beautifully told that it will catch and hold any type of audience.

A villain whose undoing is wrought so skilfully that the spectator is kept guessing right up to the very last.

Thrills! Romance! Action! Adventure!

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson · Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—5 Branch Offices located in each United Artists Corporation Exchange—

MARY PICKFORD'S NEW "TESS" WILL DO THE SAME FOR YOU.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

F SERVICE	SYMBOL
gram	Blue
ay Letter	Nite
Night Message	N L
Night Letter	

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RECEIVED AT

21 FY FFQ 61 3 EXTRA BX CHICAGO ILL 1203P DEC 27 1922

HIRAM ABRAMS UNITED ARTISTS CORP 729 SEVENTH AVE NEWYORK NY

CHICAGO ACCLAIMS MARY PICKFORD IN TESS OF THE STORM COUNTRY
THE PEAK OF HER REMARKABLE CAREER STOP GENEVIEVE HARRIS IN THE
EVENING POST SAYS YOU MUST SEE THE NEW TESS OF THE STORM COUNTRY
WHETHER OR NOT YOU SAW THE FIRST VERSION STOP CHICAGO SEEMINGLY
IS DOING WHAT SHE SAYS STOP BUSINESS AT THE ROOSEVELT THEATRE
IS GREAT

BALABAN AND KATZ BY MAX BALABAN 158P

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

The FILM GUILD INC., presents

GLENN



Written and Directed by
FRANK TUTTLE

Photographed and Supervised by
FRED WALLER, JR.

A
TUTTLE-WALLER
PRODUCTION

YOU WANT SECOND FIDDLE

for several money-making reasons!

FIRST— As a picture, it is a winner.

SECOND—It will have behind it a national advertising campaign. Four powerful, half-page advertisements will tell the 2,250,000 readers of the Saturday Evening Post what a wonderful picture it is.

THIRD— It stars GLENN HUNTER, whose popularity as a screen star increases every day, now making stage history as "MERTON" in "MERTON OF THE MOVIES."

FOURTH—It has Mary Astor, one of the most sensational screen discoveries of recent years, lending support to Mr. Hunter.

FIFTH— It has a story wonderfully handled, that will hit home because it depicts the life of millions of our movie patrons.

Ask for a
SCREENING
AT ONCE

HODKINSON
PICTURES

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

HUNTER *in*

"SECOND FIDDLE"

with MARY ASTOR



A PICTURE WORTH SHOUTING ABOUT!

SELLING THE PICTURE

WARNER BROS.
Classics of the Screen

MR. EXHIBITOR!
THIS ADVERTISEMENT IS DEVOTED ESPECIALLY TO *YOU*



3 Color Merchant Card



Lithographed window cards, six colors, regulation size.

On these two pages you will find illustrated a few of the many novelties designed to aid you in properly exploiting
"THE BEAUTIFUL AND DAMNED"

You will find NO "SALES TALK," NO "BULL"—JUST FACTS.



Beautifully colored sticker, actual size.

Every Way to Make Your

TO THE PUBLIC—



4 Page Rotogravure Supplement.

Every Novelty shown on these two pages is fully explained in the 8-page campaign broadside on "THE BEAUTIFUL AND DAMNED." All are available at your nearest exchange distributing

WARNER BROS.
Classics of the Screen



Beautifully colored telephone doll, size 6 x 11, suitable for use on the mouthpieces of all telephones.



Lithographed blotter, four colors, size 4 x 8½.

Business Better and Better



DISTINCTIVE PERFORMANCE

If you could gain the whole world by digging a twenty-mile ditch in the sand, would you do it? You would!

A great man once got the earth's biggest ditch in the sand—the Suez Canal—by a bloodless fight with his enemies. He had courage and power. Those same qualities enabled *Distinctive Productions* to make one of the world's master films, based on the life of this man and bearing his name as a title:

Disraeli

There is more satisfaction and real fun in working than ordinary men realize. There was more satisfaction and fun in the film story which proves this point than screen fans usually get. The picture was *Distinctive's*

The Ruling Passion

If you work hard you'll be happy. If you can, in addition, put your heart in your work you'll be much happier. You then will get as much solid pleasure in life as screen patrons got from the *Distinctive* film based on this idea. The film was

The Man Who Played God

The qualities depicted in these films are the qualities which typify the company responsible for them. *Distinctive* has had courage and power to plan distinctive pictures for the pictures' sake . . . *Distinctive* believes in working long and hard to get results . . . *Distinctive* knows that the pictures which make the public happy are the ones which entertain through heart interest . . . *Distinctive* has put its heart in the task of pleasing the public by its product.

DISTINCTIVE PICTURES CORPORATION
ARTHUR S. FRIEND
President
HENRY M. HOBART
Vice President

DISTINCTIVE PROMISE

DISTINCTIVE PICTURES CORPORATION promises that its future productions will possess all the qualities of its past ones.

IT FURTHER promises that its executives will never be content to put out a picture merely "just as good" as the previous one. It will have to be better to please them. They have put their minds and hearts to the accomplishment of this task. The first new *Distinctive* picture will be

Backbone

HERE is a story of never-dying love, of criminal plotting, heroic counter-plotting and powerful conflicts. Clarence Budington Kelland wrote it for the Saturday Evening Post. Every motion picture producer in the country was in on the bidding for it. *Distinctive* got it! Edith Roberts and Alfred Lunt head a distinctive cast, with Edward Sloman directing. Backbone will be ready soon. Next will come

The Ragged Edge

based on Harold MacGrath's novel of the South Seas. A wonderful girl, her soul chilled to terror by heartless environment, struggles to escape. A boy, tormented by his New England conscience, seeks to bury himself in the life which appalled the girl. They meet, and solve each other's problem. How? This picture will reveal to you a new and strange story. Harmon Weight will direct it.

Just the Beginning

THESE two great stories are the forerunners of others. *Distinctive* will put into the filming of them all those qualities which go to the production of great pictures.

DISTINCTIVE PICTURES CORPORATION
ARTHUR S. FRIEND
President
HENRY M. HOBART
Vice President



SELLING THE PICTURE

WARNER BROS.
Classics of the Screen



3 Color Merchant Card

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Beautifully colored sticker, actual size.

Every Way to Make Your

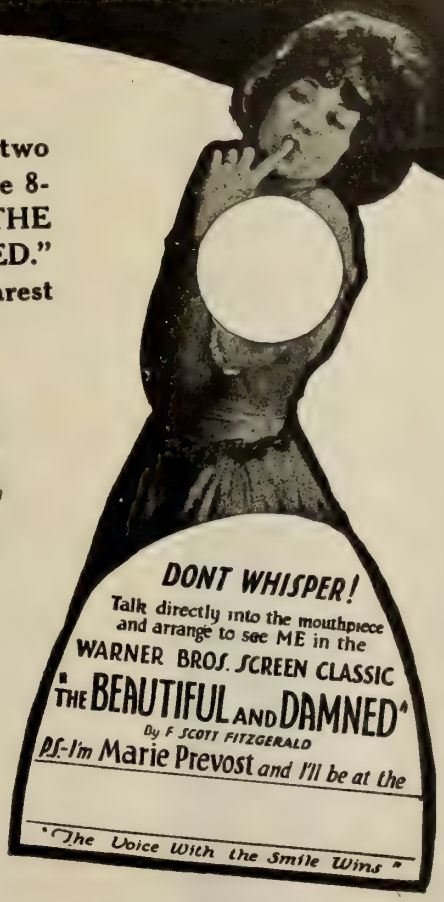
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Just the Beginning

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DISTINCTIVE PICTURES CORPORATION
ARTHUR S. FRIEND
President
HENRY M. HOBART
Vice President

RAGGED EDG

Here is the third great *Arrowplay Deluxe*. It holds tremendous box-office possibilities. It spells Profit with a capital "P".

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"Man &"

Arrow-presents

Third of the Great-Eight-Sequence of

Arrowplays Deluxe

These are the First Great Eight ARROWPLAYS DELUXE:

Night Life in Hollywood
Streets of New York
Man and Wife
None So Blind
Lost in a Big City
Jacqueline or the Blazing North
The Broken Violin
Little Red School House



Produced by
Effanem Photoplays INC.

Directed by
John L. McCutcheon



Available at Leading Independent Exchanges

ARROW FILM CORPORATION
220 West 42nd Street, New York City

Distributors for United Kingdom:
Inter-Ocean Photoplays, Ltd., 162 Wardour Street, London

Arrowplays Deluxe are exactly what their name implies – productions which set a new high standard in motion pictures.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"Wife"

An Amazing Situation Adroitly Handled ------

Can a man have two wives?

Every One a Super Play

Night Life in Hollywood
Streets of New York
Man and Wife
None So Blind
Lost in a Big City
Jacqueline or the Blazing North
The Broken Violin
Little Red School House

The Cast-

Gladys Leslie
Maurice Costello
Norma Shearer
Robert Elliott





Available at Leading Independent Exchanges

ARROW FILM CORPORATION
220 West 42nd Street, New York City
Distributors for United Kingdom:
Inter-Ocean Photoplays, Ltd., 162 Wardour Street, London

A Tremendo of remarkable

BOOTH TARKINGTON'S MASTERPIECE

The F

Remarkable!

Says Reeland Reviews

"IT is a picture that will be remembered for a long time. A remarkable motion picture. It is a pleasure to state that 'The Flirt' as a picture is quite as good as 'The Flirt' as a book—even a little better, perhaps."

First Rate!

Says N. Y. Globe

"A REMARKABLE piece of work in every respect. First rate entertainment. Hobart Henley has handled the Tarkington story with rare skill and intelligence. I hope Mr. Tarkington writes Hobart a letter and tells him so."

Powerful!

Says N. Y. Eve. Mail

"A POWERFUL, well acted picture."

One of the Best!

Says N. Y. Telegraph

"ACTED by a flawless cast, it is a picture with tremendous human interest. If it meets with the success it deserves it should be one of the best pictures of the year."

Good for Any House!

Says M. P. News

"ADAPTED to the screen, it (The Flirt) retains its values—its charm—its human appeal, and all its lifelike incident. Good for any house in any locality."

A Big Hit!

Says N. Y. Eve. Journal

"'THE FLIRT' at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."

UNIVERSAL

Girl Who Wrote ters to Herself!

Men laughed at her and women taunted her-a lonely little Cinderella whom everyone snubbed. When her heart was too full to bear anymore she invented a sweetheart and then-Oh Joy! a Miracle Happened. See—

Neilan's niftiest "nie"



Minnie after she had learned how to be beautiful.

FIRST NATIONAL PICTURES

A First National Picture Released on the open market

Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show.

Such pictures are rare but Edwin Carewe's ***"Mighty Lak' a Rose"*** is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.



Directed by Edwin Carewe

Cameraman, Sol Polito; Art Director, John D. Schulze; Assistant Director, Philip Masi



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

Honest Advertising and Reading Between the Lines Bringing Censorship Right Home—A Few Two and Three Line Editorials

"Every once in a while there has to be an ordinary picture; this one is it."

We have taken this line from an exhibitor's own program; from the page announcing his coming attractions.

How many theatre men would have the courage to sell their wares with the frankness shown here? How many distributors, in turn, could afford to place their cards above the table in this manner?

But here is the reverse of the line above:

When this same exhibitor declares that a coming offering deserves a rating of ninety-nine per cent., his patrons are pretty certain to accept it at his valuation.

So there are compensations. And mighty sweet ones.

Some men's adjectives are just adjectives, and nothing more; other men's adjectives are guarantees.

Fred S. Meyer, of the Palace, Hamilton, Ohio, is the exhibitor whose program is under discussion.

Mr. Meyer has made a community institution of his theatre and of his program. Indeed, his theatre program is nowhere in its pages referred to as such. It is a local magazine, in fact, as well as in name.

While the page of honest, impartial opinions on coming attractions is only one of many unique features, it is the one of most interest to us. It is a page that simply shouts "sales value"; that spells in capital letters "confidence" and "faith."

We are wondering what exhibitors in other sections think of this method of building up good will —and the inevitable sequence, box office receipts.

Here is a typical appraisal by Mr. Meyer of a picture which he rates fairly well:

January 18-19-20—"Sherlock Holmes"

John Barrymore is the star. If you like the Conan Doyle or any other detective stories, this will sweep you off your feet. If you're past that stage, you can well afford to forget this. It's primarily a men's and boys' attraction. 85.

Aside from the interest incident to the novelty of Exhibitor Meyer's method of advance announcement, our readers will probably find food for discussion in the ratings given a dozen coming attractions in the program issue before us.

Stripped of the comment, the figures are:

"The Sin Flood"	90%
"Clarence"	95%
"Singed Wings"	90%
"Trifling Women"	AA
"Prisoner of Zenda"	99 and 44/100%
"The Bonded Woman"	70%
"Kick In"	90%

An old time exhibitor has been so well trained in reading between the lines that he pays no attention to the type any more.

Before we leave the Palace, of Hamilton, Ohio, we must mention one other feature of the magazine that caught our eye. We'll have to do it quickly for, frankly, we could go on for the two pages allotted the editorial typewriter—and then some more. And still feel that we had left some things unsaid about Meyer, the Palace, and Hamilton.

If every exhibitor in Ohio, Pennsylvania, New York, and a few other States could use the Meyer

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feature we have in mind, and do it as intelligently, we would never have any doubt regarding the outcome of a popular referendum on the subject of censorship.

Here are extracts from another page of the Palace magazine that tell the story:

"The Impossible Mrs. Bellew" is slated as our New Year's attraction as announced in the Xmas edition of this magazine. As we go to press, it looks as though our Ohio Censor-Board may reject this picture. Why, we know not; but then, we've always maintained, that, given enough rope, they'll eventually hang themselves. At any rate, if we are obliged to present some other play instead of Gloria Swanson's latest, you'll know WHY.

"The Sin Flood" was held up by the Censor Board for nearly a year. Then Mrs. Snow "melted" and you will now see the picture—exactly as it was.

A little of that this week, a little more next month, and the next—and patrons will realize more deeply and intimately the actual meaning of censorship than they would from a hundred campaign spell-binders and all the literature that Jonah's whale could swallow.

Which is one good effect. An important one to the industry as a whole.

The effect on the box office can be appreciated by the exhibitor in censorship territory. These "on-the-level" talks have a tremendous value—where the word seems to pass around mysteriously that, "It's no use seeing that picture, it's been cut to death by the censors."

Oftentimes concerning a picture that has not felt the slightest contact with the official shears.

That loud and raucous laughter behind the scenes at the height of the Arbuckle storm effect may have been from W. A. Brady. We have nothing to say.

Coming back to the subject of advertising and frankness concerning coming attractions:

We wonder if exhibitors have noticed a certain very definite tendency in trade paper ad copy within the past year or so.

A tendency making it possible for us to say that we honestly believe seventy-five per cent. of trade paper advertisers could sincerely declare:

"We are absolutely TRUTHFUL in all our advertisements of coming productions."

Hold on!

We don't mean to tell you that film advertisers are saying:

"Every once in a while there has to be an ordinary picture; this is one."

Or—

"This star has good drawing power, but we don't think much of his present offering. Book it if the star pulls for you."

Not quite—not yet.

But the truth is there. The oldtimer we mentioned above can find it with his ability to read between the lines.

Naturally, the truth that is present is largely negative. What we mean can be explained in the words of one advertising manager to us:

"If we don't believe a picture is a knockout we don't say it is. We talk only about the good things we believe concerning the picture.

"Maybe the thousands in the cast is the only good point. Maybe the star's name is the sole value. Maybe the exploitation possibilities are real and genuine. Whatever it may be, that's what we talk about if we are unable to say, in effect, here is a picture far above ordinary.

"Remember ————? Not much of a picture. But a whale when it came to exploitation possibilities. We advertised it on that basis. Never said it was a 'Great' picture. Thousands of exhibitors cleaned up with it.

"And there was no bad taste left. For us or for the exhibitor."

A seldom-heard-of lady wrote a book called "The Sheik." Seven out of ten passersby on the street would tell you today that Rudolph Valentino was the author. Lot of angles to this thought. Think 'em over.

The Arbuckle storm is on the wane. And a number of people who rushed into print on the first crest of the wave are going to wait many weary months for the first Arbuckle picture to stage their return to the front pages.

It's going to be a long and weary wait.

And, if our guess is right, when it does come some BIG SUBJECT is going to be crowding the newspaper headlines.

Imagine, if you can—it really isn't possible—the space that would have been given to Arbuckle's return had it been staged during those dim drear days when the headlines shrieked, "German Advance on the Marne Checked!"

"Perspective" is an intriguing word.

Robert E. Welsh

Governor Recommends Immediate Repeal of Censorship

Says It Hinders Liberty and Violates Constitution

MOTION picture censorship is soon to be wiped from the statutes of New York State. In his message to the Legislature in Albany, N. Y., on Wednesday noon, January 3, Governor Alfred E. Smith made it plain that censorship must go. In fact he urges its immediate repeal. The Motion Picture Censorship Commission, which became operative in New York State on August 1, 1921, will soon be a thing of the past.

With the State Senate Democratic, its leader, Senator James J. Walker, who battled long and hard against censorship, when in the minority, Governor Smith will have no difficulty in repealing the law.

In his message, Governor Smith said: "We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed."

A bill will shortly be introduced, repealing the chapter which brought into being the New York State Motion Picture Commission. This Commission, as everyone connected with the industry will remember, was brought about through a bill which was jammed through a Republican Legislature on the closing night of its session. Three commissioners were later named by Governor Miller, at salaries of $7,500 a year. As the weeks passed, deputies were named, and the expenses of the Commission rose.

In his annual message to the Legislature Wednesday, Governor Smith had this to say concerning motion picture censorship:

"Recent legislation in our own state has aimed at serious restriction of personal liberty.

"For several years we have been drifting away from the fundamental idea of the Declaration of Independence and the Document that was intended to give it force and vigor, the Constitution of the United States. Throughout the Declaration there are related the abuses to which the American people were subjected by tyrannical government. The imposition of taxes without consent of the people, interference with trade and commerce, and with the personal liberty of the citizens were set forth as the principal reasons for a declaration of a fundamental principle of government that has burned its way through the literature of the world right up to our own time. Inquisitions, spy systems, rules and regulations for personal conduct not prompted by the ten Commandments are an unnecessary interference with the freedom of a people.

"It has frequently been said that the best government is the one that governs the least. In monarchies, the people exist for the government. In the free democracy, of the United States, the government exists for the people, and its every move should be the expression of their free will.

"Throughout the Constitution of the United States, there was sounded the note set forth in the preamble, which said that the purpose of the document was 'to secure the blessings of liberty to ourselves and our posterity.' In our own state, the opening sentence of our Constitution is the expression of our gratitude to Almighty God for our freedom, and in order to secure its blessings we establish a Constitution.

"As all crimes are predicated upon sins, no persons should be held guilty of sin under the law until they can be convicted of a crime. The bill of rights throws every possible safeguard around the individual and the fullest possible presumption of innocence is constitutionally established until the contrary is proved beyond reasonable doubt. The danger to the future of our liberty lies in our apparent willingness at times to compromise with this principle. Once this avenue is opened nobody can, with any degree of certainty predict where it may lead.

"Censorship is not in keeping with our ideas of liberty, and of freedom of worship or freedom of speech. The people of the state themselves have declared that every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right, and no law shall be passed to restrain or abridge liberty of speech, or of the press. This fundamental principle has equal application to all methods of expression.

"The spoken drama has always had its place as an influence to educate. In many countries it is sustained as a national enterprise. In early days it was used to give expression to biblical history. Nobody will dispute that the invention of moving pictures opened the way for a new avenue of great education as well as of amusement. We have looked too lightly on guarantees of freedom of speech and of the press, when we select from among our citizens, three people who, before the fact, have the power to declare what is and what is not a violation of the statutes enacted for the protection of the morality of our people.

"Carrying this policy to its logical conclusion, everything written or spoken or taught, might be subject to a censorship by public authority. We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed.

"Interference with personal liberty, censorship of thought, word, act or teaching, abridgement in any way of the freedom of speech and of the press by the government itself, unquestionably encourages, if in fact it does not promote, intolerance and bigotry in the minds of the few directed against the many. I recommend to your earnest consideration the immediate repeal of the statutes spoken of in this section of my message."

Crandall Brings Up a Point

CRANDALL THEATRES
Washington, D. C.

932-936 F Street
December 15, 1922.

Mr. Robert Welsh, Editor,
The Moving Picture World,
516 Fifth Avenue, New York City.
Dear Mr. Welsh:—

I understand that exhibitors all over the country are complaining about business. Also I have read many times that the motion picture is gradually supplanting the so-called "legitimate" show. Whether either of these statements is correct, I am not prepared to say. However, I am wondering how much thought the exhibitors generally are giving to this new reel, entitled "Starland Revue," just released through the Film Booking Offices. I am wondering if they realize that they are paying for what they might think is an added attraction, but which after all only advertises some big legitimate attraction that is making a hit on Broadway, and that they are working their own patrons up to a point where they will all want to see this show when it hits their town—thus directly hurting their own business.

This looks to me, indeed, like a shrewd move on the part of somebody connected with the legitimate business to stimulate their own business at the expense of the picture house—and I am wondering how quickly a legitimate house would care to advertise a motion picture theatre or attraction. Never in the world, of course. They are all wise old showmen, and somebody is certainly putting something over—and it may be that they are catching a lot of exhibitors asleep.

If the business of the exhibitor is bad, why make it worse by advertising any other form of amusement? The same number of minutes given to exploitation of some picture coming to that theatre in the future would certainly do more good from a box-office standpoint than the "Starland Revue" can ever do.

If you think there is food for thought in my argument, it might be well to write something about it in your publication.

Wishing you the Compliments of the Season, and with kindest regards, I beg to remain,

Sincerely,
HARRY CRANDALL.

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Lines have been published in the Regional News and Gossip Department of MOVING PICTURE WORLD in the past several months.

Each line a bit of news, gossip, or information about an EXHIBITOR.

Each line a definite, concrete reason why MOVING PICTURE WORLD is the fastest growing trade paper in circulation and readers' interest.

WATCH OUR SMOKE!

—R. E. W.

North Carolina Exhibitors Hold Most Successful Convention

THE North Carolina M. P. T. O. at their semi-annual meeting, held at the O. Henry Hotel, Greensboro, December 27th and 28th, did not do any of the "usual" convention actions. The exhibitors did not pass a set of resolutions condemning Will Hays for lifting the ban on Arbuckle followed by expressions of strong opposition to the exhibitors of North Carolina using the pictures; they did not harangue for hours on the subject of the tactics of United Artists, or the practices of Famous Players; neither did they discuss aspects of the First National franchise proposition.

What they did do was to pull off the most successful and largely attended bona fide exhibitors' convention ever held in the State, and that too, right in the midst of holiday week.

More than fifty members of the organization were in attendance. The entire convention was highly constructive, devoted strictly to business and entirely devoid of arguments of wrangling; serious minded exhibitors dropped their individual enterprises for a couple of days to discuss and deal with many vital problems affecting the industry in a manner that called forth the plaudits of press and public of the whole State, every daily newspaper in North Carolina carrying long wire reports of the laudable movements launched and the constructive resolutions passed.

Outstanding among the actions of the convention was the passing of a resolution and the appointment of an active committee to arrange for the building of a suitable auditorium as a gift from the theatre owners, for either the Jackson Training School in Carrabus county or the Orthopedic Hospital at Gastonia, both State-sustained institutions. Plans will be drawn and report made by the committee at the next meeting relative to every theare giving a day's gross receipts to the cause, programs to be donated by the exchanges. The committee was composed of the following theatre owners:

W. E. Stewart, Concord; Jas. A. Estridge, Gastonia; R. D. Craver, Charlotte; P. L. McCabe, Tarboro; J. W. Prevo, Thomasville; G. C. Gammon, Leaksville; E. C. Pearce, Winston-Salem; E. F. Dardine and E. E. Heller, Charlotte.

Secretary Varner, presented a very flattering report of the past six months' activities of the State organization, showing a nice balance in the bank with which to start the year's legislative work in Raleigh. He also reported the largest paid up membership in the history of the organization.

A special legislative committee was appointed to keep in close touch with affairs during the coming session of the General Assembly in Raleigh, consisting of the following theatre owners: Sam T. White, Greenville; Jas. A. Estridge, Gastonia; E. F. Dardine and G. M. Tyler, Charlotte; H. B. Varner, Lexington. This committee was given full power to employ active representatives or otherwise expend the funds of the association to combat censorship legislation or any other matters affecting the theatre owners of the State which may come up during the session of the Legislature which opens in January. They will effect a permanent working organization within the next few days.

Resolutions were passed strongly condemning the iniquitous "graft and robbery" of the music tax and "the burdensome and unjust increase" in the state privilege tax; commending the efforts of the National M. P. T. O. in behalf of a fair, equitable uniform contract and especially commending their work to abolish the music tax iniquisition. Another resolution commended highly the better films movement and the support of the organization "to the end that better programs may be secured and objectionable pictures relegated to the scrap head, by co-operation with the public rather than through the impossible scheme of political censorsip."

Another resolution was passed expressing the sympathy of the membership to Colonel C. L. Welch, of Salisbury, in the sudden death of his son, which occurred on Christmas Day. Colonel Welch is one of the oldest members of the State organization.

In the absence of President Percy W. Wells, who was detained at home on account of illness in his family, Vice-President E. F. Dardine, of Charlotte, presided over the convention. The following were registered on the convention books for the sessions of the convention:

Senator A. F. Sams, Auditorium, Winston-Salem; A. F. Moses, Broadway, Winston-Salem; Harry Summerville, Imperial, Greensboro; E. F. Dardine, Strand, Charlotte; George Roberts, Gem, Siler City; C. A. Turnage, Strand, Washington; W. H. Hendrix, Central, Greensboro; B. B. LeFaux, Columbia, Albemarle; R. D. Craver, Broadway, Charlotte; Ralph DeBrule, Broadway, Charlotte; W. E. Stewart, Pastime, Concord; C. M.. Isenhour,. Piedmont,. Concord;. E.. C. Pearce, Amuzu, Winston-Salem; H. B. Varner, Lyric, Lexington; U. K. Rice, Pilot, Winston-Salem; J. L. Clayton, Boulevard, Lenkaville; Sam Richardson, Milton Hall, Erlanger; P. L. McCabe, Colonial, Tarboro; C. J. McLane, Winston-Salem; Sam T. White, White's, Greenville; A. B. Huff, Broadway, High Point; P. R. Parrish, Orpheum, High Point; J. E. Simpson, Ideal, Gastonia; Jas. A. Estridge, Gastonian, Gastonia; M. W. Jordan, Piedmont, Madison; S. A. Lambert, Charlotte; C. L. Welch, Victory, Salisbury; G. C. Gammon, Boulevard, Leadville; J. W. Prevo, Lee, Thomasville; A. A. Neese, Beatrice, Haw River; C. E. Buckner, National, Greensboro.

Among the film and accessory representatives present were the following: W. W. Kupper and G. M. Tyler, Fox Film Corporation, Charlotte; Frank P. Bryan and Bryan Craver, Associated First National, Charlotte; Dan O'Connor, George V. Atkison, C. Alexander and E. E. Heller, Pathe Exchange, Charlotte; H. L Horton, Universal, Charlotte; R. T. Good and Richard Keller, Film Booking Offices, Charlotte; Otis Branon, Eltabran Film Company, Charlotte; J. L. Marentette, Goldwyn Distributing Corp., Atlanta; B. T. Buckhalter, Educational Film Exchanges, Charlotte; H. R. Schofield, Schofield Auto Music Co., Charlotte; Eugene Reilly, American Seating Co., Charlotte; Ben Abrams, Automatic Ticket Register Co., New York.

Sidelights

The regular annual convention of the North Carolina M. P. T. O. in 1923 will be held at Wrightsville Beach, according to resolution passed at the Greensboro mid-winter meeting. The time is left to the executive committee to name.

Every exhibitor in the State sympathizes with Col. C. L. Welch of Salisbury in the death of his son Christmas day. The Colonel is one of the oldest members of the N. C. M. P. T. O., and has never missed a convention.

The Chamber of Commerce of Greensboro wanted to entertain exhibitors at the convention with joy rides galore, but they didn't have time—too much serious business.

The Greensboro daily papers lauded the exhibitors in black headlines for "humanitarian move" to build an auditorium at Jackson Training School, a state-owned institution.

Sues for $50,000

Jacobson Says This Amount is Due Him for Damages

Suit has been filed in the N. Y. Supreme Court by Louis Jacobson against Jacob L. Kempner, Kempson Picture Corporation, Edward M. James, H. W. Hodkinson, Select Pictures Corporation, Bay State Film Company, and the Otis Lithograph Company. The action seeks to have an accounting of the receipts from certain motion pictures, to have an agreement with the Kempson Picture Corporation rescinded, and recover $50,000 alleged damages from the latter.

According to the papers filed in the suit it is alleged the Kempson Picture Corporation failed to carry out its part of a certain contract, and in consequence has involved all the other defendents. This Jacobson avers has resulted in thousands of dollars damage to him.

Another angle to the suit brought by Louis Jacobson against the Kempson Picture Corporation and others, was presented in the N. Y. Supreme Court, the past week, when Jacobson brought suit against the Kempson Picture Corporation to recover $2,550.

In his complaint Jacobson alleges he contracted with defendent to act as vice-president for the Kempson corporation at a salary of $150 per week, but that since August 21 last, he has received no salary from defendent.

Hal Roach in New York

Makes First Trip East in More Than a Year

Hal Roach arrived from Los Angeles last week for a short visit to New York—his first for more than a year. With "Dr. Jack" already a triumphant success and Harold Lloyd busy on a new comedy to succeed "Safety Last," completed several weeks ago, and with the Our Gang and Snub Pollard two-reelers solidly intrenched in public favor, Mr. Roach felt that the trip was coming to him.

Although his visit is mainly of a social nature, Mr. Roach said that he would, of course, discuss the matter of future productions with General Manager Pearson, of Pathe, which distributes all the product of the Hal Roach studios at Culver City.

Going to the Orient

H. Wayne Pierson to Start on Inspection Tour of United Artists Offices

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, will sail from Seattle on board the steamship President Jackson, January 14, for the Orient on a tour of inspection of the foreign offices. His first stop will be at Tokio. His itinerary will include Russia, Japan, China, the Straits Settlement, Philippine Islands, India, South Africa, Egypt and Australia.

The foreign business of United Artists Corporation has developed so rapidly that additional facilities for distribution of the product must be devised and Mr. Pierson will arrange with Far East representatives of the organization for new subordinate offices and the extension of the sales force.

Although United Artists Corporation has been established in the Orient less than a year, buinesss has assumed such proportions that it has been necessary to double the quota of prints allotted to that territory.

Meeting Scheduled

A meeting of the M. P. T. O. of Eastern Pennsylvania, Delaware and Southern New Jersey will be held January 14 in Shamokin, Pa.

The Exhibitor's Voice

DON'T miss the Regional News and Gossip department in this issue. It contains letters from three exhibitors, all dealing with matters of vital importance to the industry. You should read each one carefully and digest its contents. Then sit down with pen and paper and give the editor of Regional News and Gossip your opinions on the subjects raised.

Only through co-operation can exhibitors succeed to that position in the industry to which they are entitled by reason of their works, and one of the greatest expressions of co-operation, if not the greatest, is the exchange of opinions.

Exhibitors, give your opinions to the editor of Regional News and Gossip and he will lay them before the entire industry.

Christie Says Moving Pictures Are Flourishing in Honolulu

NEARLY two thousand miles from Los Angeles and in one of our possessions which the average person think of as a dreamy, romantic land, it does the average picture man good to see the brilliant motion picture theatres, with their air of modernism, unequaled in most of our American cities," said Al Christie, who returned this week from a picture-making tour to Honolulu. He said:

In Honolulu there are two big new picture theatres, the New Princess owned by Wiley Mather, who is on the island, together with Kahn & Greenfield of San Francisco, and the Hawaii, operated by Joe Cohn. There are also the States, the Liberty, Strand, Empire and Kaimuku, playing pictures exclusively, but the two first mentioned are the largest and compare favorably with any theatres in Los Angeles.

Our company was welcomed whole-heartedly by the Honolulu picture interests. The New Princess has been playing our new pictures and had just played "Let 'er Run," featuring Dorothy Devore, who was with us, and were to play "Chop Suey" the following week, so Miss Devore appeared at the theatre and was given a royal welcome by the public.

Honolulu, with its gigantic commercial enterprises, warehouses, banks and every aspect of city life, resents being known for the "Hula" dances, which have done so much to advertise the Hawaiian Islands. And the residents of the city learned the title of our comedy was "A Hula Honeymoon," that didn't take so well with the enterprising city boosters, than whom there are none more keen, even in California.

However, we explained that in the American mind the thought of Hula dancers in connection with Hawaii will never become disassociated, any more than Pittsburgh and smoke and stogies, although there are no doubt more prominent things in the latter city than either stogies or smoke.

Edward A. Smith, formerly with the Kinema Theatre in Los Angeles, is local manager of the New Princess Theatre in Honolulu, and he told me of the keen interest of the native non-English speaking element in our American pictures and our players. They watch the comedies with appreciative interest and get all the points of laughter regardless of titles or occasional American provincialisms which may at times creep into the pictures in spite of our continued effort to make them international in theme.

J. Grainger on Extended Trip Around the Country

JAMES R. GRAINGER, vice president and general sales manager of Goldwyn Distributing Corporation, left New York, January 2, for an extended tour of the country, during which he will visit each of the twenty-seven Goldwyn exchanges.

Before leaving, Mr. Grainger said that he will personally acquaint branch managers and the men in the field with the productions to be issued for the remainder of the season, including "The Christian," "Vanity Fair," "Souls for Sale," "Lost and Found," "Gimme!" and other pictures which are either finished or nearing completion. "The Strangers' Banquet," Goldwyn's New Year's release which opened at the Capitol Theatre Sunday, grossed the biggest two days' business in the history of that theatre, according to the auditor's report received by Goldwyn's sales manager.

Mr. Grainger expressed himself as being delighted with the sweeping success of the pictures released by Goldwyn for the first months of the season. "Conditions in all parts of the country are looking up," he said, "and 1923 will be a good year. All we need is confidence and good pictures.

"Reports that I have been receiving indicate that exhibitors are depending less on famous names and more on good, sound, well produced stories. This is a healthy condition and gives producers just the incentive they need to turn out pictures that will win on their own merits."

Novel Musical Number

A decidedly novel and original form of musical entertainment for motion picture theatre patrons has been evolved by Stanley W. Rhoades, organist of Crandall's Apollo Theatre, Washington, D. C., who has recently successfully combined the Victrola and organ in a series of musical numbers of distinctly artistic effect. So far as is known Mr. Rhoades is the first to offer this form of entertainment.

Famous Acquires Lynch String; Latest Step in Completing Control

THE final step toward the acquisition of direct control of theatres in which it maintained a financial interest was taken this week by Famous Players-Lasky Corporation when officials of that concern took absolute charge of theatres formerly owned, controlled or under lease to S. A. Lynch and his various subsidiaries. Last Spring Famous Players acquired possession of all the Alfred S. Black New England theatres. As a consequence of the Lynch deal this week Famous Players-Lasky Corporation, through its theatre holding subsidiary, owns outright or has absolute control of something like 870 theatres in New England, the entire South, Missouri and adjacent territory and the Northwest. Famous Players-Lasky Corporation also holds a big interest in the holdings of the Stanley Theatres, Inc., in Pennsylvania, New Jersey and Delaware. In addition to these houses that concern owns the Rialto, Rivoli and Criterion theatres in New York as well as holding an interest in first run houses in a number of other cities through indirect association with the owners of these theatres by members of the Famous Players Corporation.

The Lynch deal involves millions of dollars. It will be recalled that some time ago the Lynch enterprises absorbed several opposition theatre interests in the South. These are included in Famous Players' "big catch" of the past week. Incidentally, film men in New York viewed the Famous Players theatre acquisition this week as the answer of that corporation to the national exhibitor organization's incorporation of the $5,000,000 distributing concern. It will be recalled that during the M. P. T. O. A.'s fight against Famous Players, Black and Lynch several years ago, Adolph Zukor, president of Famous Players-Lasky Corporation, stated at several of the meetings that it was not the intention then of Famous Players to compete with the exhibitor and so long as the latter did not invade the provinces of Famous Players the latter would in no way trespass on exhibitor ground.

With the public announcement of exhibitors that they will organize a corporation to deal in the distribution of pictures, heads of various companies, including Mr. Zukor, have taken the attitude that the theatre owners have broken their vow and are to be classed as competitors by distributors.

Interesting developments in the new situation are looked for next week when several other companies are expected to make announcements. Incidentally, a statement from officials of the Theatre Owners' Distributing Corporation and the Motion Picture Theatre Owners of America on the situation, as it has developed this week, is expected to be made next week.

Daniel A. Michaelove it is believed in circles generally in the possession of the correct information, will be retained as general manager of the Lynch theatres. S. A. Lynch will retain his control in a company handling "Tanlac." Y. Frank Freeman, for many years associated with Mr. Lynch, will be President of that firm as will also E. C. Holcomb, another old Lynch official. However, the Famous Players theatres throughout the country will all be under the supervision of Harold B. Franklyn, formerly of Buffalo, but now in charge of F. P.-L.'s theatre interests. It was Mr. Franklyn who paved the way for the Lynch deal and is said to have finally closed it under authority from the home offices of Famous Players.

Seeks to Clarify Law

Bill Introduced in Congress Regulating Sales and Contracts

A bill providing for a Federal code relating to sales and contracts to sell in interstate and foreign commerce has been introduced in the Senate by Senator Sterling of South Dakota. This measure has the indorsement of the American Bar Association and it is stated that the principles of the measure exist now in common law or in the civil codes of the various States of the Union. The measure is a very lengthy one and defines the various elements of sales and contracts to sell, contains a statute of fraud, covers the destruction of goods sold or contracted to be sold, announces the definition and ascertainment of price and express warranty, announces what constitutes acceptance and it treats generally of sales and contracts of sale in interstate commerce. Congress has no authority to impose any law or regulations upon sales or contracts of sale in intrastate trade or commerce and must confine itself to transaction between the States or between the States and the District of Columbia.

"I think if this bill becomes a law it will have a very wholesome effect in all interstate and foreign selling and buying," declared Senator Sterling in explaining the provisions of the measure. "The parties will know their rights and liabilities and the remedies they may have for a breach of contract or any of the provisions thereof, such as breach of contract of warranty, whether it be expressed or implied. It will make the law certain and there will follow the usual result of certainty in the law, namely, a better understanding of rights, liabilities and remedies. Such a better understanding will greatly lessen litigation with its heavy costs and expenditures."

Banker Warmly Greeted

Gianinni Honored at Luncheon Given by Joseph Schenck and Sol Lesser

Not since the initial visit of Will H. Hays to Los Angeles have as many motion picture producers gathered together to pay homage to an individual, it is stated, as the assemblage that honored Dr. A. H. Gianinni at a luncheon given in his honor by Joseph Schenck and Sol Lesser at the Hotel Ambassador, Los Angeles, this week.

Dr. Gianinni is regarded as one of America's greatest bankers. His fame has spread in recent years apart from banking circles into the inner financial web of the motion picture industry. In the past few years Dr. Gianinni has been loaning motion picture producers and distributing organizations from two to three millions of dollars per month for the production and releasing of film product of merit, and he proudly asserts he has never lost a dime in all his dealings with the silent drama industry.

Aids Police Work

Audiences in the four largest houses maintained by Harry M. Crandall in Washington, D. C., on December 13 were told of the police department's protective work for women by Lieutenant Mina Van Winkle, of the Woman's Bureau, who appeared as the principal speaker at a community service held under the auspices of the Public Service and Educational Department of the Crandall Theatres, under the direction of Mrs. Harriet Smalley Locher. Lieutenant Van Winkle illustrated her remarks by screening the special police film of "Missing Girls." The service was part of a series which was planned by Mrs. Locher to acquaint the public with the steps which are being taken toward civic betterment.

Agrees with Hodkinson

Shipman Says He Cannot Do Otherwise in Face of Returns

Ernest Shipman has received from the manager of "The Man from Glengarry" company, which opened at the Grand Opera House, London, Ontario, for a three days' engagement, the following wire, reporting receipts of the first day:

"Gross on day 1330 dollars with hundreds turned away. All previous records broken. Minimum of 3000 assured. (Signed) William Colvin."

The anticipated minimum of $3,000, according to contract, which is a 50 per cent. basis, will give Ernest Shipman a net profit of $1,350 after all expenses are deducted. All previous bookings in London, Ont., through regular motion picture channels, give a fixed price of $162.50 for the first run, Shipman says. This is not an isolated case, it is stated.

Van Cleek Hill, with 1,000 population, usual rental $20 for two days, grossed $253 with "The Man from Glengarry."

Shipman says he agrees with Hodkinson, if you have the picture, that the percentage plan is best. He says he cannot do otherwise in the face of those figures. Reports from all other points indicate a similar degree of prosperity, it is stated.

Walter Hiers to Marry

Miss Adah McWilliams in Syracuse January 12

Following the completion of "Mr. Billings Spends His Dime," his first starring picture, Walter Hiers, Paramount comedian, will leave Los Angeles January 7 for the East to take care of some important personal business matters. He will stop for a short time in Chicago January 10 to make a personal appearance at Jones, Linick & Schaefer's McVicker's Theatre and will arrive in Syracuse the following day.

On the 12th Mr. Hiers will be married in Syracuse to Miss Adah McWilliams, daughter of Mr. and Mrs. Charles McWilliams of that city and formerly of Los Angeles. The same day the prospective bride and groom plan to leave for New York, where they will spend three days, leaving for Savannah, Mr. Hiers' home town, on the 16th. Following a short visit there and in Atlanta they will return to Hollywood where Mr. Hiers will start work in a new picture about the 24th.

The honeymoon trip is a wedding gift to the popular star from Jesse L. Lasky and the Paramount organization.

Receipts Increasing

Box office receipts for the theatres of the country are increasing at the rate of nearly $1,000,000 a month, according to tax returns received by the Bureau of Internal Revenue, Washington, D. C. Although $151,000 less than collections for the month of November, 1921, admission taxes received during the month of November, this year, were nearly $90,000 greater than those of the preceding month, totaling $5,484,790. In October the collections were $5,396,461, and in November of last year they totaled $6,995,375.

Total tax collections from all sources during the month of November amounted to $103,735,917, as compared with $111,012,494 in October.

Bern With Universal

Paul Bern, formerly scenario editor of the Goldwyn studios, and before that associated with every branch of the motion picture industry and with principal activities of the stage, has been engaged at Universal City as an associate scenario editor.



OFFICIALS OF THE DISTINCTIVE PICTURES CORPORATION
Left to right:—Henry M. Hobart, vice-president; Arthur S. Friend, president; H. N. Marin, general manager.

Distinctive Plans Busy Year; A. S. Friend Issues Statement

DISTINCTIVE PICTURES CORPORATION announces this week its preliminary plans for a busy year of production. The statement which Arthur S. Friend, president, issued from his offices at 366 Madison avenue confirms, it is stated, reports of many months in the industry that 1923 would see Distinctive Pictures in the market with a formidable list of offerings.

The first production will be "Backbone," Clarence Budington Kelland's story which appeared first in the Saturday Evening Post. Charles Whittaker has written the scenario. Edward Sloman is directing the work of what is said to be one of the finest casts ever assembled. Alfred Lunt—his first time on any screen—and Edith Roberts have the leads.

The second production will be "The Ragged Edge," based on Harold MacGrath's novel of the South Seas. Harmon Weight will direct this picture from a scenario by Forrest Halsey. Apart from the many surprises of the story itself there will be other surprises in "The Ragged Edge" production, according to those familiar with the detailed plans of Distinctive.

Three more productions will be ready by the middle of May. Detailed work on these will soon be put into the hands of individual directors, while Mr. Friend and Mr. Hobart, vice president of Distinctive Pictures, will devote their attention to arranging for the productions to follow. They are now said to be in negotiation for several of the most unusual stories ever considered for screening.

Mr. Friend and Mr. Hobart are the producers of "Disraeli," "The Ruling Passion" and "The Man Who Played God."

The statement issued by Mr. Friend is as follows: "Distinctive Pictures Corporation announces that its first two productions of 1923 will be 'Backbone,' based on Clarence Budingon Kelland's story in the Saturday Evening Post, and 'The Ragged Edge,' from Harold MacGrath's novel of that name. There will be three other productions, already selected but unnamed, these to be ready by the middle of May. Plans for the summer and fall are now being considered.

"In preparing the above productions, Distinctive Pictures is proceeding in the belief that the best sort of films which can be given to the public for the public's satisfaction are those which are 100 per cent. entertainment. To give the public such films, it is necessary for the producer to buy his stories carefully—and buy on merit alone; then to get a scenario which will bring out the full film power of that story; then to plan the actual making of the picture under the best direction obtainable; and, finally, to work patiently, painstakingly all of the time to insure a technically perfect job.

"Courage to discard poor workmanship and constant vigilance to detect it—those are two of the cardinal principles in making better films. Distinctive Pictures believes that producers are personally responsible to the public for the quality of their product. its executive will bear that in mind during every day of the making of Distinctive pictures."

Mr. Friend is one of the pioneers of the motion picture industry, having been one of the organizers of the original Lasky company and its treasurer. He was one of the moving spirits in the formation of the Famous Players-Lasky combination, and held an important position of control in the enlarged corporation until he resigned in 1920.

In 1921, Distinctive Productions was formed, with Henry M. Hobart, formerly of Cosmopolitan Productions, as president. Mr. Friend became associated with Mr. Hobart in the enterprise. In October last, Distinctive Productions, Inc., was reorganized and expanded and the name was changed to Distinctive Pictures Corporation. Mr. Friend was elected president and Mr. Hobart became vice president and production manager.

The board of directors of Distinctive Pictures Corporation is composed of Mr. Friend, Mr. Hobart, Richard Whitney, Winthrop W. Aldrich and Charles S. Hervey.

Since the reorganization, Mr. Friend and Mr. Hobart have been building up their staff. H. N. Marin, formerly of Famous Players-Lasky, is the general manager, and Howard Estabrook is general assistant to Mr. Friend and Mr. Hobart. Bert Adler, Nathan Friend, Homer K. Gordon and William L. Sherry are the special representatives.

Burr Price, formerly of the New York Herald and later director of the Press Bureau in the Belgian Government's Ministry of Economic Affairs, has been appointed director of advertising and publicity, with Miss Dorothy Cleveland as the assistant. J. N. Naulty, for years in charge of the Famous Players Eastern studios, is the studio manager.

Exhibitor Scores in Music Tax Suit

December 23, 1922.

Editor, Moving Picture World:

The Pastime Amusement Company, operating the Princess Theatre of Charleston, S. C., was sued by Witmark & Son for alleged infringement for the playing of excerpts from "Kiss Me Again."

They were represented by local counsel, Hagood, Rivers & Young, of Charleston, and I was called in by the defendants to argue this matter.

On December 20, my law associate, I. Emanuel Sauder, Esq., and myself appeared in the United States District Court before Judge Smith, and argued against a motion filed by the plaintiffs to strike out the answer as filed by the defendant. The answer set up as an affirmative defense that if the defendant had played short excerpts, it would not be an infringement of the copyright law, covering a public performance of a copyrighted musical composition; that this bill was but a strike bill in the interest of the American Society composed of the majority of the composers, authors, and publishers. This Society conducted its business so as to bring it within the purview of the Sherman anti-trust act.

If this motion had been sustained by the Court, the result would have been that as a matter of law the theatre was an infringer in this particular instance and it would have been precluded from interposing any defense at the trial which would have resulted in a clean-cut victory for the American Society of Composers, Authors and Publishers.

After hearing argument, Judge Smith dismissed the motion, which means that the defendant will have an opportunity of introducing all his defenses at the trial, and the plaintiffs will be forced to prove the allegations that a motion picture theatre playing short excerpts from copyrighted musical selections, changing with the change of scenes, is an infringement under the copyright act.

This is the first signal victory for the theatres and should be given the widest publicity, in order to awaken the exhibitors to the need of the creation of an organization to fight this music tax situation. I would suggest that you call the attention of the exhibitors of this country that if they are threatened with suit, or are actually sued, to communicate with me and I will be happy to advise them, as I and my associates have given this matter two years' research and believe we now have all the law available on the subject.

With the compliments of the season, I am

Yours very truly,

GEORGE P. AARONS,

Secretary, M. P. T. O. E. Pa., S. N. J. and Del.

251 North 13th St., Philadelphia, Pa.

Vicious Legislation to Be Fought by M. P. T. O. of Ohio

THE second annual convention of the Motion Picture Theatre Owners of Ohio will be held Tuesday and Wednesday, January 16 and 17, 1923, at the Chittenden Hotel, Columbus, Ohio.

The convention will convene early Tuesday, with further business sessions on Wednesday. A banquet will be given Tuesday evening, at which Hon. Will Hays, Governor Vic Donahey, Dr. Francis Holley and other men of national prominence have been invited to make addresses.

As the Legislature will be in session, a call upon its members will be arranged. The exhibitors hope to impress that body by force of number in attendance. Past efforts in legislative activities have failed in part because of lack of ever having made this impression, it is stated.

The exhibitors have a lot of vicious legislation to fight as well as their own measures of relief to introduce for enactment. Legislative plans will be submitted for approval.

Definite action will be taken against non-theatrical competition. How the Theatre Owners Distributing Corporation will lower film rentals will be explained in detail.

Sydney S. Cohen, president M. P. T. O. of America; M. J. O'Toole, manager of the Public Service Department; other national officers, as well as exhibitor leaders from all over the country, will have messages of importance to deliver.

Every member is of equal importance at the convention, regardless of the size of his theatre. There will be no appeal for funds.

Sues for $10,000

Harry M. Crandall and the Knickerbocker Theatre Company are defendants in a suit for the recovery of $10,000 damages for the death of Helen W. Dortch, victim of the Knickerbocker Theatre disaster of last January, which has been filed in the District Supreme Court, Washington, D. C., by Ruth E. Postley, administratrix of Miss Dortch's estate.

Several other suits have been filed for death and injuries resulting from the disaster against the Knickerbocker Theatre Company, but this is the first suit in which Mr. Crandall is made a co-defendant.

Want It Discounted

Theatre Owners Say Films Should Be Leased Only to Licensed Exhibitors

The board of directors of the Motion Picture Theatre Owners of Colorado will send to all producing and distributing organizations a request that the practice of leasing to any but regularly established and licensed theatres engaged in the exhibition of motion pictures, be discontinued.

Resolutions to this effect were passed at a recent meeting of the board. It was held that while the theatre owners were not in any way opposed to unlicensed organizations leasing strictly educational subjects for a minor part of their entertainment, that they strenuously opposed the custom that has grown up of renting all sorts of films to those outside the picture industry. The theatre owners contend that such practice is illegitimate competition.

Wants Their Opinions

Rembusch Would Like to Know if Exhibitors Prefer to Compromise or Fight

Frank J. Rembusch, exhibitor of Indianapolis, has written an open letter to exhibitors stating that he has conferred with the attorneys for the Music Society and has been told that the society will be willing to cut the music tax more than fifty per cent. under certain conditions.

Mr. Rembusch states that one of these conditions is that a committee of theatre owners who are fully capable of representing the majority of theatre men, meet with the Music Society representatives and arrive at some stable agreement. He stated that the society intimated it would not conduct business with Sidney Cohen and the organization which he heads.

Estimating that it would cost the exhibitors at least $50,000 to fight the case against the Music Society through the highest court, Mr. Rembusch says in his letter that it is worth considering if it is not a better plan to arrive at some more amicable arrangement with the society. He says he wants the opinion of every exhibitor on the question.

A New Alliance Formed

Shipman and Canadian Educational Films Reach an Agreement

Ernest Shipman announced this week that he has just formed an alliance with Canadian Educational Flms whereby its new headquarters in Toronto and other important points throughout the Dominion will handle the physical distribution of all the Ernest Shipman Canadian-made productions.

The selling forces will be headed by William Cranston at Toronto and by Messrs. Burpee and West at Montreal.

The contract became effective on January 1, and includes all the future productions to be launched under the Shipman banner, with "The Man from Glengarry," "The Good-fer-Nothin'" (based on "Glengarry School Days"), "The Rapids," "Blue Water" and "Latin Love" already in hand.

Nearly all bookings to date, it is reported, have been upon the basis of a percentage of the gross.

Please Excuse Us

In "Straight from the Shoulder Reports" of January 6, "Broken Spur" and "Double O" were in error listed as Sunset Pictures, whereas credit for these productions rightfully belongs to Arrow.



REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

Some Hot Shot About C. O. D. Films

I JUST finished reading an excerpt from a letter written by a Kansas exhibitor and printed on page 635 of Moving Picture World," writes Peter W. Newhouse, of Grayslake, Ill. "The question upon which he spoke (the matter of credit) interests many of the better class exhibitors. Not long ago you (Robert E. Welsh, editor) spoke of this matter in an editorial, and it is only because of this I am writing. I really believe your sentiments are the same as the man's from Kansas—and they are right. A little more publicity on this matter and insistence by exhibitors might bring about the desired results.

"Personally I have tried every manner of means to do away with the C. O. D. but it is impossible. I have gone as far—and this with the Lasky corporation—as to pay for an entire month's shows in advance—being twelve shows in all—but even then the films would be shipped C. O. D. The result was that I had both rentals tied up for about thirty days; refunds are seldom heard of in the Chicago territory.

"It is an absolute shame that an industry like this should be operated on such a hoggish and narrow plan. There is absolutely no foundation and the whole institution can fall overnight. You will probably question my authority for this statement. Here it is: About a year ago the World printed a statement of advance deposits the leading exchanges are holding, which they have extracted from exhibitors. Famous Players and First National were given $16,000,000 between them alone, some others nearly that much, and from there down to a few thousand dollars. Suppose a Federal law is suddenly passed prohibiting this advance deposit crime and demanding that all deposits be returned at once? Now you can imagine the result?

"Believe me, Mr. Welsh, if the film business were presented to the public like it is presented to the exhibitors by the producers through their various kinds of publicity, there would be no big motion picture industry today. Such flagrant misrepresentation, cunning and wickedly worded advertisements, glib-tongued and tricky salesmanship! You know that this cannot be put past the public. There are smarter men outside of this business than there are in it, and I prove this by saying that if the smartest men were in it, they would endeavor to build it on a substantial foundation."

Continuing, Mr. Newhouse takes a slam at Hollywood and stars "employed at salaries that would make yours look like not even pin money." He argues that outside this industry the best some of the women stars could do would be to hold down a job in a five and ten cent store, and companies have "the galvanized gall to charge exorbitant rentals" for their pictures.

"Not only the women but the men," he writes. "Rodolph claims that $1,250 per week is pin money. * * * Has it come in this industry when brains are not rewarded but cunningness is? On the other hand, take a man like Tom Meighan, who has brains and ability to produce something that will give people something to think about. If he is fully compensated, what about this Rodolph person?" Going further, Mr. Newhouse raps Marshall Neilan for writing as well as directing, valuing him as a director but not as a writer.

The writer warns that the industry should stop comparing itself to the newspapers, arguing that the newspapers "resent" the comparison, "and you are probably more aware of this than you were two years ago—or before the Taylor scandal." Closing, Mr. Newhouse asks "as a double brother in trades" (he owns a newspaper as well as a theatre) that we "refrain from printing the misleading stories about increase in theatre attendances when the collected war tax on admissions shows the opposite." "You can't make anyone believe it, anyway," he says, "and it puts you in a bad light."

That's news to Moving Picture World. We have prided ourselves on a most efficient news-gathering organization and have never thought any of the statistics from Washington open to question. In fact, we're inclined to believe Mr. Newhouse wrong and ourselves right in this particular. Certainly the news has never been "colored" in this office.

Real, Live "Dope" for Theatre Owners

A LETTER that A. L. Middleton, of the Grand Theatre, De Queen, Ark., has been good enough to write Moving Picture World received quite a reception. First, "Van" grabbed some of it for his Straight From the Shoulder Department, then Epes Winthrop Sargent amputated a few paragraphs appropriate to his Selling the Picture to the Public Department and now yours truly thanks high heaven for the remainder and rushes it into print. When the other two mentioned will use their dope we don't know, but it's worth watching for. Here's ours:

"I believe that what ails the business today is too much 'bull' and not enough 'making good.' The people have been dragged in to see pictures with their imaginations stretched and strained to the 'nth degree by big advertising that no picture could live up to, and then see just another motion picture, until they have become disgusted, and I find it harder every day to get them to read my advertising, and harder to get them into my theatre.

"We have trained them to expect everything from a high school education to a veritable ascension right into heaven through the wonderful moral force of pictures, instead of trying to get them into the theatre to be entertained. I believe this is especially true of the average small-town show as regards patronage.

"About one big special a week, if properly handled—and if it is a sure-enough special—can be gotten over nicely, but I think it an error for a small-town show to try to put over more than that. Anyway, I am falling back on that plan and it is working out fine so far. I cut our serials and Western short stuff last March because a few of the 'better class' objected to them. Result: I lost the old standbys and the 'better class' came no

GOING TWICE—

Are there any more nominations for the distinction of being recognized as the senior exhibitor of the United States, the Daddy of Them All?

The search for the senior exhibitor is drawing to a close. Nominations must be made immediately or they will be too late.

Those leading for the honor are John P. Dibble, of Branford, Conn., and Thomas M. Thatcher, of Somerset, Ky., in the United States, and John C. Green, of Guelph, in Canada.

Going once, going twice——.

oftener than before. Hereafter, like Henry Ford, I am catering to the masses and, like Henry's Fords, six of my tickets will sell at a dime where one of the higher priced tickets will sell.

"I find that if I keep my price for the kids so low that the kiddies that haven't got Fords or automobiles to ride in can come, they come and they talk about the show so much that it keeps interest up. The kids in this town are my best friends and 90 per cent of them will fight for me and fight over me for a favored chance to do something for me where there is not an errand at all.

"I give them a free show occasionally and always on Christmas morning. Tomorrow morning (the letter is dated December 24) I will have to get up early as it is Christmas morning and my show starts at 9 o'clock. Adults are barred at the first show, but at the second show at 10:30 o'clock everybody will be admitted free.

"The children appreciate the fact that I am favoring them with all the seats at the first show, and the only trouble I will have with them will be answering questions for them and to keep them from tearing my clothes off me and tearing up the lobby until I get ready to let them in. It is my happiest hour when I get them in and seated, and the show starts and they get started enjoying it. Great chums of mine, these kids. I like them from the dirtiest to the cleanest.

"Owing to the Christmas rush of mails I am without any new trade journals to read this Sunday night or I would probably not have bothered you to read this lengthy letter. If I stay in the business I want the World. Oh, no, no! I don't want the world, but I want your publication, Moving Picture World."

What does Mr. Middleton mean by saying, "probably would not have bothered you?" We want letters from exhibitors like this one, straight, honest, instructive dope. We want lots of them for this department, and we know that you exhibitors want them.

All right, then, sit down and write us one.

Yes, Santa Claus and the mail service were good to us this time. Santa inspired Mr. Middleton to write and the mail service gave him the opportunity. If he doesn't write us again in a few weeks, we may hold this Moving Picture World out of the mails to give him the chance.

Tough Time Serving the Lord

"Believe me, us boys out in the sticks have been some time serving the Lord," writes J. R. Rush, of the Pastime Theatre, Pearl City, Ill. "Last week a man and woman (fanatic reformers) working in the interest of the Parent-Teachers Association lectured here—the man in my show house, mind you—on the evils of Chicago, vice, crime, etc. Maybe the movies didn't catch hell. He said the censors in Chi. were doing a grand thing. He said that after the film had been cut by the censors in Chi. and run there, the film was afterward put together as it was in the first place and sent to the small towns.

"Now, to cap the climax, Wallace Reid's photo looms up in today's Sunday Tribune telling of his clean living and happy married life, and in another section of the same paper it tells about his making a wonderful fight against morphine and whisky. Of course, most of his friends seem to think him through. I know he is with me. He and every star who have got themselves in these kinds of deals are certainly helping the would-be reformers."

Berinstein Still Adding to Holdings, Is Albany Report

William W. Berinstein, who recently moved from Albany to New York, is rapidly getting into a class with "Nate" Robbins, of Utica, and some of the other picture magnates in New York State. Last Friday, Mr. Berinstein added the Palace, in Troy, to his holdings, giving him the Mozart and the Majestic, in Elmira, as well as the Colonial and the Hudson, in Albany. Mr. Berinstein also is planning to erect a $200,000 picture theatre in Little Falls this coming spring.

With the exception of the Majestic in Elmira, all of the theatres now controlled by Mr. Berinstein are straight picture houses, the Majestic running vaudeville as well as pictures. The Palace was opened about a year ago by Battaglia Brothers, and cost about $135,000. It seats about 900 persons and is a residential house. For a time the Battaglias ran it as a first-run theatre, going over to second-run, and then coming back with a program combining pictures and vaudeville. It is understood that Ollie Stacey, of Albany, was also out to acquire the house.

It's energy like that which F. C. Yelverton, owner of the Ballston, in Ballston Spa, showed on Sunday which goes a long ways toward making a picture theatre a paying proposition. Mr. Yelverton wanted to play "The Storm" on New Year's Day. There was no way for him to secure a print except to go to Cobleskill. This trip he made Sunday, rounding out just about 100 miles but bringing the print back with him. The trip was made in the face of a raging storm.

Moe Mark, of the Strand circuit of theatres, was in Troy last Friday, looking over the new house which is in course of construction. While there he had an appointment with "Dave" Lithgow, of Albany, the scenic artist.

Lew Fisher, of Ticonderoga, was in town the past week and stated that he had booked "Oliver Twist" for both the Ticonderoga and Fort Edward houses. And what is more, Mr. Fisher stated that business was picking up.

Straight weeks are to prevail for some time to come at the Leland in Albany. For early showing, there have been booked "Shattered Idols," "One Week of Love" and "When Knighthood Was in Flower." There will be no jump in admission prices for the last named.

There is a move on in Ogdensburg, N. Y., engineered, it is said, by Potsdam capital, for a new picture theatre in that place.

Albany exhibitors welcomed Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, head of the state organization, and Samuel I. Berman, treasurer, last Monday. They were in town attending the inauguration of Governor Smith.

John Moran, who runs the Dolan in Coxsackie, was in Albany the past week, making a round of the exchanges.

There must be a lot of satisfaction in running a house like the Leland in Albany. When Oscar Perrin took the theatre over, he made up his mind to give patrons a good program week in and week out. Running the house in such a consistent manner, has brought about a patronage that varies but little. The house is filled from top to bottom each evening, and every week shows a handsome gross because of this very fact. In other words, Mr. Perrin doesn't believe in scrimping a program for the sake of saving a few dollars, knowing that such will reflect in the long run.

It is understood that the financial difficulties of Max Spiegel will not interfere with the completion of a theatre under construction in Albany. A mechanics' lien, however, for about $37,000, has been filed against the Lodge Street Building Company, by M. Shapiro & Sons, builders, of New York, who have the work of remodeling an old building into a theatre well under way.

There is a rumor in Albany that "Nate" Robbins is planning to erect a picture theatre in that city. The Robbins Enterprises were recently incorporated, with a paid up capitalization of $3,000,000.

W. W. Berinstein, of New York, is in town, and will spend the week here.

Santa Good to Pittsburgh Exhibitors

Christmas Weather Ideal and a Tremendous Business Is Done at Houses

Santa Claus didn't forget the exhibitors in the Pittsburgh district on Christmas Day. The weather was warm for the time of year, and was one of the best show days experienced here in some time. The people, most of whom apparently celebrated the holiday on the day before (Sunday) were eager for amusement on Monday, and practically all of the local theatres reported tremendous business.

"When Knighthood Was In Flower" began an indefinite run at the Olympic Theatre, Pittsburgh, on Christmas Day and is getting large crowds. The usual admission at the Olympic is 40 cents, but for this engagement the prices have been raised to 50 cents for matinee performances and 60 cents in the evenings.

"Robin Hood" will open an indefinite engagement at the Pitt Theatre, Pittsburgh, on January 15. The Pitt is a legitimate theare, but will do away with the stage shows as long as "Robin Hood" gets the crowds.

The Aris Theatre, Erie, Pa., and the Temple Theatre at St. Marys, Pa., were both recently completely destroyed by fire, the former on December 27 and the latter on the preceding morning. In both cases the origin of the fires are unknown. Fred Gohrs was manager of the Aris, while the Temple Theatre was owned by Mr. McCartney.

Harry Thomas, St., the exhibitor of Greensburg, Pa., recently returned from his deer hunting trip in Clinton County. His son Paul, house manager, gave a venison dinner to a party of friends on December 21. Among those present were the elder Mr. Thomas, his three sons, Paul, Howard and Harry, Jr.; Mr. Gilliland and son James, F. W. Redfield, manager of Vitagraph; H. M. Herbel, manager of Universal; also G. W. Dickenson, Bill Lee Barton, Earl Rife and A. J. Burgun, of the Universal exchange. The boys are still talking about Mrs. Paul Thomas' wonderful cooking.

Speer Marosis, of the Dome Theatre, New Castle, Pa., soon after the first of the year will install in his theatre a new organ, which he recently purchased at a cost of $15,000.

Mr. Stanbough, formerly of the Colonial Theatre, Turtle Creek, Pa., has purchased the Lyric and Colonial Theatres in Altoona. These houses have been owned and operated by the Lewis brothers for the past four years.

Mr. Conn, who has conducted the Apollo Theatre, South Side, Pittsburgh, for fifteen years, says he will quit the show business for good during January, when he expects to close his theatre, and have the building remodeled into a garage.

Ralph Lutes, manager of the Strand Theatre, Brownsville, Pa., has laryngitis and a new Oakland five-passenger car. The laryngitis is getting better and so is the Oakland.

There is a persistent rumor that Kester and LaVoise of the East Liberty Cameraphone have something up their sleeves, and we're all anxious to find out what they are going to pull off.

Russell Linn opened his new Virginia Theatre at Fairmont, W. Va., on Christmas Day, and a glorious opening it was, according to Joseph Skirboll and Walter Thomas, Pittsburgh exchangemen, who were on deck to help Russell get started.

A. N. Notopoulos, of the Olympic and Capitol Theatres, Altoona, Pa., accompanied by his manager, Mr. Russell, spent a few days in Pittsburgh recently film shopping.

Mike Manos, owner of the Strand and Rialto Theatres at Greensburg, Pa., is still laid up in the Pennsylvania Hotel, N. Y., where he recently had another operation. A short time ago he had his tonsils operated on and he has not been well since.

Manager Dave Adler, of the Triangle Theatre, Franktown avenue, East Liberty, is making numerous improvements at that house, chief among which is the erection of a magnificent new electric sign. The lobby has been improved by the installation of mirrors, lounging chairs, etc., and the improvements when completed will entail an expenditure of over $6,000. The Triangle, at first considered a lemon, is gradually forging to the front as a popular place of amusement for people of the East End, and under Mr. Adler's direction will undoubtedly prove a money-maker in the near future.

Elmer E. Rutter, manager of Mike Manos's Rialto and Strand theatres, Greensburg, Pa., put over a big Christmas party for the kiddies on Saturday morning, December 23. He was assisted in his efforts by Bill Robson, Pittsburgh Goldwynner.

Six members of the Western Pennsylvania M. P. T. O. attended the meeting in Chicago recently at which the Theatre Owners' Distributing Corporation was formed. These were Harry Davis, of Pittsburgh, who was made a member of the Board of Directors; Max Engleberg, of McKees Rocks; Pete Antonoplos, of East Pittsburgh; Henry Poke, of Pittsburgh; Jake Silverman, of Altoona; and Mr. Shearer, of Johnstown.

Captain Stanley Lewis, well known among local film folks, passed away recently at the Allegheny General Hospital, Pittsburgh, a victim of double pneumonia. His body was laid to rest in a New York cemetery. The Captain was known in many sections of the country as an exploitation man for picture theatres. He was captain in the United States Navy, and also held similar rank in the Marines. Upon his retirement from these positions, he took up his exploitation work. He used a racing car, equipped with exhaust chimes, and space for him to place illustrations and announcements concerning the theatre for which he was working. The Captain was talented in many ways. When working in a town he would paint pictures on store windows, and lecture in both the public and high schools. He was assisted in this work by his wife, known as Irene Savoy.

A. G. Thomas, owner of the Crystal Theatre, 634 Smithfield street, Pittsburgh, one of the smaller houses of the downtown section, has sold his lease, running three years yet, to a mercantile concern and the house will be dismantled and converted into a storeroom. The house will close for good on January 13 and Mr. Thomas is now offering his entire equipment for sale. Mr. Thomas is interested in the oil business and will retire from the show business for the present at least.

The Strand Theatre building in Lincoln avenue, East End, the scene of a fatal lobby collapse several months ago, has been transferred by Sol Selznick to Steven F. Oraeitz for a consideration said to be $50,000.

J. S. Ott, proprietor of the Liberty Theatre, Littleton, W. Va., went hunting twice this year, but met with no success either time. Ott claims that there were no wild turkeys to be seen.

T. G. Brown, of the Scenic Theatre, Bellefonte, Pa., has had the interior of his house redecorated. The theatre now presents a very pleasing appearance, bing done in two tones of soft gray. Brown also states that he has secured a ten-year lease on the building and is planning to build a seventy-five foot addition to the building this coming spring. This will give him a seating capacity of 750.

Maurice Baum, of the Nittany Theatre, State College, Va., is wearing the smile that won't come off. Reason—a brand new baby girl. Congratulations!

Roy Crust, of the Crust Brothers, proprietors of the Pastime Theatre, Tyrone, Pa., has just returned from a business trip to New York.

F. K. O'Kelly, exploitation manager for the Grand Amusement Co., Johnstown, Pa., has left that position to accept a similar one with the Silverman Brothers of the Strand Theatre at Altoona.

A. P. Way, of the Avenue and Carlton theatres, Du Bois, Pa., has returned to his home after a few days in the woods chasing the deers. Way says he didn't have any luck.

Among the West Virginia exhibitors recently seen film shopping in Pittsburgh were: T. J. Galliher, of the Princess, Fairmont; Mr. Morgan, of the Lincoln, Warwood, and George Shaffer, of the Victoria, Wheeling.

On December 9 Max Little opened the Palace Theatre at Eldersville, Pa. This is a brand new house of 200 seating capacity, built by Mr. Little, who is a newcomer to the show game.

Morris Barsky, former manager of the Strand and Liberty theatres, McKees Rocks, Pa., has resigned his position, and says he is looking around for something new. He is open for position as theatre manager, or says he will buy a picture house if the price is right.

Manager Jack Donovan, of the Regent Theatre, East Liberty, was in the newspaper limelight recently, owing to the fact that he assisted the police and firemen in effecting some heroic rescues of persons trapped in burning buildings in an early morning fire nearby to the Regent.

Fred E. Johnston, manager of the Court Theatre, Wheeling, W. Va., is laid up with throat trouble.

A few of the out-of-town exhibitors from Western Pennsylvania recently seen film shopping in Pittsburgh were: M. Roth, of Phillipsburgh; Charlie Baird, of Portage; Max Little, of Eldersville; Cyril Elliot, of Vandergrift; Maurice Baum, of State College; Barth Dattola, of New Kensington; Mike Rosenbloom, of Charleroi; John Schweitzer, of Natrona.

New York Manager Entertains Employes at Christmas Party

The Christmas party Sunday night at the National Theatre, Brooklyn, will long be remembered by the employes and invited guests. The manager of the National, Andrew H. Andersen, in keeping with the spirit of the season of "good will toward men," with the assistance of Mrs. Andersen, had prepared to give his employes a treat in the form of a little Christmas party.

Scarcely had the last patron left, a few minutes after 11 o'clock, when a large table was set up in the spacious lobby, the seasonal Christmas tree of the theatre forming a decorative background. A nearby caterer brought in "the eats" and in a few minutes all was ready. After everybody had had plenty to eat, then came the surprise of the evening. Mr. and Mrs. Andersen played Mr. and Mrs. Santa Claus, everyone of Mr. Andersen's employes receiving a gift with his thanks for the interest they all take in their work.

But the good people were not slow, they came right back at Mr. Andersen and asked him to accept their gift with their thanks to the best manager they ever had.

After the last drop had vanished, messages of Merry Christmas and Happy New Year were dispatched to the other theatres under the same management, the Florence Theatre, New York City; the City Line and the Ozone Park, Brooklyn, and everybody went home happy.

Although young in years, "Jerry" Sewards, who has charge of Loew's Rio Theatre, the palatial picture house on Washington Heights, is no new hand at the theatrical game. He has been practically brought up in the business, having worked with his father, "Charlie" Sewards, one of the pioneers in the picture and vaudeville business.

Young Sewards received his first taste of the theatrical game at Loew's Seventh Avenue Theatre when that little playhouse was the mecca of the vaudeville-lovers of Harlem. He also worked at the Victoria in Harlem and managed that house for a short time after the death of his father. "Jerry" then took over the management of Loew's 116th Street Theatre, and made things hum around that little theatre during the short time he was there.

When Marcus Loew opened the Rio, he picked young Sewards as the likeliest man to uphold the traditions of the Loew firm in what was a new field for them, Washington Heights. And judging from what we saw of the house and the business it is doing, we can safely say that Mr. Loew made no mistake. It is a treat to go into this spic and span house, and little "Jerry" in his nice new tuxedo fits in very nicely. Young Sewards is thoroughly a New Yorker, having been born here and having lived here all his life. He was a member of the class of '20 at City College and belongs to the New York Lodge of Elks.

Irving Cohen is the manager of Sydney Cohen's North Star Theatre, 1250 Fifth avenue. Mr. Cohen has been in the picture game now for quite some years and knows it from every angle. In his early days he took up law and was connected with one of New York's biggest law firms. Irving tells us the picture game suits him to a "T," and that his connection with his present firm has been one of the most pleasant of his entire career in the picture business. We find him the same as in the olden days—sincere, likable, and always ready to tell a good joke.

"Away down South" in Savannah, that's the birthplace of Julian M. Solomon, manager of the Gem Theatre, 181st street and St. Nicholas avenue, the Bronx, for the last eighteen months. Incidentally, Mr. Solomon has been in the North for eighteen years. Besides managing the Gem he has been in charge of the advertising service for the Haring & Blumenthal Enterprises. All of this is to give you a line on a picture man whose career dates back to the early days.

Krauss & Edelhertz, who control the Wonderland, Melrose, Colonial and Coleman's Theatre, all in the Bronx, have added the Metropolis at 142nd street and Third avenue. This is a remarkably well equipped house, having played burlesque, stock, vaudeville and pictures. Sam Krauss will be general manager. Alterations will include the installation of an orchestra.

Sam Sonin, owner and manager of the Lincoln Theatre, 1519 Bedford avenue, Brooklyn, is running a popularity contest which started December 11. The winner was announced on Christmas Day and appeared in person and the prize was given in gold. The house was built ten years ago and was leased to Mr. Sonin, who also ran the Bedford Summer Garden up to two years ago, when the Garden was torn down, together with The Bedford Rest, which was well known to old-time Brooklynites. There is a large aquarium in the lobby five feet high, which was built at the same time as the theatre, and attracts much attention.

Tate and Cella Prospering

Frank Tate and Charley Cella, who own a string of theatres in St. Louis, have enjoyed prosperous times during the past few years, judging from applications that have been filed to pay increases in capital stock in their various ventures from the surplus account. Tate and Cella own the Columbia, Strand, Grand Opera House, Rialto and American theatres, and the leasehold of the Orpheum Theatre and several hotels and other large businesses.

The Southern Real Estate and Financial Company is their big holding corporation, owning the Central National Bank Building and other big properties. This company has increased its stock from $1,000,000 to $1,450,000. It listed assets of $3,279,469 and liabilities of $1,824,824.

The Columbia Theatre Company raised its stock from $200,000 to $300,000. It had assets of $430,436 and liabilities of $86,751. A few weeks ago Tate and Cella exercised an option in their lease to purchase the Columbia Theatre site. The price was based on a valuation set twenty-five years ago and conservative realtors have estimated they made a book profit of $800,000 on the deal.

Others of their companies increased stock as follows: Middleton Theatre Company from $100,000 to $450,000, having assets of $718,000 and liabilities of but $115,599; the Castle Amusement Company from $25,000 to $100,000, assets $105,005 and liabilities of $5,000; Midcity Realty Company from $100,000 to $200,000, assets $249,228 and liabilities of $9,612.

Kansas City

Barney Dubinsky, who has the Tottle Theatre in St. Joseph, Mo., entertained the members of his musical stock company with a Christmas dinner at the Hotel Robidou. Mr. Dubinsky also has an interest in the Regent Theatre, a picture theatre in Kansas City.

J. A. Townsley, who owns the Odeon Theatre at Lyons, Kans., recently gave a free show to express his appreciation of the patronage he has received during the year. Needless to say that the idea is popular with the town folk.

C. H. Terry, of the Royal Theatre at Grain Valley, Mo., was in town the other day looking over some pictures for his 1923 program.

D. J. Steele re-opened the Circle Theatre, Kansas City, last week. The theatre was slightly damaged by fire about two weeks ago.

The Strand Theatre property at the northwest corner of Thirty-sixth street and Troost avenue has been sold by E. O. Moffatt to Edward K. Jennings.

At a Christmas dinner for performers and employees of the Globe Theatre, Kansas City, it was announced that a big pipe organ had arrived for the theatre. It is a three-manual organ, with ninety-seven sets of pipes. The installation will be done nights, and will take about three weeks. When the organ is ready for use, continuous performances will be inaugurated at the theatre. Cyrus Jacobs is manager.

G. L. Rugg, who has the Eureka Theatre at Weston, Mo., drove into town last week

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George Koch, of the Perkins Theatre, Holton, Kans., was at the office of the M. P. T. O. of Kansas recently. He was visiting E. C. Cook, manager of the association.

Indiana

All things considered, exhibitors of Indianapolis have just closed a very successful year and are looking forward to even greater achievements in 1923. During the past year they have obtained the best productions on the market, with a negligible smattering of the worst. Business which fell to a deadly level during the midsummer revived with the autumn, and local theatres are now reporting trade volumes that compare favorably with the hey-days of the early after-the-war period. The outlook for 1923, the Indianapolis exhibitors say, is exceedingly bright.

An organized movement to prevent the showing of moving pictures in Richmond on Sundays has been started by the Wayne County Ministerial Association, composed of thirty-five ministers in the county. Petitions against the operation of theatres on Sundays have been circulated by the ministers during the last two weeks. The theatre managers also have been circulating petitions in behalf of Sunday shows and are said to have obtained as many, if not more, than the Ministerial Association.

Employes of the Lyric, Apollo and Isis theatres, Indianapolis, were guests of Charles M. Olson, president of the Central Amusement Company, at a turkey dinner given Thursday evening, December 28. The dinner was served in the basement of the Lyric Theatre, which was turned into a big dining hall for the occasion. Covers were laid for about 200 persons and short talks were made by Mr. Olson and other officials of the company.

Pittsfield, Mass., Manager Assaulted Outside Theatre

S. C. Hurley, manager of the Spa Theatre, Pittsfield, Mass., and Robert Jones were assaulted by two men as they left the theatre at the close of the performance on December 24. Mr. Jones went out the door first and immediately was set upon by the two. Mr. Hurley rushed to aid Jones, but he was tripped up and fell, his head striking against a radiator, making him unconscious. The men who assaulted Hurley and Jones made their escape.

A small boy in Blackstone, Mass., has an honest-to-goodness city permit to operate a small moving picture machine in his home. Santa Claus left the boy the machine. A police officer, a neighbor, asked the boy if he had a permit to run a show for his juvenile friends. The boy said "no" and the officer, jesting, said he had ought to get one. The boy went to the city selectmen and they readily granted him a bonafide permit.

Fox's Theatre, Springfield, Mass., was threatened with destruction when a fire in a building immediately adjoining caused nearly $20,000 damage last Monday night. The fire was the third to occur in the block, occupied by the Commercial Trust Company, within three weeks. All are believed to have been set. Water poured into the auditorium and lobby of the theatre, as well as into the office of Manager Irving MacDonald. The estimated loss to the theatre is $2,000. It was not necessary to suspend showings of "The Village Blacksmith," the attraction then showing.

James F. McCarthy, for the past several years manager of Poli's Plaza Theatre, Bridgeport, Conn., has assumed his new duties as manager of Poli's Theatre, Bridgeport. Mr. McCarthy has been with the Poli interests ever since he was a small boy, starting in as an usher and advancing rapidly until now he is manager of one of Poli's largest theatres.

A packed house in the Suffolk Motion Picture Theatre, Holyoke, Mass., was nearly in a panic the night of December 24 when gasoline exploded in an adjoining store, nearly destroying the building. Cool headed action by employes of the theatre prevented a rush of patrons toward the exits. Manager Ray Avery stepped out on the stage while the films still were being shown and assured the audience that there would be no danger if they would walk out quietly. After the fire in the store had been extinguished, the audience returned to the theatre and the show was resumed.

Matt Saunders, who has been manager of Poli's Theatre, Bridgeport, Conn., for the past ten years, has left for Battle Creek, Mich., for a rest of several months' duration. Mr. Saunders has been in poor health for some time, and believes the rest will provide the necessary recuperation to enable him to resume his connections with the Poli interests upon his return to Bridgeport.

The large new Poli's Palace Theatre, Main and Congress streets, Bridgeport, which was opened in September, will change its policy January 1 and instead of being devoted entirely to pictures and prologue, will show to vaudeville and feature pictures. Mr. Poli has transferred Fred A. Valles, manager of the Poli Theatre at Meriden, Conn., to the management of the Palace, and he will assume his duties the first of the year, also. The Palace is one of the largest theatres in New England, and has played to capacity houses since its dedication.

The Plaza Amusement Company, of Bridgeport, has been incorporated to take over the present Plaza Theatre on Fairfield avenue. Joseph Saperstein, present owner of the Strand Theatre on Main street, and one of the incorporators of the new company, has taken a five years' lease on the theatre from the Poli Syndicate, and proposes to run feature pictures in the theatre. Interested with Mr. Saperstein in the new company are I. J. Goldman and Benjamin B. Steiber, both of Bridgeport. The capital stock is $50,000.

The roof is on the new theatre addition of the Merrimack Theatre, 11 Paige street, Lowell, Mass., for the Lowell Theatres Corporation, owners, and the Famous Players-Lasky Corporation, New York City, leasee. The addition is of fireproof construction and will cost $80,000.

The Falciglia Amusement Corporation, of Providence, R. I., has started work on the construction of a $50,000 picture theatre on Charles street, near Hopkins Park, this city. The structure will seat about 1,200 and will be fireproof throughout.

Damage estimated at more than $5,000 was caused by fire and water in the Grand Theatre, Hartford, Conn., early on the morning of December 25. A blaze of undetermined origin had its start in a storeroom and ate its way into the partitions. A thousand persons had left the building only a few minutes before the fire was discovered. The house managed to reopen for the Christmas Day performances. The Grand is operated by Max Spiegel.

The police ambulance was rushed to Parson's Theatre, Hartford, Conn., on the night of December 28, after an emergency call had been received at police headquarters. The report was to the effect that a man was dying as a result of drinking poison. When the ambulance officers arrived at the theatre they were told that a mistake had been made. One of the members of the orchestra had swallowed a wad of gum. He was not in need of medical assistance.

Baltimore Has New Slogan and Prices for Shoppers

In order to make an appeal to the tired shoppers, Thomas D. Soriero, general manager of the Whitehurst Theatrical Interests, has inaugurated a new slogan for Century patrons, "Meet Me at the Century," and has arranged a new schedule of prices so that those who wish to may enjoy the best in photoplays and music in the afternoons for a nominal charge.

Beginning with Tuesday, January 2, at the matinees, there are now 2,000 seats sold for 15 cents each, plus war tax, and in the evenings 1,000 seats are being sold for the same price. These prices do not prevail on Saturdays or holidays.

Arrangements for the big anti-daylight saving rally have been completed by the Exhibitors' League of Maryland. The affair will be held at the Garden Theatre, Baltimore, at 7.30 p. m. on Sunday, January 7. Through advertisements which were placed in all the Sunday papers of December 31, the public has been invited to attend this meeting. Many theatres which advertise on Sunday called attention to the advertisements in their own display.

A program of moving pictures and music has been arranged in order to make it interesting for the public. Prominent speakers will tell the gathering the side of the exhibitors. Those on the committee are Louis Schlichter, chairman; Guy L. Wonders, Charles E. Whitehurst, Eugene B. McCurdy, Frank A. Hornig, J. Louis Rome, Thomas D. Goldberg and Louis Garman.

The property at 31 West Lexington street, which is now occupied by the Picture Garden Theatre, of which Joseph Blechman is proprietor, has been leased by the Lampelle Millinery Company, of New York. The building will be remodeled after plans by a New York architect.

Danz Escapes Death by Bomb

A bomb explosion which may have been intended to kill John Danz, owner of four Seattle picture theatres, occurred the night of December 27 at 6:30 o'clock, when Danz's limousine was shattered by a blast that demolished it, scattering debris within a radius of half a block from his home, 952 Twenty-second avenue north, where the car stood.

Mrs. Danz and her three children had been driving in the car all afternoon, and had left it standing but a few moments in front of the Colonial Theatre, while they went into his office at 5:30 o'clock to call for him. While the family was at supper the explosion took place, and judging by the appearance of the wreck, it is thought the bomb had been placed near the front of the machine, probably under the front seat.

In discussing the explosion, Danz declared he believed it to be the result of labor trouble. William Short, president of the State Federation of Labor, in answering this charge, indignantly denied it, saying it was a frame-up to discredit the unions.

Mr. Danz has been having trouble with the Musicians' Union since last June. Since that time he has been employing non-union men, who are understood to have formed some sort of organization of their own. The controversy has been bitter and resulted in the frequent placing of odor bombs by rival factions in the theatres owned by Mr. Danz and those of his nearest competitor, who operated a 10-cent first-run house and employed an orchestra. Of late these outrages have spread to all first-run downtown theatres, as well, as reported in the Regional News from this section, recently.

It is the contention of Mr. Danz that he agreed to treat with the labor faction if they would cease these outrages in his houses for a period of thirty days, which he claims was not done. On the other hand, the unions are understood to have alleged that the bombing of theatres has been an effort on the part of Danz employes to discredit the unions on the part of high-class exhibitors who have been forced to lose patronage through this unspeakable medium.

Holidays No Boon in San Francisco

Exhibitors Welcome End of Season—Much Rainy Weather Hurt Business

Exhibitors in the San Francisco field are not sorry to see the holiday season at an end, the last few weeks of the year having been a disappointment to many from the box-office standpoint. The usual holiday dullness was anticipated, but on top of this much rainy weather was experienced and theatre attendance was badly interfered with, even the best attractions suffering. The huge amounts expended for Christmas gifts demonstrated in no uncertain manner that prosperity is fully as marked, and much more stable, than during the war period, suggesting that amusement interests are not profiting to the fullest possible extent.

Herbert E. Phelps, manager of the Tivoli Theatre, San Francisco, had an unusually happy Christmas, owing to the arrival of his mother and sister from Sioux City, Ia. It was the first time he had seen his mother in seventeen years, while he saw his 15-year-old sister for the first time. And that's no film story.

A. M. Bowles, manager of the Turner & Dahnken Circuit, has concluded that it is easier to run a string of theatres than to decorate a Christmas tree. While engaged in the latter pastime he fell and thrust his hand through a window, lacerating it severely. His secretary, Mabel Shea, was also partially incapacitated during the holiday season, spraining her ankle.

William Kohler, assistant manager of the Oakland Orpheum, has returned to that house, after having spent a time at the Golden Gate Theatre, San Francisco.

The Maio Theatre, one of the landmarks on Market street, San Francisco, may disappear in the near future, the owner of the building in which it is located having decided to lease the structure as a whole.

James McNickel, of Fink's Theatre, Gridley, Cal., was a visitor at San Francisco following Christmas, and his report that ducks and geese were very plentiful near that city has sent a small army of nimrods there.

Several officials of the Motion Picture Theatre Owners, Northern California branch, including President C. C. Griffin, Business Manager Thomas D. Van Osten and Sam Perlin, made a trip to the heart of the San Joaquin Valley recently and attended a meeting of exhibitors at Fresno, Cal. The gathering had been called by Harry Seipel, of the Visalia Theatre, Visalia, Cal., and visitors were present from several valley towns. A San Joaquin Valley unit was tentatively organized, a permanent organization to be formed early in January.

E. V. Clover, manager of the T. & D. Jr. Theatre at Selma, Cal., is dividing his attention between managing this house and admiring a wee baby girl who arrived recently to grace the Clover home.

A pipe organ is being installed in the new Hayward Theatre at Hayward, Cal.

Ackerman & Harris are continuing to make improvements at the Century Theatre, San Francisco, the latest addition being a $45,000 organ installed in time for the opening of "Oliver Twist."

Charles Peterson, who conducts a chain of theatres near San Francisco, has purchased the Rex Theatre at Niles, Cal.

The Orpheum Theatre, Oakland, Cal., has recently added to its projection equipment, owing to the longer film programs being offered, and now makes use of two machines.

The new Balboa Theatre at Ocean avenue and Faxon street, Westwood Park, San Francisco, was opened to the public on the evening of December 23, being the only theatre west of Twin Peaks. This new playhouse is of the rambling Spanish type and fits in perfectly with the surroundings, being located in what is considered the most beautiful residence park in the world. It is owned by Samuel H. Levin & Brothers and is operated under the management of D. B. Levin, formerly with Ackerman & Harris. Programs will be changed on Sunday, Monday, Wednesday and Friday. Matinees will be given on Saturday, Sunday and holidays.

The subject of smoking in theatres has been receiving the attention of city officials at Honolulu, T. H., of late and an ordinance has been introduced before the Board of Supervisors to put an end to the practice. This has been rejected, however, members of this body having taken the stand that it is a matter for theatre owners and the public to decide.

In order to secure an expression of opinion from theatre patrons, a test vote covering a considerable period is being held and so far the results have been in the nature of a victory for those who are against smoking in places of amusement. The ballots enable voters to express an opinion for or against smoking, or smoking in theatre galleries only. The first day's results showed 255 against smoking, 36 in favor of smoking, and 10 for a restricted smoking section. Of those who voted 97 specified that they were smokers and 184 stated they were non-smokers.

The $500,000 suit brought some time ago by Roy Hall, of Fresno, Cal., against Hattie M. Turner and Fred Dahnken, controlling directors of the T. & D. circuit, San Francisco, has been dismissed, a settlement having been reached out of court. In his suit, Hall claimed that he had been appointed general manager of the Turner & Dahnken interests at a salary of $350 a week and a commission that would have amounted to $40,000 a year, receiving a ten-year contract. Later he was released and brought suit for damages. According to the settlement he is to receive $15,000 and a like sum is to be paid H. H. Bru, a director of the corporation, who was preparing to file a suit for approximately $300,000, it is said.

Trained Patrons

A theatre recently opened in Marthasville, Mo., has a rule that no picture show tickets can be purchased once the show starts for the evening. Mrs. E. C. Mettler, manager, said that it is too annoying to those who come early to have the tardy ones walking over their toes and blocking their view of the screen while getting to seats.

So if you don't arrive at the show before 7.30 p. m. you can't see the pictures. Mrs. Mettler reports that very, very few of her patrons arrive late. All know the rule and abide by it.

Alex E. Levin and Joseph L. Levin have purchased property at Geary street and Fifteenth avenue, San Francisco, and will shortly award contracts for the erection of a picture house to cost $250,000. Plans for the house, which will seat 2,000, are being drawn by Reid Bros., architects. The Levin interests have built and operated several residential district theatres in this city, including the Coliseum and Balboa.

Ackerman & Harris, who conduct the Hippodrome Theatre, San Francisco, have stepped in line with other downtown theatre owners and will open their shows on Saturday, instead of Sunday.

The lease of the Turner & Dahnken circuit on the Tivoli Theatre, San Francisco, runs out next year and Dr. W. H. Leahy is considering the restoration of opera, for which the house was built.

Miss Frances E. McGill, secretary of the Allied Amusement Industries of Northern California, which includes the leading exhibitors of San Francisco and vicinity in its membership, passed away in this city on December 15, following an operation for appendicitis.

J. E. Smith, of the Butler Theatre, Tonopah, Nev., was a business visitor in San Francisco just before Christmas.

The Francesca Theatre, on upper Market street, San Francisco, succeeded in disposing of quite a quantity of coupon books of tickets for Christmas presents. The opening of the new Crystal Palace Market, the largest in the United States, a few doors away, has brought renewed life to this house.

Joseph F. Enos, manager of the Frolic Theatre, San Francisco, is a believer in hobbies and rides a couple to good advantage. He plays handball daily, which keeps him in physical trim, and never fails to have a white carnation in the lapel of his coat, which serves to help identify him.

A new policy has been placed in operation at the New Mission and New Fillmore theatres, San Francisco, managed by William J. Citron and Joseph E. Levin. Changes of program will be made on Monday, Thursday and Saturday, with special feature pictures on Saturday and Sunday.

The Merced Theatre at Merced, Cal., has been redecorated and a fine marquee added. H. E. Keller has been named manager.

The New Grand Theatre at Reno, Nev., which has been remodelled by the T. & D. Jr. Enterprises, has been re-opened, with Frank Costello in charge.

Plans are being made to complete the McNamara Theatre building at Martinez, Cal., now about half finished. J. J. McNamara, who was erecting it, passed away recently and rumors have been rife that the building would be changed into an apartment house.

Williams & Tamblin are making improvements in their theatre at Grass Valley, Cal., including the enlargement of the balcony, a new projection room, new projection machines, and a new organ.

James Lima, who sold the Gem Theatre, San Francisco, some time ago, has purchased an interest in the Palmer Theatre and is now managing this house.

McVickers in Chicago Changes Policy

Follows West Coast Plan of Starting Week on Monday Instead of Sunday

A change in policy has been made at the McVickers regarding the opening day of each show, beginning this week. The new week will start on Monday instead of Sunday, as in the past. This change will allow the producing department of Jones Linik and Schaefer additional time for rehearsals and preparation of the stage presentations used each week by New McVickers management.

The Rothacker Film Manufacturing Company of this city has declared and paid a 10 per cent. cash and a 150 per cent. stock dividend on the common stock.

The new Evanston Theatre under the management of Clyde Elliott has been incorporated with a capital of $200,000 and R. G. Thackwell, H. J. Weinold and Clyde E. Elliott are the incorporators.

Victor Young has joined the Central Park Theatre orchestra as first violinist.

Brunhild and Young made Christmas a day long to be remembered by the children who attended the shows at their four houses here that day, as they gave each one a worthwhile present and sent them home rejoicing.

Truman Vollmer, for several years head projectionist for Pinkleman and Corey at Quincy, will be married soon to Miss Marie Hoffman of that city. Vollmer is well known among the operators of Western Illinois.

Carl Mueller has been made manager of the Elite Theatre at Waukegan, which is owned by Edward Trinz, well known to the trade here.

The new movie theatre under construction at DeKalb will be finished in the Spring as work is being pushed on the house this Winter and the management is bending every effort to open as early as they can in 1923.

Earl Johnson has opened his new house at Berwyn under the name of the New Berwyn Theatre. A large delegation from Movie Row attended the opening and were loud in praises of the new theatre.

During Christmas week the Stratford had a special chorus of twenty-five voices to render holiday musical numbers, which went over big. The New Year's special program was augmented by eight top-line vaudeville acts from the loop houses, which packed the house to the doors. On the whole, the management had a splendid holiday business, they report.

The Court Theatre at Paris, Ill., wanted a new name so they offered a prize to the patron who would suggest the best name. More than 1,500 were in on the contest and the name selected by Manager Jawdsky was the Lincoln.

Robbers broke into the safe of the Peerless Theatre at Kewanee, Ill., and stole $1,500 in cash and war saving stamps. W. T. Pierce is the owner of the house and has offered a suitable reward for the return of the valuables.

Bell and Howell Company, equipment manufacturers, have certified to the secretary of state an increase in the capital stock of the company from $350,000 to $500,000.

The Pullman Company has bought the old Pullman Arcade at Cottage Grove and 112th street from the Hattie Sanger Pullman estate for $50,000. The theatre in the building will be continued but at some future date the property will be used by the company for expansion of its activities.

Friends of Rollo Timponi, manager of the Colonial Theatre, gave him and Mrs. Timponi a dinner in honor of their marriage anniversary. She was formerly Helen Leisy of the Ziegfield Follies.

Ray Grombacher, of the Liberty Theatre at Spokane, was a visitor here last week and called on his friends to renew old acquaintances.

Charley Ryan, manager of the Garfield Theatre, has turned out to be a poet and the boys are thinking of getting him a poetic license.

Ira Terry has been made organist at the Lyric Theatre at Springfield.

Abe Frankel, of Des Moines, who was here recently on a business visit, is now the head of the Frankel Theatres Company of that city, which controls the Casino Theatre and the Riverview Amusement Park, and theatres at Cedar Falls, Creston, Albia and Leon in Iowa.

The Bryn Mawr Theatre on the North Side had an elaborate Christmas tree in the lobby of the house for the holidays and Manager Lou Weil reports good business for the week.

Fire at Indiana Harbor caused a bad loss to the Columbia Theatre and it is hoped to have the damage repaired at an early date.

It is understood along Movie Row that the five-year lease Universal has on the Randolph Theatre is costing them $2,375 a week rental, or more than $600,000 for the term, which makes the house one of the most expensive for its seating capacity in the country. The nearest approach to this is the Roosevelt Theatre lease, which is said to bring in $5,000 a week rental, but, of course, has a much larger seating capacity.

The Educational Pictures have certified to the Secretary of State an increase of $10,000 in the capital stock of the company.

Louis J. Jones, manager of the Randolph Theatre for the past five years, is one of the veteran managers, having been connected with the film business since 1902 and says that Hale's tours were the forerunners of the modern travel pictures of today.

F. A. Flader, formerly with the Frolic Theatre of San Francisco, has been made supervisor of the eastern houses of the Universal chain and will be in the city for a few days looking over the local situation.

Managers here are boosting the good roads propaganda by showing the trailer on Fairplay on the Highway campaign.

Dave Rosenthal, of the St. Louis office of the Universal, is in the city for a few days visiting his friends in the trade.

Chester Amberg, for several years assistant manager of the McVickers, is now holding the same position with the Rialto under Manager Rosenblum.

Ascher's Midway Theatre at Rockford is showing "Tess of the Storm Country" and playing to good business.

Peter J. Schaefer, of Jones, Linick and Schaefer, has sailed for Europe with the intention of obtaining some headline acts for his houses. One of the firm generally makes the trip abroad once a year and now it was Mr. Schaefer's turn to go. He is expected back early in the new year.

Manager Sam Atkinson, of the Calo Theatre, was presented with a fine diamond stickpin by the employes of the house and "Doc" was sure proud of it.

Clyde Elliott, managing director of the new Evanston Theatre, faced a difficult problem on his opening day last week. It was 3 o'clock in the afternoon and the house was to open at 7 p. m., and not a single seat was in place and there were no draperies. Elliott put thirty-five men on the seat job and went after substitute draperies, and by seven the house was ready for the opening crowds, which jammed in to see a wonderful show and the most beautiful theatre along the north shore.

The staff of the new house under Mr. Elliott is Walter Blaufuss, presentation director; Rhys Thackwell, publicity manager; Henry J. Wienold, house manager; James Burns, stage manager; James Kozak, musical director; Charlotte Allen, organist; Walter C. Reiter, chief projectionist, and Ralph Obenchain, counsel.

There was plenty of good cheer Saturday morning at the general offices of the Ascher chain at 509 South Wabash, for the managers from the various houses were on hand for a Christmas conference and they turned the tables on the office management and held a conference of their own. All the executives and office employes were invited into the managers' room and then the presentations began, with Nathan Ascher receiving a set of automobile robes, A. L. Mayer and Louis Newhafer, golf bags. Max Ascher, Harry Beaumont, vaudeville manager; George Laing, chief booker; Benny Cohen, utility manager; Ernest Fisher, stockroom manager, and all the others connected with the general offices were suitably remembered by the managers. It sure was a red letter day on South Wabash avenue for the Ascher management.

Will Hays was in the city last week on his way from Los Angeles to his home in Indiana, where he will spend the holidays.

Exhibitors are writing their opinions for Regional News. Three exhibitor letters are published this week. Don't miss them; they're full of meat. Turn to the first page of this department.

Better and Better

Every day in every way the Randolph Theatre, Chicago, is getting better and better, as Coue would state the case. Whether or not Manager J. L. McCurdy believes in mind over matter we don't know, but the results are what count and he's getting them, for the Randolph now is rated Universal's best house. An idea of McCurdy's showmanship can be given by saying that recently the Chicago newspapers couldn't resist telling how splendidly he dresses up his lobby. His displays on "Under Two Flags" and "The Storm" were gems.

Allen Theatre in Winnipeg Has Festive Christmas Party

The staff of the Allen Theatre at Winnipeg, Manitoba, enjoyed its annual Christmas festivities on Friday evening, December 29, when presents were distributed at a party which was held on the mezzanine floor of the theatre. Each of the 55 employes received a present from the management, the married men taking home a large turkey each. Refreshments were served and dancing was enjoyed.

Manager Miller M. Stewart was presented with a gold watch and chain, with gold pen knife, gifts of the staff. In accepting the tokens, Mr. Stewart expressed pleasure over the fact that he had the same 55 employes on the payroll as he had when he assumed the management of the theatre two years ago. Short speeches were also given by Charles Manning, Harold Green, William Gale and Miss Rousoff.

Announcement has been made that the personnel of the Capitol Theatre Company, of Windsor, Ontario, which recently took over the Loew Theatre in that city is composed of the following: Simon Meretsky, owner of the Windsor Theatre; Edward Glassco, owner of the former Empire Theatre, Windsor, and Hon. Dr. Rheaume, of Windsor, prominent as a Canadian Member of Parliament. The Loew house was renamed the Capitol Theatre and because of this fact there was an impression that it was identified with the chain of Capitol Theatres operated by the Famous Players Canadian Corporation, Toronto.

John V. Ward has been appointed manager of the Allen Theatre in Brantford, Ontario, this house being one of the theatres which have been acquired by the Allens of Toronto since the reorganization of their interests, it is reported. Mr. Ward was manager of the Province Theatre, Winnipeg, Manitoba, for several years, this theatre having then been operated under the Allen banner. Incidentally, it was in Brantford, Ontario, that the Allens opened their first store show 13 years ago, prior to going to Calgary, Alberta, to establish a chain of large theatres in the Canadian West.

The new Queen Theatre at St. Stephen, N. B., is being built out over the St. Croix River in order to secure an enlarged site for the structure. For this purpose, huge concrete supports have been sunk into the river bed. The Queen Theatre is to replace the Bijou Theatre, which was destroyed by fire some weeks ago.

The Acadia Theatre at Minto, N. B., is enjoying a period of prosperity because there is an unprecedented boom in the coal mining district of which Minto is the centre. The Acadia Theatre has no opposition now because the Minto Opera House was destroyed by fire not long ago.

I. M. Allen, formerly of Winnipeg, is now manager of the Globe Theatre in Vancouver, B. C. He was manager of the Winnipeg exchange of the Famous Players Film Service, Winnipeg, for a year before going to Vancouver. Harry Price has resigned as manager of the Allen Theatre, Calgary, Alberta, and H. J. Allen is now in charge of that theatre. Bernard Allen, father of Jule and J. J. Allen, is now in Windsor, Ontario, to look after Allen interests there.

Hector Quagilotti, proprietor of the Colonial Theatre, Vancouver, B. C., for the past ten years, has secured a renewal of the lease of that theatre and will continue to have charge of the popular house.

Manager Thomas Shields, of the Grandview Theatre, Vancouver, B. C., has installed a new pipe organ. The four-piece orchestra, formerly at the Grandview, has gone to the Globe Theatre, Vancouver.

St. Louis Theatre Murder; Highwayman Assaults Anton

Following a quarrel that started in the Chouteau moving picture show, Chouteau and Jefferson avenues, St. Louis, on Thursday evening, December 28, Vincent Richardson, 17 years old, 1011 Ohio avenue, was shot and killed by Melvin Hendrix, 19, of 2327A Lafayette avenue. The shooting occurred in front of the theatre. Hendrix told the police that he shot Richardson because he used bad language in the presence of the young lady who accompanied Hendrix to the show.

Theodore Anton, 3411 Washington boulevard, manager of the Lowell Theatre, De Soto street and Broadway, was seriously injured in an encounter with a highwayman on Christmas night. The man stopped Anton a short distance from the theatre and ordered him to throw up his hands. The theatre man, who had the $121 receipts of the show, resisted, knocking the robber's gun to one side.

In fleeing, Anton tripped and fell and was overtaken by the footpad who beat him on the head with a revolver. At the City Hospital it was stated Anton had probably sustained a fractured skull. The highwayman fled without taking the money.

The Del Monte Theatre, St. Louis, owned by Fred L. Cornwell and managed by Ernie Lynch, has signed a contract for the entire 1922-23 Goldwyn output. This virtually means that the Del Monte will become a first-run house for Goldwyn. J. J. Dugger, St. Louis manager, represented Goldwyn in the deal, which is said to be the largest of its kind ever put over in this city.

The A-Muse-U Theatre, Dupo, Ill., reopened on January 1. It had been closed for several months.

S. E. Pertle has re-opened his Dixie Theatre at Vandalia, Ill. Several weeks ago the theatre was badly damaged by fire and was closed for repairs.

George E. York, caretaker of the Lyric Theatre, East St. Louis, is said to have confessed to the police that he and two other men planned the hold-up of Assistant Manager William Cravens on October 1, when two bandits took $2,480 in receipts from the theatre office, and the nearsafe robbery on Christmas night when an unsuccessful attempt was made to take $5,000 from the theatre safe.

David Ittsel is the new manager of the Rivoli Theatre. The announcement of his appointment was made by Barney Rosenthal, resident manager for Universal.

Receives Threat

Gotleib H. Tobias, owner of the Princess and Regent Theatres in Corning, N. Y., has received a threatening letter stating that if Arbuckle pictures are shown in his theatres they will be blown up. The note was typewritten on a piece of scrap paper. It was not signed but the words "blown up," which were capitalized, were heavily underlined in pencil. The letter bore a Corning postmark. An exhibitor's life is not to be envied.

Cleveland

Sunday opening continues to be the chief topic of interest among those engaged in the film industry in Northern Ohio. A committee of five was named by the Cleveland Motion Picture Exhibitors' Association to investigate and recommend action to be taken with regard to the blue law crusade inaugurated by two Cleveland attorneys, whose cases, except one, were thrown out of court. It is whispered that sensational developments are coming.

The theatres of Findlay, O., which had been closed for two years, are now running on Sundays, following the acquittal by a jury of an exhibitor arrested under the blue laws.

In Bucyrus, Ohio, the Bucyrus and Southern theatres have been closed on Sundays since December 3, and announcement was made by both houses that they would reopen the fore part of January, thus bringing the controversy between the mayor, who closed them, and the theatre managers, to a head. The exhibitors expect to be arrested and to carry their case to a jury.

John Rakestraw, of Salem, Ohio, has been threatened with arrest if he keeps his new State Theatre open Sundays. He has for competition School Superintendent Alan, who stationed a truck in front of the State on its opening night, advertising the school show at cheaper prices than Rakestraw's.

Ohio's new governor, Victor Donahey, is reported in favor of a revision of the department of film censorship. According to the information at hand, Donahey is considering removing the censor board from in under the department of education, and appointing a new board made up of three persons, one member to be recommended by the motion picture producers, another by the Ohio Federation of Women's Clubs and a third to be chosen by the governor himself.

If this comes to pass, it will be the first time that the film industry will be represented in the censorship of films, in Ohio, which has been in effect for about eight years.

Elsie Ferguson was in Cleveland the first week in January, but her new picture, also in the city, was on the shelf. This is "Outcast." For some reason, the Ohio censors have held up this picture for several weeks, and it looks like it will never be shown.

The Hoover Suction Sweeper Company at North Canton, Ohio, is building a new community building for the people of that town, and has included in the plans a handsome theatre auditorium, to seat about 1,000.

The city opera house, in Wooster, Ohio, has been reopened and now is running pictures every day. William Hubble, who leased it, will be in charge as house manager. He is associated with the Kaplan circuit of six theatres in Cleveland, O.

Exhibitors, give this department your views on current topics.

Exhibitors Help Operators Jazz in New Year in Texas

Dallas, Texas, Jan. 1, 1923.—Quite the biggest event in motion picture lines in Dallas this day, this week and this new year, is the motion picture operators ball which, as this is being written (early in the morning of January 1) still is in progress at Fair Park pavilion. While in other years this event has been pulled off at the Labor Temple, so much interest was manifested this year that the committee in charge had to stage the dancing event at Fair Park pavilion, where several thousand couples can be accommodated. A number of exhibitors, local politicians and theatrical folk playing local legitimate houses are in attendance. To the credit of the operators, let it be said that the 1923 event was the best of its kind for many years.

Fred Dietert, of Dietert and Thumm, operating houses in Del Rio, on the Mexican border, is a patient at a Dallas hospital, where he has been visited by a number of friends. Del Rio, incidentally, is just a mile or two from V'Acuna, Mexico, where, naturally, they never heard of Mr. Volstead, and Del Rio for that reason is just about the "favoritest" spot on the film salesman's route sheet. Both Dietert and Thumm are princes, incidentally, and it is the hope of Film Row that the unfortunate indisposition of Mr. Dietert soon will be a thing of the past.

A panic was narrowly averted by cooler heads in the audience when fire broke out in the operating room of the Crystal Theatre, Dallas, December 21. One man, E. C. Harrelson, was burned about the face and body in an attempt to extinguish the flames, which fortunately did not do much damage. The theatre opened the following day for business, as usual.

The flames were soon extinguished by firemen before they had chance to extend beyond the sheet iron operating room. When the word "fire" was shouted numbers of persons started for the exits and one woman fell. A man carried the woman out and after several other men had shouted warnings, the audience, numbering 200, filed out in an orderly fashion.

Exhibitors and exchange men are somewhat on the qui vive through the fact the Texas Legislature will convene during the second week in January. While there has been no effort directly made up to the present time to pass legislation injurious to the industry, nevertheless spasmodic attempts along this line are made from time to time and the Dallas area exhibitors and exchange men have been urged to cooperate in an organization which would forestall any overt attempts against the industry.

The Liberty Theatre, Rosenberg, Texas, has been re-opened by Mart Colé, who announces also that he is making improvements on this theatre and at the Queen, in Richmond, Texas, which he also owns.

The Queen Theatre at Denison, Texas, John Arnold, manager, which has been closed for some time, re-opened during the holidays.

The Melba Theatre, Eastland, Texas, is the newest house in that enterprising oil city. D. M. Howard is manager. It opened during the first week in December.

The Palace Theatre, Bryan, Texas, opened on December 15. The theatre is located in the auditorium of the City Hall and is equipped to take care of road shows, although a picture policy will generally prevail.

Jewel Theatre at Rusk, Texas, has been sold by Ernest Weddon to Eugene Kennedy, formerly manager of the Palace Theatre at Tyler, effective about January 1.

While radio receiving sets now are almost universally installed, they are just becoming popular in the smaller communities. In a number of Texas towns radio sets have been put in by enterprising exhibitors. They take the place of the oldtime ballyhoo, the picture men say.

After being thoroughly remodeled, the Crystal Theatre, San Angelo, Texas, has reopened.

The Queen and Mission theatres in Abilene, Texas, recently purchased by R. J. Stinnett, have been thoroughly renovated and remodeled. An orchestra pit has been installed at the Queen and a nine-piece orchestra plays nightly.

L. Novy, manager of the Hancock Opera House in Austin, Texas, is being congratulated upon the arrival of a fine boy at his home recently.

Someone broke into the American Legion Hall at Beaumont, Texas, the other day and appropriated a roll of tickets left over from a benefit performance recently pulled off at the Jewel Theatre. He sold them to an unsuspecting person, who in turn sold them to scores of Beaumonters, advertising a special show to be at the Jewel Theatre. These would-be patrons later presented the tickets to the astonished Mrs. T. Christopher, manager of the theatre. Mrs. Christopher called in the police, who took into custody the man who had sold the tickets. He explained that he bought them from another person, and was released. The original "agent," in the meantime, had disappeared.

When the lease of Southern Enterprises, Inc., on the Queen Theatre in Dallas expires, it will be taken over by J. C. Singer, at present owner of the Fox Theatre in Dallas. The consideration, for a period of ten years, was $270,000. Mr. Singer announced that the building will be remodeled and the name of the theatre changed. The present lease, however, has more than a year to run and in the meantime it will continue as a Southern Enterprise house. When the Queen Theatre was built, years ago, it was considered the finest theatre in Dallas.

Operation of the Tremont Theatre in Galveston, Texas, for another five years by Southern Enterprises, Inc., was assured through a lease recently signed at $400 a month. No change in the policy of the house is contemplated, according to C. A. Sasseen, Galveston, manager.

The Rex Theatre, the newest home in Ranger, Texas, has re-opened under the management of J. M. Palmer.

Six hundred children for various orphans' homes in Dallas recently were guests of the management of the Washington Theatre and the Lions' Club at a special performance.

The New Liberty Theatre opened at Moran, Texas, on December 5.

The Aztec Amusement Company, of San Antonio, has been granted a charter. Its capital stock is $2,200 and the incorporators are A. B. de la Garza, P. Martinez and Julie Boytique.

A. M. Patureau, manager of the Peoples Theatre, Beaumont, Texas, has patented and placed on sale a new shutter for motion picture machines. Its purpose is to bring out high lights on the screen and improve detail work.

Cincinnati

Manager Jules Frankel, of Gifts Theatre, has inaugurated a new policy effective as of Jan. 1. The house has heretofore been showing full week programs with an occasional semi-weekly change, but henceforth each picture will be booked for an indefinite run. "Tess of the Storm Country" is the initial offering under the new arrangement and will be shown for a period of several weeks. The Fox interests leased this house last season and adapted a similar policy of long run features with considerable success. The maximum single run under the Fox regime was ten weeks.

There has been considerable local agitation in certain sections of Ohio recently over the blue law enforcement as applying to the Sunday operation of picture theatres. Arrests of the managers have been of frequent occurrence, resulting only in nicking the manager's bank account and accordingly enriching the exchequer of the city treasury. The latest development is reported from Findlay, Ohio, an up-state city, where a movie war has been raging for several weeks. A damage suit for $10,000 has been filed by Edgar B. Gilmore, manager of the Findlay Theatre, against the Rev. Wm. E. Hill and Attorney John N. Doty, who caused Gilmore's arrest last September for violating the Sunday State law. Gilmore was acquitted by a jury in the municipal court. However, the anti-Sunday picture organization of church members voted to continue prosecutions against Gilmore despite his acquittal, and have sworn out another warrant for the arrest of Gilmore together with three other managers, W. K. Richards, E. L. Marquette and A. Kraft, all of whom the mayor has now held to the grand jury.

Attorney Edward Becker has been named receiver for the Theatre Amusement Co., by Judge Fred L. Hoffman of the Common Pleas Court. The company operates the Boulevard Theatre, formerly the Standard, in the downtown section. The appointment was made as result of suit filed by a local coal company which alleges it secured a judgment against the theatre company in municipal court several weeks ago, and the judgment has not as yet been satisfied.

The local lodge of Elks, assisted by the Palace Theatre and local Fox forces, played "Father Bountiful" to several hundred orphans on New Year's Day, when they invited all of the kiddies of the Cincinnati Orphan's Home, together with those who lived in distant institutions, to witness a special morning performance of "Jack and the Beanstalk" at the Palace Theatre. Manager I. Libson donated the use of the theatre and music. Rudolph Knopfle, of the Fox Film Corporation, permitted the use of the film, and the Elks provided special street cars to convey the youthful guests to and from the theatre.

This department wants exhibitor opinions on exhibitor topics. We have three letters this week. Turn to the first page of this department.

Buffalo's Pioneer Theatre, the Strand, to End Career

Buffalo's first picture theatre, the Strand, is about to pass into history. Unable to renew its lease, the house is forced to close its doors on February 2. The Strand was built by the late Mitchell H. Mark and was the beginning of a chain that now extends throughout the state, including Syracuse, Albany, New York, Brooklyn, Schenectady, Troy and other cities. The Strand was the first Buffalo theatre to feature an organ and an orchestra.

Harold Edel was its first manager. Mr. Edel put the house on the map, when a few weeks after its opening he put on "Satan," following a big advertising campaign. The picture was so enthusiastically received that it was held for several weeks and the Strand was soon the talk of the town. Several years later, Mr. Edel was appointed managing director of the New York Strand but died after holding the position about a year.

Earl L. Crabb succeeded Mr. Edel and enjoyed a long and successful regime before he resigned to accept the management of the Buffalo Motion Picture Corporation and later take over the System Theatre in Syracuse, N. Y. Following Mr. Crabb came E. O. Weinberg, who resigned at the Elmwood to take the downtown job. Mr. Weinberg was also very successful at the Strand, but left last summer to manage the Strand in Syracuse while Edgar Weill was away regaining his health.

Eugene A. Pfeil, who had been assistant to Mr. Weinberg, then took the reins and is now on the job awaiting the end. Walter Hays, vice-president of the Strand interests, has always acted as overseer of the Strand, having made Buffalo his headquarters. When Mitchell H. Mark died several years ago, his brother Moe became president of the company controlling the Strand.

The passing of the Strand leaves the company without any interest in Buffalo, with the exception of the Victoria, a neighborhood house, owned by the Mitchell H. Mark estate and over which Mr. Hays has supervision for the estate. It would not surprise many to see Mr. Mark and Mr. Hays and their associates build a mammoth theatre in Buffalo in a year or two. Messrs. Mark, Hays and Eugene Falk own the building housing the present Criterion in the heart of the city, opposite the big new Statler hotel, Buffalo Athletic Club, Ford hotel and other new structures. This may be the site of the greatest of all Mark-Strands. Who can tell? The Strand has always been a big moneymaker and if the lease could have been extended for a sufficient period the house would have been remodeled and continued.

After hearing arguments in the suit of the Allendale Theatre Company against Levin Michaels, Justice Alonzo Hinkley, of Buffalo, has taken the matter under advisement and has reserved decision. The theatre company seeks to restrain Mr. Michaels, owner of the building it occupies at 207 Allen street, from carrying on an action which he had begun in city court to remove the company from the building. Counsel for Mr. Michaels said that the company had failed to pay rent on time and to comply with certain building and fire prevention ordinances as required in its lease. He alleged that this neglect had caused Mr. Michaels to be obliged to pay increased insurance premiums amounting to $700.

Counsel appearing for the theatre company said that the suit was being brought now merely because the owner had been offered a larger figure by a prospective lessee. He denied that the rent was unpaid, said that the standpipe and sprinkler system, said to be out of order, had been in that condition six years with the owner aware of the fact, and that the company was exempted from obligation to maintain them by fire underwriters because it exhibited only motion pictures.

It was announced in the local papers several days ago that the Buffalo Players, Inc., a new local Little Theatre movement, had leased the Allendale for a year. The house is being operated as a link in the General Theatres Corporation chain of which James Wallingford is general manager.

S. L. Lambert, owner of the Lambert Theatre in Welland, Ont., is running for mayor of the city. Mr. Lambert has been a member of the city council for four years. He is the largest individual taxpayer in Welland.

The Goodwill Theatre in Johnson City, N. Y., will open February 1 as a picture house under the management of William H. Mack, owner of the Endwell Theatre in the same town. Harold F. Albert, director of recreation for the Endicott-Johnson Corporation, which owns the theatre, has managed the theatre for about a year and a half along with other duties in connection with his department. Mr. Albert will continue his duties as recreation director.

H. M. Addison, manager of the O. S. Hathaway theatre interests in Binghamton, co-operated with the Binghamton Press in staging a big Christmas party for 3,500 boys and girls representing every walk of life in the Binghamton Theatre on December 29. "Huckleberry Finn" was the feature shown. Presents were given the children and there were a number of special acts.

Al Beckerich, manager of the Buffalo Loew State, was presented with a smoking set by employes of the house at a Christmas party given in Seames & Zeitler's cafe by Marcus Loew. Frank Fay was the funmaker.

Bruce Fowler, former manager of the Buffalo Elmwood and now manager of the Indiana Theatre in Terra Haute, Ind., was in Buffalo for the Christmas holidays.

The Lally Brothers of Dunkirk, N. Y., were seen entering various exchanges with large packages the day before Christmas.

T. G. Thompson of the Grand Theatre, Rochester, is wintering on his ranch in San Benita, Tex., where he grows a new patented grape fruit, which can be eaten without the use of an eye shade and ear muffs.

It is reported that Harold E. Dygert is preparing to build a link in the Associated Theatres chain in Lockport, N. Y.

M. Shea is planning a new policy on the showing of "Dr. Jack." Instead of screening the Harold Lloyd comedy simultaneously at the Hippodrome and North Park, Buffalo, he will show it one week at the Hipp and the following week at the North Park. He expects to improve business at both places under this arrangement.

Charlie Hayman is about to change the policy of the new Strand and Cataract Theatres in Niagara Falls, N. Y. He is planning to install vaudeville and pictures in the Strand and straight pictures in the Cataract. The policy has been just the opposite.

The Elite Theatre in Niagara Falls, N. Y., has been re-opened by Mr. Miller. The house is at Suspension Bridge. Tony Travis who operates the Colonial and Columbia has taken over the National from Louis Scalzo and closed it.

Charlie Bowe, manager of the Frontier, Buffalo, was noticed among those present at the Christmas party on the stage of the Shea Court street house. When the chef saw him, he called in the reserves.

H. E. Houghton, owner of the Keith and Little Hippodrome, Buffalo, has found his two-day film shows at the opera house in Batavia, N. Y., so successful that he is soon to start week runs at the same place and may build a new theatre there in the Spring.

The Crescent Theatre in Newark, N. Y., has been razed. It was owned by Associated Theatres, of which Harold Dygert is president.

Phil Steves has opened the town hall in Bliss, N. Y., as a picture theatre.

Seattle

John Hamrick, whose Blue Mouse Theatre in Astoria, Oregon, was recently destroyed in the big fire, opened a temporary Blue Mouse Theatre Christmas Day, in Lovell's Garage, which has been converted into a spacious hall, temporary seats installed and all necessary changes made for patrons' comfort. The firm of B. F. Shearer, Inc., sent Fred Jacky down to attend to wiring and installation of Simplex projectors. "Tess of the Storm Country" was the opening attraction, and crowds were unable to get in. An organ is also part of the new equipment.

There is rumor current that Jensen & Von Herberg are planning to erect a temporary house in Astoria, to be later replaced by a first-class theatre. However, at this time, nothing definite could be established.

Fire destroyed the American Theatre, Roundup, Montana, on December 23. John W. Anderson, Jr., who operated the house, does not know at this time whether he will rebuild. Another fire was reported, that of the Star Theatre, La Grande, Oregon, which was damaged by the fire in the adjoining store. The house has been condemned and closed until the walls can be repaired. Myers and Ford, the management, also operate the Arcade Theatre in La Grande.

The Strand Theatre, Weiser, Idaho, formerly operated by F. J. Becker, is being temporarily run by the owner, Mrs. Carrie Barton. Frank Mortimer, president and manager of the Standard Amusement Co., is negotiating for the house which he expects to take over early in the new year.

The Ansonia Amusement Co., Butte, Mont., will hereafter show pictures in the Broadway, a legitimate theatre.

George Hood, manager of the Seattle Metropolitan Theatre, a legitimate house, has resigned to accept an executive position with the Chicago Opera Company. Hood is a partner of Charles York who operates the Auditorium in Spokane, which plays both pictures and legitimate.

The Klinger Theatre, Connell, Wash., is reported closed.

J. H. Miller's Rex Theatre, Orofino, Idaho, has also closed.

W. G. Ripley, of the Bijou, Aberdeen, and the Liberty and Rialto, Centralia, spent a couple of days in Seattle, arranging bookings.

Film Exchange Personalities

Pittsburgh

Messrs. Herbel and Dickinson, manager and assistant manager, respectively, of the Universal exchange in Pittsburgh, were certainly not forgotten by their exchange force on Christmas. The former was presented with platinum-faced, diamond-studded cuff links, while the latter was made the recipient of a diamond stickpin, both gifts from the office force. The boys are proudly displaying their jewelry, and it is magnificent, to say the least. In return, the Universal employes got all the cigars, stogies, cigarettes and candy that they could use for some time. And Publicity Director McGinnis got Mail Pouch.

Guy R. Ainsworth, who is known to practically every exchangeman and exhibitor in the Pittsburgh territory, on the first of the year took over the management of the local Hodkinson branch, succeding A. W. Carrick, who was transferred to the Buffalo office of the same company in a similar capacity. For the last three months Guy had been on the sales force of the local office. He is an old Pittsburgh film man, having at various times been connected with the old General Film here, the Fox exchange, for George Kleine, the old Mutual, etc. Last year he was manager for Pathe in Washington, D. C.

Manager C. E. Moore, of the United Artists exchange, accompanied by Mrs. Moore and Harry Wimsatt, the latter a salesman in the U. A. office, spent the Christmas season at the home of Mrs. Moore's parents in Philadelphia.

Hugh Murray, for some time past representing the Film Booking Offices on the road in West Virginia, has left his position and is now located in the shrubbery business at Rochester. He is succeeded down the West Virginia way by Harry Michalson.

Mike Hogan, Universal salesman, spent Christmas with his mother in New York. While there he saw "The Flirt," and he's still talking about the picture. E. L. Rife, another member of Universal's sales force, spent the holiday at his home in Defiance, Ohio. H. M. Herbel, Universal manager, is back in Pittsburgh after having attended a sales conference at the New York home offices.

San Francisco

John Emmitt McCormick, western representative of Frist National, with headquarters at Los Angeles, made a trip to San Francisco to spend Christmas with his parents, Mr. and Mrs. J. S. McCormick, a custom he follows regardless the distance he is from home.

A Christmas Tree party for the employes of Associated First National, San Francisco, was held at the new home of this organization on Leavenworth street, with Sales Manager Jack Brower acting as Santa Claus.

Edward H. Kemp, now located at 114 Golden Gate avenue, San Francisco, will move shortly to Turk street, where half of the quarters formerly occupied by G. A. Metcalfe will be taken over.

Exhibitor Thanks

My word, boys, times do change! Here's an exhibitor who wants to express through Moving Picture World his appreciation of a courtesy done him by an exchangemen! The management of the Dixie Theatre, Durant, Miss., thus recognizes "courteous treatment and promptness" on the part of Mr. Goodrow, representing the Select Pictures Corporation. That's a fine New Year's spirit to show. Mr. Goodrow, we take it from the letter, is connected with Select's Atlanta office.

Morris Markowitz, formerly of the poster department of Associated First National, has been promoted to the position of assistant booker, while two additional film inspectors have been added.

Newton Levi, well known at San Francisco through his long connection with the Mutual and Robertson-Cole organizations, but who has been away for several years, returned recently for a short stay, bringing to a close a tour of the country for Sol Lesser.

Don Smith, formerly with the F. O. B. organization, San Francisco, is now covering the San Joaquin Valley territory for the All Star Features Distributors.

Maurice F. Lowery, recently advanced to the position of assistant division manager for W. W. Hodkinson, with a territory covering eleven western states, left San Francisco recently on a swing around the circle.

St. Louis

Phil Longdon has come over from Cincinnati to join the local Goldwyn sales organization. He has been placed in charge of city sales.

Oscar Cantnor, Paramounteer, is at home convalescing from an operation performed on his throat several days ago. It wasn't a serious operation, but the M. D.'s had him on the table for more than an hour. Cantnor has made many friends here since coming down from Detroit and they are all anxious to have him back in harness again.

J. Slater, who is in charge of the theatre department for Universal Pictures, is a visitor. He warmly congratulated Barney Rosenthal on the wonderful showing made by the Rivoli Theatre which was opened by Universal a few weeks ago.

Jerome Safron of the home office organization of F. B. O., was in town for several days. He formerly managed the Robertson-Cole office in St. Louis.

G. E. McKean, Fox manager, dispatched his son, C. W. McKean, to Springfield, Ill., to attend the annual meeting of the Illinois State School Teachers' Association, to preach the gospel of Fox Pictures. The gathering lasted from December 27 to 29, inclusive. Among the pictures shown to the teachers was "The Village Blacksmith."

S. D. Hill, Hodkinson manager, attended the funeral of his father-in-law, Charles Burks, at El Dorado, Ill., on Friday, December 29.

Albany

Santa Claus made a visit to several of Albany's film exchanges with a result that some of the managers are smiling broadly these days. At the First National, A. J. Herman, manager, was presented with a handsome platinum Masonic pin by the employes of the exchange. Edward Lewis did the honors in making the presentation speech. Around the corner, Frank V. Bruner, manager of the Pathe exchange, found a beautiful mahogany desk set when he entered his office a day or so before Christmas.

"Vic" Bendell has just been made manager of the F. B. O. offices in Albany, taking the place of his brother, Robert, who has decided to go back into the insurance business.

William Allen, salesman for Universal in Albany, is spending the New Year's in Detroit.

C. R. Halligan, manager of the Universal exchange, in Albany, came within an ace of spending last Thursday night on a street car, stalled between Schenectady and Troy. Mr. Halligan left the Electric City at ten, in a howling blizzard, arrived in Green Island at 2 o'clock in the morning, and then had to walk a mile home. Whether or not he spent the remainder of the night explaining things to Mrs. Halligan, is not known.

Some changes in district managers have just been announced from Pathe's office here. From now on, Barney Frank will be in charge of the Syracuse territory for Pathe, while James L. Rose, who has been connected with Schine's Colonial, in Norwich, has come back to the distributing game, and will look after Pathe in the Capital District.

A. J. Herman, of the First National, made a trip through Northern New York last week and expressed himself as delighted when he stepped off the train at Albany.

Frank V. Bruner, manager for Pathe here, spent the holidays in Chicago and Rock Island, visiting his parents in the latter place.

H. A. Kauffman, division inspector, with headquarters in Pittsburgh, was in Albany the past week on his annual visit in looking after matters.

Dallas

The Dallas Pathe office, D. J. Coughlin manager, jumped from thirty-first to eighth place recently in the contest through which the first three offices will receive $10,000 in prizes. The contest closed Dec. 31. "Dave" said that he believed the big jump was due to the fact of three units going exceptionally well in this territory, namely, "Dr. Jack," "Plunder" and the Leo Maloney two-reel westerns.

A report around Film Row is to the effect that Select Pictures Corporation will discontinue its Oklahoma City office, but that Charles D. Touchon, its manager, will continue in the territory as special representative to work in co-operation with the Dallas and Kansas City branches.

Buffalo

Earl Kramer, F. B. O. manager, has appointed "Vic" Bendell manager of the Albany office, succeeding R. S. Bendell. Harry Dixon of the sales staff had a great holiday season with a fat check won as a bonus for the large number of contracts turned in.

Several counties in the Albany district have been added to the territory covered by the local Select exchange, according to an announcement by Harry E. Lotz, branch manager. This means that the big Haynes limousine will have to do more touring than ever.

William "Pat" Garyn, special representative from the home office, called on Manager T. W. Brady at the Goldwyn office last week end. Tom held a special screening party for his sales force of "The Stranger's Banquet," in the Goldwyn exchange last Saturday afternoon. Irwin Zeltner, exploitationist, put over "The Brothers Under the Skin" association in the Buffalo Times when the feature was shown on the local Strand screen. The Times story showed Zeltner as president, Clarence Snyder, booker, as vice-president, and Eddie Mace, shipping clerk, as treasurer.

The Metro exchange was a happy place last week. Buffalo copped first place in the nation wide sales drive and Manager Henry W. Kahn got a $500 check. He in turn presented each salesman with a silver cigarette case and each girl in the office with a bottle of perfume. Mr. Kahn held a conference with his salesman Saturday last in the exchange, with Ted O'Shea, H. C. Bissell, G. R. Carter, G. McKenna and E. E. Weekly in attendance.

Nick Schenck and Mr. Friedman of the Loew forces were in town last week inspecting the local State Theatre and dropping in for a visit with Mr. Kahn. Bull Montana sent Brother Kahn a box of cigars, but he doesn't know whether to smoke them or not. He thinks they may be for comedy purposes only. Incidentally Kahn also got a box from Providence Retreat. He gave them to the janitor, who became so dizzy that he shoveled the snow off the walk in front of the exchange building.

C. S. Williams has resigned as exploitationist at the Fox exchange. It is understood that this company is discontinuing its exploitation forces in the various exchanges.

The surprise of the week along Film Row was the box of cigars on Bill Mack's desk for the free use of exhibitors. It is declared to be the first time that an exhibitor ever got anything free from an exchange.

The recent blizzard was so terrible that even Eddie Hayes of First National and George Hanny of the South Park Amusement Company had to call off their golf. Eddie and George usually use red balls at this time of the year.

Jack Thompson is back with Associated Exhibitors as a salesman. He recently resigned from the Hodkinson forces. Jack was formerly local representative for the Associated Exhibitor.

Manager C. W. Anthony of Vitagraph has broken the ice in Rochester by signing up the Regent for the first Vitagraph picture in three years.

"Hub" Taylor, Pathe plugger, invaded the Southern Tier this week with snow shoes, rubber boots and a shovel tied on his auto.

Buffalo exchanges are proud of the fact that in spite of the recent heavy snows, they have been able with the assistance of the Howell Trucking Company fleet of trucks, to get films through to Rochester without delay. It has in many cases taken two days to get through, but the fact remains the boys got through.

W. A. V. Mack has closed "Plunder" for showing at the Lumberg, Niagara Falls, and the Plaza, Buffalo.

Pete Dana has been appointed office manager at the Hodkinson exchange, succeeding Joe Daly, who recently resigned to accept a position with Goldwyn in another city. Miss Gross is now in charge of booking.

Bobby Matson has resigned from the Associated Exhibitors sales staff on account of ill health.

George A. Hickey, formerly local Goldwyn manager, dropped off in town on his way back to Chicago from New York. George is now district manager in Chicago.

Romance has entered Film Rom. The engagement is announced of Earl R. Brink, Paramount booker, and Gladys M. Robinson, secretary to Allan S. Moritz, Paramount manager. Congratulations both and the best of luck.

The employes of the Paramount exchange gave a Christmas party in the exchange in honor of Manager Moritz. The bunch presented Mr. Moritz with a clock, which is a funny thing to give this fellah, who is always awakened by the barking of his Ford about 11 a. m. The only thing to mar the occasion was a poem by F. Ray Powers about the clock.

Exhibitor Viewpoints

Exchangemen will find exceptionally interesting letters from exhibitors on page 127 of this issue. The letters deal with matters of vital importance to the industry; they are on topics with which every exchangeman is conversant. Prominent among the topics is that of the C. O. D. delivery of films. Another is over-emphasis in advertising. Turn to this page and read every word of the letters; you will find them well worth while.

Seattle

J. J. Sullivan, Butte manager for Fox, is spending a few days in Seattle. The Fox field force has been called in by Manager Guy Navarre for conference and reviewing of the new spring releases just received.

L. N. Walton and wife spent Christmas in Seattle with friends and relatives, driving up from Portland where Mr. Walton is manager for Greater Features, Inc. While here, Mr. Walton conferred with J. T. Sheffield, manager of the home office, stopping at several points on his return trip on business.

Jules Wolf, formerly Educational manager in Los Angeles, has been appointed manager in Denver, succeeding E. J. Drucker. M. N. Wolf, who has been Goldwyn manager in Los Angeles, has taken charge of the L. A. Educational exchange.

J. T. Sheffield, secretary and manager of Greater Features, Inc., left the home office in Seattle on Dec. 27 for a tour of exchanges.

Canada

Phil Kauffman, general manager of Regal Films, Ltd., Toronto, recently completed a tour of inspection of all branch exchanges of the Regal company from coast to coast in Canada.

Morris Milligan, formerly manager of the Winnipeg, Ltd., is now district manager with Service, Ltd., is now district manager with headquarters at Cincinnati, Ohio, for Famous-Lasky.

H. Kirchgassner of New York, chief auditor of the Goldwyn Film Company, has been a visitor at the Winnipeg branch of the Goldwyn company, which is now managed by Haskell Masters.

New incorporations at Montreal, Quebec, include the following: Le Bon Cinema Compagnie, Limitee, which has been organized to distribute French and other film releases; Burpee & West, organized by Donald A. Burpee and Maurice West, to handle pictures produced by Ernest Shipman in Quebec and Eastern Canada, and the Court Amusement Enterprise, Ltd.

The Famous-Lasky office staff at Montreal, Quebec, won the first half of the schedule in the theatrical alley bowling league by a wide margin. Sol Levitt and Jack Weir were the stars of the team.

Chicago

Charles Casanave has resigned as sales manager of the American Releasing office and is succeeded by Jack Barry, formerly with Clyde Elliott.

Nathan Friend is representing Distinctive Pictures in this territory.

Manager Eichenlaub of United is enthusiastic over the great crowds "Tess of the Storm Country" is pulling into the Roosevelt and it looks like a long record-breaking run.

The new Paramount office building will be in use soon and the boys will have plenty of room to work in the latest addition to Movie Row along Wabash avenue. Thus the row is moving farther south all the time and the next thing we know somebody will lease the Coliseum for an office building.

Reggie Albers has resigned from Universal and Mort Henick is now working his territory on the West Side.

Herman Stern of Universal has returned from a flying business visit to the home office and is ready for a heavy year's work.

Kansas City

I. W. Alexander, manager of the Kansas City branch of Universal, spent the holidays in Chicago.

E. C. Rhoden, manager of the local branch of First National, is back to work. Rhoden has just recovered from an operation for appendicitis.

M. A. Kahn, manager of the Crescent Film Exchange, left recently for a three weeks' trip to the Kansas Key towns.

Every exchangeman, as well as every exhibitor, should read Selling the Picture to the Public. Turn to page 137.



A First National Release

A PROLOGUE THAT WILL WORK AS WELL IN A WINDOW

This is from the Rex Theatre, Greely, Col., and was used as a prologue to "East Is West," the performer singing the Chinese Lullaby. It will work as well in a window or over the marquise, with a cutout figure instead of a real girl.

Holiday Lobby Was Business Builder

Some managers lay off lobby work for holidays, feeling that the crowd will come anyway, but Frank H. Burns, manager of the Grand Theatre, St. Petersburg, Fla., figures that if a lobby will make more business, every little bit added to what you get makes just a little bit more.

He had "Just Tony" for his Thanksgiving attraction, and he scouted around for wild west stuff, even though he knew that these things are not common in the Peninsular State; which was precisely why he wanted them.

Got Original Saddle

He at last located the material, including a saddle once used by Buffalo Bill, and the display was so novel that people spent many minutes in the lobby looking the collection over and went away to come back on Thanksgiving.

The result was that he stood them out all of the evening and most of the afternoon and paved the way for better business the following day as well.

Goldwyn Did, Too

Supplementing the work of the Paramount Exploitation on shop early window and newspaper stills, the Goldwyn Company had Helene Chadwick pose for a shop early poster used in the news pictorial window service. The figure, carrying a large "shop early" sign was superimposed upon a picture of Fifth Avenue in its crowded afternoon hours, and supplied by a news service to the local window concerns. Next year probably everyone will be doing it. Do something yourself, even if you have to fake in the card.

Navy Brothers

"Nowhere are all men brothers under the skin as on a navy cruise" was the way the Granada Theatre, San Francisco hooked to the Goldwyn title and the Navy recruiters. It won all of the A boards and got some exploitation features in addition.

Kid Coupons Work

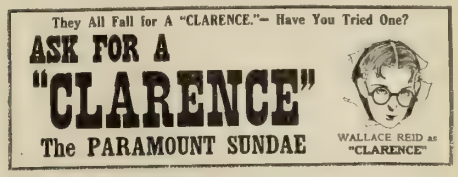
Russell B. Moon, Paramounteer, tried out the kid coupon for the Palace Theatre, Torrington, Conn., and finds that it works well, at least it worked so well for "On the High Seas" that they are repeating.

The larger of the two local dailies was sold on a coupon of the "This coupon and five cents" type in Thursday's paper, and at the smaller admission the business was greatly increased. Now Moon is working to get the title of the picture into the coupon. Most papers will not only be glad to run the title in the coupon but will give a front page display to the circulation scheme.

A good by-product is the verbal advertising the youngsters give the show to their parents and others.

Clarence Sundae Hits Connecticut

When "Clarence" came to Poli's Bijou Theatre, New Haven, Russell B. Moon, Paramounteer, invented the Clarence sundae, and persuaded the theatre to print up cards for the confection, which was laid off to five confectioners.



A Paramount Release

THE SUNDAE CARD

The five big shops took it up, displaying the large cards and placing on each table a smaller card giving the specifications. The Moon version is vanilla ice cream covered with chocolate syrup and sprinkled with dry malted milk and chopped nuts.

Moon had some additional cards printed up and has sold off the idea in Torrington, New London, Bristol and South Norwalk, with other towns yet to be heard from. It is making a hit everywhere.

If you want something a little different, use an unflavored ice cream base with hot ginger syrup and sprinkled with pounded grape nuts. That's even better—and newer.

Just Had to Hustle

Weeping bitter tears over the excessive price, Al H. West, of the Babcock Theatre, Billings, Mont., signed on the dotted line for "Oliver Twist," protesting that he could not break even at that price.

But he shoved his advertising up to $250 for a five day campaign, hooked the schools to a criticism contest, with an autographed book for the prize, got up a lobby and hustled over to the bank, all smiles, to put in more than his usual deposit, in spite of the price.

Having to hustle to get his money back brought him his own share of the profits.



A Warner Brothers Release

A LOBBY DISPLAY OF WARNER ACCESSORIES FROM SWEDEN

It looks pretty much like our own displays, but it was used in Stockholm for the first run of Wesley Barry in School Days, and they seem to have a full set of the Warner Brothers output and to have used it all.

Bought Four Pages for Only 800 Passes

As he had just closed a big run at the Riviera, Knoxville, for "To Have and to Hold," when he gave out 2,506 passes on the Bamberger contest hook-up page, W. E. Drumbar figured that getting four pages for "The Loves of Pharaoh" at the Strand was working along the same lines and getting more for the outlay.

The passes were given the auto dealers who hooked up to the Egyptian story. Each agency was given a certain number and arbitrarily selected an equal number of license plate numbers, which were published in its space; mostly quarter pages.

You looked for your number and if you found it, you went to the agency and claimed the pass. It is merely a variant to the telephone number, but it gives a direct hook-up between automobile sellers and buyers, and it is safe to say that few auto owners overlooked these four pages.

The Strand is the Class B house and appeals chiefly to the lovers of melodrama, which was why flash stuff was used to get them in, since it was improbable that those most capable of appreciating the play would come to the Strand.

Handling the campaign to match the probable patronage got a better sale than in most Southern Enterprises houses.



A Paramount Release

THIS IS NOT ARTISTIC, BUT IT SOLD LOVES OF PHARAOH

Better displays have been made on this picture, but the Strand, Knoxville, Tenn., caters to the lovers of melodrama, and the big flash brought more people than would a more artistic but less pronounced display.

Boosted Receipts With a Trombone

Exploitation is largely blowing your own horn, and a trombone player, dressed as a Tudor knight was the only ballyhoo B. B. Garner, of the Casino Theatre, Lakeland, Fla., used on "When Knighthood Was in Flower."

The combination of knightly costume and modern instrument caught the crowd and a placcard on the back of the knight did the advertising.

In addition Mr. Garner used the Bamberger contest page and a newspaper campaign laid out by Lem Stewart, with 500 letters under two cent postage.

It was not very formidable exploitation for a big picture, but it ran the receipts up about 75 per cent.

On Saturday the ballyhoo was sent out mounted with the idea of getting extra attention from the transients, and the box office showed a healthy reaction.

Interested Police

Another quick witted stunt is reported from Detroit where the Capitol Theatre obtained a perambulating ballyhoo for "Brawn of the North" at the cost of $4.50, which was paid a man to lead two police dogs through the streets, each blanketed for the play.

The police department loaned the dogs to advertise the police kennels, and the fact that the pups were city employees gave them a new interest in the eyes of the citizenry, so both high contracting parties profited.

And in Oakland, Calif., the fact that the owner of a newspaper was himself a police dog enthusiast resulted in a regular bench show with the paper working its head off for the show and the film.

Group Photographs for Large Families

When "Silver Wings" was played at the Mary Anderson Theatre, Louisville, the management offered free admissions to the mothers of families of six or more children, and a group photograph of the children.

The photographer made a special rate to the theatre for these photographs, but any camera artist with business brains would supply the photographs free if properly approached. He would figure on making an ample profit on prints in excess of the single free picture. It would also encourage him to make a better job. Contract work is apt to be perfunctory.

There is the basis of a winning idea here. Work it out for this or some similar family picture.



A First National Release

THAT STRONGHEART PICTURE HAS WONDERFUL POSSIBILITIES

It formed the basis of a display by the Palace Theatre, Corsicana, Texas, with a painted log cabin and bits of painted trees on the corners of the lobby. The poster is most of the show, and a splendid advertising aid.

Booked Book Week

During National Book Week, the Amusement Inspector of Birmingham, Ala., who does not follow the usual censorship idea of trying to stop everything, worked with the theatres on an essay contest with separate prizes for High and Grammar School pupils. She lined up the newspapers and they gave editorial comment. Any play derived from a book shown in any theatre that week could be made the subject of the essay.

L. R. Towns, of the Strand Theatre, had "To Have and to Hold," and he persuaded a prominent minister to write a criticism on a pre-view, with the result that this production got the lion's share of the attention.

To help along, Mr. Towns gave a store 500 tickets for a one cent sale, the tickets being good only during the first three hours of showing, and more than one thousand passes were given out in the word-forming contest in connection with the hook-up page.

Business was bettered in excess of $500 at a cash outlay of $7.50 above the average.



A Vitagraph Release

A STUNT AND A HALF ON MY "WILD IRISH ROSE" FROM DULUTH

The Zelda Theatre used the pig in a wheelbarrow with the sign as shown, then came back minus the pig and plus the spalpeens on their way to the show. The other stunt shows a bridal couple with a yard of tin cans hooked on behind.

Jazzed Up Duluth on "My Irish Rose"

Deciding that it would not be his fault if "My Wild Irish Rose" did not bring in the money, W. N. Abramson, of the Zelda Theatre, Duluth, sent it over with stunts.

He went to the newspapers for a week of advance work and then sent out an Irishman with a pig in a wheelbarrow and a sign reading that he was going to sell the pig to obtain the money with which to take his kiddies to see the show at the Zelda. The man moved just as the picture was shot, so you will have to vision him into the cut, but he was dressed as an Irishman might dress.

The pig was auctioned off to a "shill" at every prominent corner and the next day he wheeled the now empty barrow through the streets trailed by half a dozen kids of assorted ages. This time his banner read, "The pig is sold, we've got the gold and here's my spalpeens in a row to see a knock-out of a show" with an added remark about the Vitagraph picture and the Zelda.

A second stunt showed the bridal couple idea with a string of tin cans and a banner hitched behind.

Fourteen windows were hooked to a display of dancing dolls, supposed to be Pauline Starke, worked in a miniature set with cut-out characters. A phonograph record of the same title, sung by McCormick, was the lobby ballyhoo.

Mr. Abramson figured on getting a strong Irish play, but was pleasantly surprised to find that the picture—plus his exploitation—carried a general appeal. The Irish were all there but the other nationals helped to swell the crowds.

New Perambulating Books Sold Boston

When the Tremont Temple, Boston, played "Oliver Twist," they put a lot of tricks back of the drive including two stage coaches. In one of these Nancy Sykes and Oliver and Bill got the air, while the other was occupied by men and women in modern dress.

Paul Revere rode "Man o' War" with a blanket telling they were on their way to the Temple, and an undertaker paraded the streets with a sign reading, "Don't be a crepe hanger," and a midget dressed as Jackie offered the antidote "See Jackie Coogan in 'Oliver Twist' at the Tremont Temple." The undertaker was suggested by some of the scenes in the play.

They used the old clothes stunt, which is getting frayed on the edges for the time being, but the best idea was a pair of perambulating books.

These were not the familiar frame structures inside of which a man served as motive power. They were only 20 by 32 inches, and were read from by men dressed in the costumes of the ancient town criers.

Taken by and large, most persons in Boston and the suburbs gathered that Jackie was at the Tremont Temple.

A Simple Painting Won a Good Banner

Something different is nearly always something good. John O'Rear, of the Rialto Theatre, Allentown, Pa., got a very simple yet novel effect for "Sherlock Holmes."

He ran a piece of compo board across the front of the lobby and on this he painted a pair of human eyes about three feet wide and something like two feet high. On the pupils of each was a picture of Barrymore in character cut from the Goldwyn paper and in between was the legend "Look through the eyes of 'Sherlock Holmes.'"

It was done in black and white and involved no great effort, but it had a better effect than many more elaborate appeals because it was not like the usual stuff. It brought people to a dead halt while they read the legend.

Don't figure that you'll hustle tomorrow. Today's the day.

St. Louis Follows

Patterning after the New York campaign, the Delmonte Theatre, St. Louis, cleaned with the "kindly act" story contest on "The Man Who Played God."

Homer K. Gordon, of Distinctive Pictures, put up $500 in cash prizes with the Times and got more pure reading than he could have purchased with several times that sum.

Legion and Pennies

The American Legion and the penny ticket idea were the chief stunts used by F. C. Strozier, of the Strand Theatre, Asheville, N. C., on "Skin Deep." He gave an advance showing to the Legion to get their opinions, and he permitted a store to sell four hundred tickets, (which had to be used before one o'clock on the opening day,) for one cent each. As usual when the show is about the average, the verbal advertising had a distinct value as a business builder and the picture played to two better-than-usual days.

Still

"Let's Go Smilin' Through" is still a slogan. Gerber and Stowell, of the Liberty Theatre, Corning, N. Y., tied the high school football team to the slogan, and as they won the big game 13-0 they have encored it for 1923.

The same management tied the stores to 200 banners reading, "Do your Christmas Shopping early and go Smilin' Through the crowd."



A First National Release

TYING MAH JONG TO "EAST IS WEST" IN LOS ANGELES

A Chinese girl was employed to instruct three Americans in the intricacies of the game in the window of the department store selling the Celestial dominoes. The Chinese-American coalition helped the sale of tickets at the Kinema.

Grauman Displays Slipping a Little

The second week displays for "The Old Homestead" and "When Knighthood was in Flower" at Grauman's are not as good as the first because they are not as clear. That for "The Old Homestead" is the better of the two, for while the drawing is too black, the panel puts the message over in a fashion not to be denied. The drawing does not matter much. It is a night scene and does



A Paramount Release

THE SECOND WEEK

not matter, but a good descriptive line has been lost in that shaded sky though the house signature is nicely outlined against the moon. A second display for "Knighthood" is less well done. There is a reverse shield the major portion of which is taken up with a scene drawing so heavily shaded that it lacks strength. The title comes out in the reverse, but other details are lost, and only the showing times, and what the Prince of Wales said show up, because these and "A Paramount Picture" are paneled. At that it is ahead of the usual Grauman of late, and we have hopes that they will gradually work over to a consistently good display.

—P. T. A.—

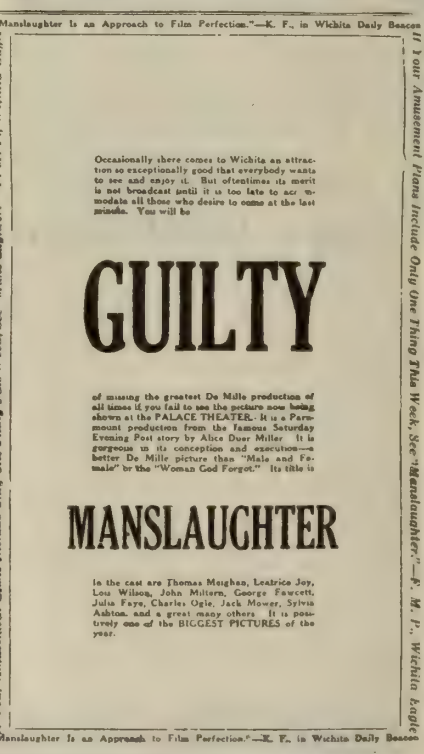
Two More Letters on "Grandma's Boy"

Clem Pope, of the Symphony Theatre, Los Angeles, rather belatedly sends in more of the open letters on "Grandma's Boy," made by him for the original run at the Symphony. He is moved thereto by the fact that a pair of these were erroneously credited to Stanley N. Chambers in our issue of December 2. Mr. Chambers did not claim credit for these. They came in with a lot of other material from his secretary, and we know he would be the last to claim as original any borrowed copy, but it is interesting to assign correct authorship, and Mr. Pope has every reason to be proud of his product. The best one is too purely local; addressed to the Mayor. The writer remarks that he dropped into the Mayor's office, but he was out, and looking at the office he could readily understand why he was, following with a reference to the need for a new city hall which gave point to the letter. The advertisements were probably broadcasted by Associated Exhibitors, from whom Mr. Chambers obtained his set, but we give the two additional examples that you will be certain to have enough. We particularly like the one to Harold Lloyd's mother, both for copy and the idea back of this address. Perhaps Mr. Pope will come in early with his work for Dr. Bill. If it's as good, we all want it.

—P. T. A.—

Stanley Chambers Has a Novel Frame Idea

Stanley Chambers, of the Miller Theatre, Wichita, has found a new idea for frames. He has used star and titles for frames for this style of display, but for "Manslaughter" he used two opinions from the local press. One was short enough to go across three columns, and was used for top and bottom. The other fills the eleven inch sides. The "Guilty" attracts to the title, and gets you



A Paramount Release

STANLEY CHAMBERS' IDEA

reading the rest. This is not unlike the Beban ad recently shown, but it has better copy. This will not appear in the cut on account of the reduction, but it runs: "Occasionally there comes to Wichita an attraction so exceptionally good that everybody wants to see and enjoy it. But oftentimes its merit is not broadcast until it is too late to accommodate all those who desire to come at the last minute. You will be GUILTY of missing the greatest De Mille production of all times if you fail to see, etc." The remainder of the text to the title is the story of the picture and the type below tells of the cast. This was run in addition to the regular display, based on plan book cuts. It is to drive in the business and get it in on the early days of the run. As Mr. Chambers points out, it often happens that the verbal advertising does not become effective until the film is about to be withdrawn and the houses are then overcrowded. Apparently Mr. Chambers makes a practice of using these drive displays on the better pictures to supplement his usual advertising and to get the public to respond to this extra appeal. In time this style of advertisement can be made the hall mark of the really worthy features if it is reserved for the plays certain to give satisfaction. But the first time it is used to make extra business for a production high in cost but not giving audience satisfaction, the device loses its effectiveness for good. Keep it only for the pictures you feel will give general satisfaction, and use other means to try and get them in on the stuff which needs greater support.

—P. T. A.—

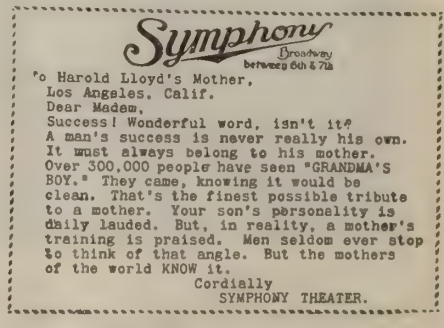
Gets Patron Interest With Trick Puzzles

John C. (Old Man) Green, of the Capitol Theatre, Guelph, Canada, is one of the old timers who would rather lick a small town than be one of a bunch in the big and dangerous city. He grumbles about being a small town manager, but he hustles while he grumbles (for publication in the house organ) and he gets and holds his crowd. He sends in a number of novelty cards which he has used for distribution, and one of them may be worked up to advantage by other houses. The Capitol is a part of the Famous Players Canadian Corp., and they seem to be good pickers. Mr. Green's card will not reproduce, but the essential is a square ten spaces each way, each about three-tenths of an inch. Reading across the numbers are in this order:

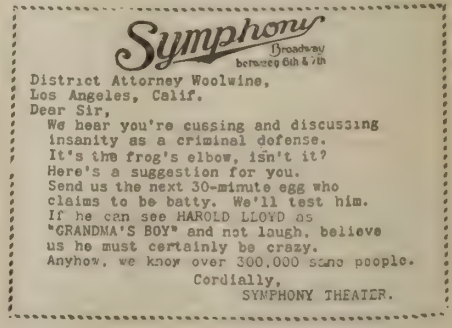
24	11	3	20	7	24	11	3	20	7
5	17	9	21	13	5	17	9	21	13
6	23	15	2	19	6	23	15	2	19
12	4	16	8	25	12	4	16	8	25
18	10	22	14	1	18	10	22	14	1
24	11	3	20	7	24	11	3	20	7
5	17	9	21	13	5	17	9	21	13
6	23	15	2	19	6	23	15	2	19
12	4	16	8	25	12	4	16	8	25
18	10	22	14	1	18	10	22	14	1

The directions are:

You can easily work a mysterious trick with this Chart, a Dime and a Match Stick. While your back is turned have anyone place the dime so that it neatly covers any five numbers. If the CENTER of the dime is exactly over any ONE NUMBER, five numbers come under the coin. When all is ready, appear to be calculating and then say (65). Strange as it may seem, a dime can't be placed over any combination of


Symphony
Broadway between 6th & 7th

To Harold Lloyd's Mother,
Los Angeles, Calif.
Dear Madam,
Success! Wonderful word, isn't it?
A man's success is never really his own.
It must always belong to his mother.
Over 300,000 people have seen "GRANDMA'S BOY." They came, knowing it would be clean. That's the finest possible tribute to a mother. Your son's personality is daily lauded. But, in reality, a mother's training is praised. Men seldom ever stop to think of that angle. But the mothers of the world KNOW it.
Cordially
SYMPHONY THEATER.


Symphony
Broadway between 6th & 7th

District Attorney Woolwine,
Los Angeles, Calif.
Dear Sir,
We hear you're cussing and discussing insanity as a criminal defense.
It's the frog's elbow, isn't it?
Here's a suggestion for you.
Send us the next 30-minute egg who claims to be batty. We'll test him.
If he can see HAROLD LLOYD as "GRANDMA'S BOY" and not laugh, believe us he must certainly be crazy.
Anyhow, we know over 300,000 sane people.
Cordially,
SYMPHONY THEATER.

An Associated Exhibitors' Release

TWO MORE OF CLEM POPE'S OPEN LETTERS ON LLOYD

FIVE NUMBERS having any other total but 65.

Cut a match stick until it is exactly the length of SIX of the little squares, let someone cover with it, any six numbers, either vertical or horizontal, and you can name the total of the numbers, under the match. Count from either end of the match stick until you reach the FIFTH NUMBER away and add it to 65. The total reveals that under the match. Now turn your back and have someone place the match in any DIAGONAL position and of course it covers only FIVE numbers, which always total 65. Never work the trick twice on the same person.

This will work best when put on a card with a general advertisement for the house, since the card will be carried for some time by many persons. Mr. Green uses them for current attractions, but he seems to have some source of supply for various sorts of cards. Try this card when you desire something that will be kept; perhaps for a monthly program or an opening announcement or change of policy.

—P. T. A.—

Works Plan Book Cut Into His Display

J. W. Sayre, who does the general publicity for the Jensen and Von Herberg houses in Seattle, and who has been at it long enough to know the game backwards, works the plan book cuts into his own designs, partly to save work and partly because he knows that the company work is well planned. In this page display for "Rich Men's Wives" he uses a three-column clipping from the press book for the title, saving that much hand lettering, and giving his artist more time to devote to the original work on the left and below. And you won't find Sayre wasting space and opportunity with a too intricate design. Note the simplicity of the drawing. It's as trim as a slender girl in a riding habit, and more attractive. Instead of a heavy figure, he uses



A Lichtman Release

SAYRE'S COMBINATION

a comparatively small figure and then continues the drapery down the side of the page to cause the cut to cover the entire space, swinging it around at the bottom to include the text, and then balancing with two smaller sketches. It is a restrained and elegant piece of work and gives the suggestion of an interesting subject through the care with which it has been advertised. Were he trying t put over a heavy melodrama he probably would have used heavier drawing and more punch stuff, but here he sought to gain the air of refinement and class which the title suggests, and he has done this to a nicety. He deserves less credit for it than would another, for we would be surprised did he not do better than the average, for he is a veteran who learned early and never stopped studying. Most of his product is very much above the average, but this is one of those things you like to look at for the sheer enjoyment you get out of it. And yet, with all his own resources, he does not disdain the aid of the press book, just because it is press book stuff. He knows the good wherever he sees it, which is why he is always so good.

—P. T. A.—

A Tint Background Assists a Display

Keeping to the suggestion of the medical profession, the Mission Theatre, Los Angeles, turns out a very good display for



A Pathe Release

THE LOS ANGELES "DR. JACK"

Harold Lloyd in "Dr. Jack." It might have gained something in strength through a light background, but the tint is not as much of a handicap as would be a heavier drawing, and the reverse panel gets a real chance. In the panel the lettering is of a size to permit legibility, and the usual objection does not hold. It would be a good display even out of Los Angeles. In the City of Angels it is better than that in comparison with much of the work. The pennant in the corner announces that "Dr. Jack" is now doing business, and in the broken panel in the lower corner patients are advised to secure morning or afternoon appointments, while the "office hours" are the times of showing and the "rates for prescriptions same as usual" advises there is no increase in admission prices. In view of the background, the chief drawing is too much filled in. More white in that sketch would have greatly increased the attention value, and then the larger head in the background would materially have helped the character picture. This is probably easier to discover after the cut has been made than from the pen and ink work, but it is the business of artist and advertising man to *know* how pen and ink work is going to look in the paper. If they cannot translate white paper and india ink into terms of news print and an ink none too good, they do not really know their business. The house signature at the top is better planned than the main sketch. Here the use of more white in proportion to the lines gives more brilliancy to the drawing. That is the chief objection to too much shading in any drawing. A strong black and white, with plenty of white, is worth many times what the most carefully shaded sketch can possibly be worth—and it is easier to draw. That's the funny part of all this art work stuff. The artist actually works overtime to kill down the value of the advertisement, because he regards only the art work. Strong lines, forceful drawing and plenty of white is worth many times the more carefully filled in design, and yet artists keep on wasting their time and their employer's money. The portraiture in this display is above the average. The figures look like people and not like caricatures, and from this angle the work is exceedingly well done; much above the average, even though too much freckling ruins the undeniably clever grimance on the child's face.

—P. T. A.—

A Medium Reverse Helps Sell "Nero"

Some exhibitors seem to feel that "Nero" calls for reverse backgrounds. This does not always help the display, but the Apollo, Indianapolis, achieves a good effect, largely through the use of a panel and the faces on the sides. These lighten the black and give more life to the cut, while the chief figure is displayed against a lighter ground



A Fox Release

NOT A BAD REVERSE

instead of being sunk into the black as are the flower figures. There is room for a good type talk and while the title is partly kept down through its background, the white outline keeps it from being lost as has been the case with other "Nero" displays. It is not wholly good, but much better than the average reverse cut, and the impression is strong enough to give some value to the black.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

JAN OF BIG SNOWS. Fair picture of the North country. Advertising: regular. Patronage: average. Attendance: fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Associated Exhibitors

MARRY THE POOR GIRL. Good title and fair picture; will draw a little, though it didn't do much here. Advertising: extra dodgers. Patronage: regular. Attendance: fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

WHEN HUSBAND'S DECEIVE. This Leah Baird picture did a whale of a business. Guess all the wives wanted their husbands to see it. Used Lloyd reissue and scenic with it, and advise fellow exhibitors to grab onto this combination for satisfied customers. First time we stood them up this season. Electric Theatre (450 seats), Del Rey Beach, Washington.

WHEN THE DEVIL DRIVES. Here is a picture that will appeal to any audience. It is good from beginning to end. Not a single kick and many comments. You can't go wrong in booking this one. Advertising: one three, two ones, slide. Patronage: small town. Attendance: good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

F. B. O.

CALL OF HOME. A great picture; should have more like it. Praised by all. Patronage: small town. Attendance: fine. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

FIRST BORN. Star: Sessue Hayakawa. Excellent picture and business. Sessue is popular with Oklahoma City movie fans and always draws good business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

GOOD MEN AND TRUE. A good, snappy Western. A Harry Carey picture that pleased all my patrons who like Western pictures. Advertising angles: star, and as a thriller of action. Attendance: good. Town of 9,300—small town. Admission: mat., 10-15; night, 15-20. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

TWO KINDS OF WOMEN. Pauline Frederick gives a good performance in Western melodrama of conventional type. Did poorly for us in a house that has found Miss Frederick a good drawing card when appearing in society or dressy pictures. Good melodrama of its kind, and was well liked by the men. Pathe Review and "Mutt and Jeff" made a fairly well balanced program. No unusual exploitation. Business only fair in bad weather. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

First National

ALIAS JULIUS CAESAR. Star: Charles Ray. Much better than any of Ray's previous pictures and pleased all. Advertising: usual, newspaper, cards, ones and three. Attendance: fair. Town of 50,000. Patronage type: average. Admission: 10-15-25—few spots 50. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

ETERNAL FLAME. Patrons reported it a splendid picture. Norma Talmadge does some strong acting, her beautiful gowns start all the women to raving, but the production is too strong for a mining district; will only suit society people. Advertising; candle stunt, photos, banners, ones and sixes. Patronage: general. Attendance: good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

HER MAD BARGAIN. Star: Anita Stewart. A six-reel picture worth all the boosting you can give it. When you book this picture, advertise it big; your patrons will tell you it's a fine picture without you asking them when the show is over. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

MASQUERADER. An excellent feature in every way. Guy Bates Post made many friends. All reported it an excellent entertainment. Advertising: double usual amount of paper on billboards, and in press. Patronage: general. Attendance: only fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MAN FROM HELL'S RIVER. Just another Northern, but they seemed to like it. Advertising: regular. Patronage: general. Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MAN-WOMAN-MARRIAGE. Wonderful production, but did not take here. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

QUESTION OF HONOR. A very good picture. Pleased eighty per cent. Advertising: posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

SILENT CALL. This one very good. Will please any class of patrons. I ran this picture after opposition house of sixteen hundred seats. Advertising: six, three, ones, slide, lobby. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SKIN DEEP. Excellent audience picture; leading daily gave us complimentary editorial on the excellence of this picture, and on "East is West." Advertising: usual stock, newspapers doubled. Patronage: average. Attendance: good. J. A. Flournoy, Criterion Theatre, Macon Georgia.

SKY PILOT. Nice scenery. Story spoiled by old, incomplete print. For me, worn out prints seem to be First National's specialty. Advertising: usual. Patronage: small town. Attendance: poor. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

SMILIN' THROUGH. A fine, clean production in every respect; one that comes close to pleasing all classes. The women raved about it. Patronage: general. Attendance: good. J. C. Rowton, Orpheum Theatre, Quinton, Oklahoma.

SONG OF LIFE. Splendid in every way. Would not draw, however, as it featured no one anybody knew. Picture just the least bit sad in places. They liked it, however. Advertising: ones, threes, sixes, photos, heralds. Patronage: neighborhood. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WOMAN'S PLACE. One of Connie's good ones. If they like her they'll be sure to like this one. Ran it while elections were being held, and it went over good. Advertising: regular lobby with handbills. Patronage: small town. Attendance: good. Majestic Theatre, Greenfield, Tennessee.

WOMAN'S SIDE. Good program picture. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

Fox

LAST TRAIL. A seven-reel Western that can be played in any small-town house. Holds interest all the way and is one thrill after another. Excellent photography with exception of a few interiors, which were too dark. Maurice Flynn very popular here. Don't be afraid to exploit this one to the limit as it lives up to all statements made in press sheet. Advertising: one sheets in store windows, threes, slide, 500 dodgers. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

LIGHTS OF NEW YORK. A very, very ordinary picture and absolutely no special. A program offering for me. Lost money. The paper put out on the picture leads one to think it is suggestive, which it is far from being; but they stay at home for some unknown reason. Advertising: usual lobby, slide, heralds and extra space in newspapers. Patronage: college town. Attendance: poor. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

MONTE CRISTO. A lavish production that pleased everyone. Gilbert's portrayal of "Monte Cristo" very fine. Advertising angles: advertise as big as possible and you'll get the business. Advertising: billboard, lobby, banners, heralds, etc. Patronage: mixed. Attendance: average. L. A. Hoover, Gem Theatre, Durango, Colorado.

MONTE CRISTO. It's a wonderful picture. Gilbert does some wonderful acting. A mighty good picture, but lost money on it. Had man here from office to exploit it properly. Rental too high for me. Advertising: six, threes, ones, newspaper. H. I. Perkins, Dixie Theatre, Bastrop, Texas.

MOONSHINE VALLEY. Star: William Farnum. Not at all the kind of picture the patrons want Farnum in. Three more like the last three he has made will kill him.

Farnum losing out here. Advertising: regular lobby. City of 5,000. Patronage: every class. Admission: 10-30. Attendance: poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ROOF TREE. A very good program picture. Cast, the worst looking bunch you ever saw; however, seemed to please. Star: William Russell. Advertising: ones, three, six and slide. Town of 4,200. Patronage: neighborhood. Admission: 10-22. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

ROUGH SHOD. Excellent Western drama. Five reels of real thrills. From start to finish an interesting picture. Advertising: one six, two threes, two ones, dodgers. Patronage: mixed. Attendance: good. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

SHAME. This was a good Northern picture, but shouldn't be compelled to boost the admission as the rental demands. Gilbert does well in this, and even though the picture ends up in a rather peculiar fashion you can "fade out" to a "Kind Good Night" before they say much. Under my class of rating this will be a class B picture. Advertising: extra. Patronage: country. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SKY HIGH. Tom Mix always gets me business and my patrons simply wish for more; they never get tired of his plays. Advertising: same as usual. Patronage: all kinds. Attendance: very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

TROOPER O'NEIL. Just another Buck Jones "shoot 'em up, treat 'em rough" production. Where anyone can see art, quality or even business in this stuff is more than I can see. Advertising: posters. Patronage: rural. Attendance: poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WESTERN SPEED. Good. W. M. Venturo, New Mill Theatre, Eleeli, Hawaii.

WEST OF CHICAGO. A very good picture with a good many thrills. Splendid action all the way through. Photography and execution both good. Star: Charles Jones. Patronage: general. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WITHOUT COMPROMISE. A good picture, but nothing to boost. Advertise the stars, not the picture. Advertising: photos, ones, slide. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

YELLOW STAIN. Gilbert triumphs again. The picture does not end right but it is without superfluous padding and held interest throughout. The director was on the job. Advertising: regular. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

YELLOW STAIN. An average program picture; in my opinion not up to Gilbert's previous standard. Business only fair at ten-thirty cents. Advertising: lithos and lobby. Patronage: neighborhood. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

Goldwyn

HIS BACK AGAINST THE WALL. Star: Raymond Hatton. A very good picture and should please ninety per cent. A picture which is somewhat different, which will be a change to your patrons. My patrons are critics; will stand for no roughneck stuff and the production must be the best to please. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

OLD NEST. Positively one of the finest "mother love" pictures ever played by us. Should be played by every theatre in the land as it carries a wonderful mission. The print was in poor condition, but fixed it up so it went through well. Paid a good rental and did not make any money on account of cold weather. Patronage: village and country. Attendance: fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

PENALTY. Star: Lon Chaney. Here is a feature that was under-rated and I will advise any exhibitor who has not run it to give his patrons a treat. Chaney at his best. Direction and settings extraordinarily good. Pleased universally. Advertising: ones, threes, 11x14s, 22x28, slide. Town of 1,800. Patronage: factory people predominate. Admission: regular 10-25, special up to 50. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

REMEMBRANCE. Here is a supposedly "Big!" picture—in Goldwyn estimation, all of which it is not! The picture was not liked here. They came to the initial performance and stayed away after that with a vengeance. It is not a subject they will criticise very harshly and yet don't dare raise your prices a nickel or your patrons will have your life. On the other hand you can't get by with it at ordinary prices if you pay what they want—so you're between the devil and the deep blue sea. My advice is, play it, but get it at a normal price because it's an ordinary picture with a very thin story to spread over six reels. It's a masculine "Old Nest" with the sympathy thrown to the father—something that can't be done. Claude Gillingwater is a great actor but leans principally to comedy; and while the play is possible, it isn't probable by any means. Summed up: one of the finest box-office "flivvers" I ever played. Advertising: heralds, mailing list, photos, etc. Patronage: health seekers and tourists. Attendance: punk. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A get-together place where we can talk things over

Friend A. L. Middleton, Grand Theatre, De Queen, Ark., is the first to come in with praise for the new report blanks that are being sent out.

He writes a crackerjack letter—so good, in fact, that Sumner Smith's "Regional News and Gossip" department is printing it in this issue, as Straight From the Shoulder couldn't spare room for all of it and it is too good to cut down.

An exhibitor in Brooklyn asked why the new blank has "Advertising Angles" instead of simply "Advertising." That's because Straight From the Shoulder wants to give even better service than ever and the space after that new "Advertising Angles" gives the exhibitor a place to say, "Go after the star—story won't pull," or "Bear down heavy on such-and-such—that will help pull them in."

Hope you'll all like the new blank, find it easy to use—and USE IT. VAN.

Hodkinson

SLIM SHOULDERS. A good program offering and one that will please. Especially pleasing to the fair sex, and enough action to please the men. Advertising: usual paper, slide, photos, newspaper. Patronage: college town. Attendance: average. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

Metro

BROADWAY BUCKAROO. Absolutely the worst this star has made. We have shown about twenty features with him but this one is his worst. Absolutely nothing to it. A girl—William Fairbanks—and a jealous rival; that's all to it. Attendance: good. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

BROADWAY ROSE. Here is a one hundred per cent production. One that will please. Some good acting in this one; it will stand a raise in admission. Business poor, but no fault of picture. Town of 3,000. Patronage: all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FASCINATION. A-1 from any angle. Has a variety that should suit all classes. Mr. Frazier is better than Valentino every way I can think of. Patronage: mixed. Attendance: fair. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

FIGHTIN' MAD. I had read many good reports on this one and was not disappointed. The picture is really great. It went big here. An ideal picture for small towns. Advertising: extensive. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

FIVE DOLLAR BABY. A program picture, that's all. Clever enough, but not enough to draw a house. Star is good but there is too much sameness in the action. Patronage: rural town. Attendance: fair. Arthur B. Hancock, Columbia Theatre, Columbia, Indiana.

PRISONER OF ZENDA. Great picture, but the distributor got the receipts, or most of them. Advertising: extra twenty-fours, newspaper and fifty cards. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

THERE ARE NO VILLAINS. All Danas are good, and they pull. Metro treats you right. Give us more. Patronage: country town. Attendance: rain, but fair. H. V. Harvey, Palace Theatre, Dixon, California.

THEY LIKE 'EM ROUGH. Would class this as a program; not bad at that, but not as good as she usually makes them. Had a Christie comedy with this, "Falling for Fanny," and this helped to put over the Dana feature. Advertising: lobby and six sheets. Patronage: usual. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TURN TO THE RIGHT. There may be better pictures than this, but most of my patrons will not admit it. Will please any or all classes. Many came to see it twice and proclaimed it the best yet. Book it and step on it. Advertising: double usual amount (the heralds are good). Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

TURN TO THE RIGHT. A big time and much talked about story that disappointed here in its drawing powers. The story is there, but the production looks as though the camera was in the audience and the characters walked on and off a stage from the sides. It has no outstanding characters. The woman who plays the mother "mushes" the part. Patronage: downtown, general. Admission, 10 to 40. Attendance: poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Paramount

BACHELOR DADDY. Thomas Meighan in an unusual, and a real good, story. The child interest cleverly introduced. Advertising: usual. Patronage: neighborhood. Attendance: good. J. A. Emery, Star Theatre, Bar Harbor, Maine.

BEYOND. An excellent offering dealing with life after death. Play up the mystery part and Miss Clayton will do the rest. Advertising: threes, ones and photos. Patronage: neighborhood. Attendance: fair. E. W. Kundert, Empire Theatre, Beresford, South Dakota.

BOND BOY. Star: Richard Barthelmess. Picture as a whole good for any theatre. Star's work the best. Only fair business on account of extremely cold weather. City of 6,000. Patronage: all classes. Admission: 10-25. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

BONNIE BRIER BUSH. Best Scotch picture we ever showed. Paramount pictures are going strong here. Receiving new prints. Advertising: ones, threes, sixes, photos, newspaper. Patronage: mixed. Attendance: good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

EXPERIENCE. Very good picture which will please the most critical audience. The kind of picture my people like. Advertising: two papers, ones, three, photos, slide. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

GHOST BREAKER. An excellent picture which enjoyed pleased capacity business for entire week. Book this one and you will make no mistake. Stars: Wallace Reid, Lila Lee. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

GOOD PROVIDER. Fair picture. I went according to reports on this one, which I should never have done as it is not as good as "Humoresque." Went flat second day. Advertising: special printed ones, photos, newspaper. Patronage: mixed Attendance: fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GREAT MOMENT. Our audiences liked Gloria Swanson in this. Photography fine, settings immense. Advertising: regular. Patronage:: general. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

GREEN TEMPTATION. Betty Compson makes up in this for the "flivver" she made in Goldwyn's "Always The Woman." Story is very pleasing, acting good, direction good. Entertainment value, ninety per cent. When it comes to pictures that please our audiences, Paramount delivers the goods. A Paramount picture for us always means a good audience, well pleased. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

HER OWN MONEY. Clayton plays a very good part; a light drama; ought to please the greater percentage. Advertising: ones, threes, photos, paper, slide. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

LOST ROMANCE. A good picture of its kind. But I can't pull 'em in on seven reels of society stuff. Advertising: regular. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

LOVE'S BOOMERANG. Fair little picture, but didn't draw well. Royal Theatre, Reading, Pennsylvania.

MANSLAUGHTER. A wonderful picture, but, as usual, on most specials we had to give the house, mortgage and all. Advertising: special, newspaper, dodgers, etc. Patronage: country town. Attendance: poor. H. V. Harvey, Palace Theatre, Dixon, California.

Good Talk from the Pontiac

Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York, is a busy man and a modest one. It's hard to get him to talk—but when he does, as the boy said about the radio machine, "Real words come out." Here they are:

"I wouldn't tell anybody how to run a theatre, but I felt that a word of warning was due when I saw, not a great while ago, where an exhibitor took a mediocre picture, billed it like a circus, did stunts and then BOOSTED his price on this picture for a one-day showing.

"He did great business. But!— He was only kidding himself and he'll find it out in the long run.

"I can take a picture—any picture!—that's not downright bad—and go after it; get out a herald, go after extra newspaper space and teasers on my screen; and for one night I can get 'em in. But how I'd fool myself! because I'd injure my very best showman's asset—reliability and the fact that when I said a picture was good, IT WAS GOOD. I can tell these folks here that a picture is good, and they believe it and come in droves. That's because I never misrepresented; and that's the policy that pays in the long run."

That's straight from the shoulder—and worth thinking about, you can bet.

PINK GODS. Nobody home! Bebe used to be very popular with our patrons, but this one flopped. Advertising: usual. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

PINK GODS. A good show that holds interest all the way through. Well acted. Kirkwood liked here. Pleased most everyone who saw it. Patronage: general. David Hess, Princess Theatre, Del Norte, Colorado.

PRIDE OF PALOMAR. Stars: Marjorie Daw, Fount Stanley. Excellent picture and well pleased business. A sure 'nuff box office attraction. No kicks registered on this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MANSLAUGHTER. A Cecil De Mille production and a most wonderful picture. From every standpoint a credit to any house to show it. Pleased all classes. Our business was only fair because of local conditions, but it is a picture that should draw and will please. Book it and boost it. David Hess, Iris Theatre, Monte Vista, Colorado.

SIREN CALL. A very good Northwestern picture. We did ordinary advertising. City of 10,000. Patronage: working people. Admission: 25. Attendance: fairly good. Daniel Buss, Star Theatre, Tonawanda, New York.

TILLIE. Just an ordinary picture; not good enough for a boost, but not bad enough for a knock. "Fair." Advertising: regular. Patronage: mixed. Attendance: poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TILLIE. Not much of a picture. Ran this with Larry Semon in "Golf." That saved the show. "Golf" is about the average Semon and it pleased. Advertising: house organ, hotel lobby display, usual lobby of photos, threes and ones. Patronage: general. Attendance: fair. S. H. Blair, Majestic Theatre, Belleville, Kansas.

THREE LIVE GHOSTS. One of the best we have ever received. Will please one hundred per cent. Book it. Advertising: one, three and insert card. Patronage: mixed. Attendance: good. S. H. Miller, Liberty Theatre, Montezuma, Georgia.

VALLEY OF SILENT MEN. Good picture. Did not prove worth more than we paid for it. Lew Cody is a weak proposition in any picture for us. They like everything in it but this man's acting. Sets, Rubens and the scenery are fine. The action holds interest to the last. Patronage: rural town. Attendance: fair. Arthur B Hancock, Columbia Theatre, Columbia City, Indiana.

WHILE SATAN SLEEPS. Good picture, for Friday-Saturday. The Kyne angle pulls and Holt pleases. Advertising: usual. Patronage: small town. Attendance: good W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

WHILE SATAN SLEEPS. Here is an extraordinary good picture, one that has audience appeal, a real story told in a most convincing manner. Jack Holt is at the best of his career. A picture that sells right and, for me, draws as good as any of the biggest priced ones. Worthy in every respect of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WHILE SATAN SLEEPS. Fine offering. Patronage: country people. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE OAK. Very good program picture. Rent too high for me. No comedy in this picture. Advertising: ones, threes, photos, slide, newspaper. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

WOMAN WHO WALKED ALONE. Excellent; it is one of the best vehicles Dorothy Dalton has had in many months. Plot, direction and photography the kind that holds patrons' interest. Many good comments. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WOMAN WHO WALKED ALONE Just a good program picture: nothing startling. Only fair business. Advertising: like a circus. Patronage: fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE YOUNG RAJAH. Stars: Rodolph Valentino, Wanda Hawley. Pleased a capacity audience for a week, and could have continued for a week longer had booking arrangements been sufficient, but other expectant movie fans prohibited. Book, and no mistake can or will be made. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Pathé

ISLE OF ZORDA. A very elaborate picture with splendid settings, but, like a good many other foreign productions, it did not appeal to the American public. No pros or cons. Advertising: sixes, threes, ones. Patronage: small town. Attendance: good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

Playgoers

HILLS OF MISSING MEN. Will please almost any audience although story rather unusual. J. P. McGowan's acting great, and well liked. This is only the second picture I have played with him and he has already drawn good crowds. Patronage: small town. Attendance: very good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

Selznick

LOVE'S MASQUERADE. Could only class this one as fair. Tearle doesn't do anything. His poorest picture. Advertising: regular. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LOVE IS AN AWFUL THING. Made 'em laugh, and they apparently enjoyed it. Advertising: usual. Patronage: health seekers and tourists. Attendance: fairly good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SCANDAL. Constance Talmadge in a class C feature. The title is too popular in a small town. I think that they were afraid to go for fear they would see themselves in action! This was Constance's first appearance here. Advertising: regular. Patronage: country. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SHADOWS OF THE SEA. Good five-reel program picture. Conway Tearle the star. Also ran two-reel Sunshine comedy and Pathe News. Advertising: usual. Patronage: mixed. Attendance: good. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

United Artists

DISRAELI. Star: George Arliss. Not as big as they say it is. Would call it a fair offering. Arliss is a wonderful actor, but even so, the picture is somewhat dull. Advertising: posters, slides and special tickets. Size of town: 500. Patronage: general. Admission: 15-25. Attendance: good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LOVE FLOWER. Although somewhat old, the film was in good condition and the picture was well received by all. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Universal

AFRAID TO FIGHT. The best thing of Frank Mayo's yet. A very good fight picture from start to finish. Played it with a "Leather Pusher," so had a regular fight show. Everyone seemed pleased as we had a good many good reports on the show. Advertising: regular. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

The best Christmas present we had was a great big handful of letters and reports from exhibitors. We hope you'll make Christmas come every week.

CONFLICT. Pleased nearly everyone, but was rated a little too high. The log jam was a big thing, in fact, none better, but taking everything into consideration, "The Sagebrusher" was a much better picture at the same price. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE LOADED DOOR. A good Western that holds their attention to the end. As good as a lot of Tom Mix pictures, at half the price. Town of a couple-a thousand. Patronage: county seat and surroundings. Admission: 10-25. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

THE MILLIONAIRE. A very good picture, and will please; but if you book it, be sure they guarantee the condition; it was very much cut and in very poor condition, which makes it hard to put over when you receive a film in this condition and it is no credit to the producer. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

NO WOMAN KNOWS. Just another picture; would not pick it for small towns where Jews are not known. Advertising: regular, with window cards. Patronage: small town. Attendance: good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

PLAYING WITH FIRE. This was our first Gladys Walton picture, and if all of them hold up as well, any exhibitor can feel safe in booking them. The majority of our patrons were satisfied. The subtitles were humorous, and served to help make this a high-class feature. Pictures of this type will add prestige to any theatre. Advertising: extra. Patronage: small town and rural. Attendance: fair. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE ROWDY. Star: Gladys Walton. Personally, I like this star, but for me she chases away business. Advertising: usual. City of 6,000. Patronage: working people, including railroad workers. Admission: 10-20. Attendance: just fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

THE STORM. For me, fair picture; but good business. Advertising: newspaper and billboards. Attendance: good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

TRACKED TO EARTH. Good Mayo feature and fairly good business. Advertising: regular. Attendance: fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

UNDER TWO FLAGS. For me, a great picture. Priscilla Dean superb in it. Wonderful scenes. Interest never lags. Delighted audiences. Advertising: regular, plus heralds and window cut-outs. Patronage: average. Attendance: poor, account of showing week before Christmas. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WILD HONEY. With Priscilla Dean. For me, not a very good picture; not as good as "Outside the Law." Very poor house(poor weather, lots of rain). J. M. Vidinha, New Mill Theatre, Eleele, Hawaii.

WISE KID. Here is a nice little picture which pleased nearly 100 per cent. and you will make no mistake in booking it. It has plenty of comedy in it that just set right with the audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Vitagraph

FORTUNE'S MASK. Star: Earle Williams. Unusual story. Good cast. Williams always good for us. Oliver "Babe" Hardy also has good part in this. No kicks on this picture. Town of about 3,000. Patronage: small town. Admission: 10-25. Attendance: good. F. P. Werner, Queen Theatre, Trinity, Texas.

FROM MANGER TO CROSS (Old Kalem picture now released through Vitagraph). Brand new prints. Tied up with one of the churches. Spent about a week getting up the sacred music for this, but when I turned the old Fotoplayer loose on 'em I knocked 'em dead. Very appropriate picture for this season of the year. Can also be used to good advantage at Easter. Town of a couple-a thousand. Patronage: county seat and surroundings. Admission: 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

HEART OF MARYLAND. An excellent Tom Terriss production of the Civil War. Pleased all who saw it. Photography excellent, and some of the most beautiful scenery ever shown here. You can advertise this one heavy, fellows, but be sure to call attention to the fact that story is in time of the Civil War. Advertising: ones, three, six, mat slides. Patronage: small

Fill In **Fill Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Prducer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

WHERE MEN ARE MEN. Very good picture which should please average audience. Something for everyone. Advertising: one, three, photos, slide and newspaper. Patronage: family. Attendance: poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Comedies

CHESTER COMEDIES (Educational). These comedies are fair, but I don't think we should give the audiences too many, as they get tired of kid and animal stories. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

ENTERTAINING THE BOSS (F. B. O.) Carter De Haven comedies are getting better with each release. This is a real one. Advertising: regular. Patronage: general. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

THE ESKIMO (Fox). A Clyde Cook, full of fun; and everything is original. One of the best comedies of the season. Get it and they will thank you. Advertising: regular. Patronage: mixed. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOR RENT—HAUNTED (Pathe). Will please the kids, but holds no interest for the adult. Advertising: newspaper. L. A. Hoover, Gem Theatre, Durango, Colorado.

GET OUT AND GET UNDER (Pathe). Good Lloyd comedy. He will please in all of his comedies. Try them if you are not using them. Patronage: small town. Attendance: good. S. H. Miller, Liberty Theatre, Mozupma, Georgia.

GOLF (Vitagraph). Larry Semon great in this one. Have played every Semon comedy released and do big business on all of them. They're great. Advertising: a few ones (don't need much). Patronage: small town. Attendance: good. F. P. Werner, of Werner Brothers, Queen Theatre, Trinity, Texas.

HARD LUCK (Metro). This is the first of Metro's Buster Keaton comedies I have used, and it brought down the house. Even some of the Crepe Hangers got a laugh out of this one. Used this as a filler with my Sunday feature. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HOLD YOUR BREATH (Universal). Not much to this Century Comedy, has some comical situations, but as a whole is a poor subject for entertainment, especially for those who want to laugh. Patronage: community. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MY WIFE'S RELATIONS (First Nat'l). Star: Buster Keaton. Very good comedy; in the same class as his former efforts for Metro. One can give this special advertising. Advertising: as much as the feature. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

SAILOR MADE MAN (Asso. Exhib.). A great comedy, but not equal to "Grandma's Boy," nor did it draw as well. Attendance: above average. L. M. Zug, Rialto Theatre, Jerome, Idaho.

SHOULD STEPMOTHERS TRIFLE? (Universal). For me, a piece of fromage. Same old story, same old plot, same old everything, with the exception of the actors, who do not improve much over those in the same sort of comedy we have shown before. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SPEEDER (Educational). Hamilton pleased all who saw this comedy. Many novel stunts and this is a good one to use if you have not used it. Advertising: double space, press and billboards. Patronage: general. Attendance: very light, as no one seems to have any money. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THREE MUST-GET-THERE'S (Allied Dist.). A "lemon" for me. Did not draw, and there seemed nothing to the picture. Advertising: lobby, newspaper, billboard. Patronage: mixed. Attendance: poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

A NEW NAME

Mr. J. L. McCurdy, Randolph Theatre, of Chicago, calls this dependable tip department "Exhibitor Insurance League." Insures against pictures that kill business. The premiums are REPORTS. Send your premiums NOW.

Serials

DAYS OF BUFFALO BILL (Universal). On episode eleven. The most entertaining serial I have ever run and through a tie-up with the schools and giving the children a special five-cent matinee I can say that it has made me more money than any serial I have ever run and I do not hope to get another as good for some time. Advertising angles: as above, and general. Town of 1,800. Patronage: factory people predominate. Admission: regular 10-25, special up to 50. Attendance: matinee, children; evenings, everyone. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

GO-GET-'EM HUTCH (Pathe). Just finishing this serial to a good business. Patronage: small town. Attendance: good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Short Subjects

FUN FROM THE PRESS (Hodkinson). Clippings not as well selected as they were some time ago. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

ONE JUMP AHEAD (Pathe). Star: Maloney. The first two-reel Western we have run for quite a while. More pep in this one than in a majority of feature Westerns. Goes good with a two-reel comedy and Pathe News. Advertising: ones and threes. Town of 4,200. Patronage: neighborhood. Admission: 10-22. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

UNDER FOUR FLAGS (World). Just an ordinary news reel. Patronage: mixed. Attendance: poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

State Rights

BRANDED MEN (company not stated). Star: Fritzie Ridgway. A very poor class of picture. Oh, why do they make such pictures as these? I am sure this sort will help to kill any house. Look before you book. Large city. Patronage: all classes. Admission: 10 at all times. Attendance: fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CODE OF THE YUKON (Kempson). Star: Mitchell Lewis. Fair picture and business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

FALL OF BABYLON (Griffith). A magnificent production, but of little box office value to the small-town exhibitor. We lost money on this picture for the simple reason that pictures of this type are not appreciated by the average rural community. Advertising: six, three, one, window cards, slide. Patronage: small town. Attendance: poor. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

FIGHTING KENTUCKIANS (Plymouth). Sorry; was not even a good program Western for small town. Fewer pictures and better pictures is what we need. This is the kind that makes people wish they had stayed at home—next time they do stay at home. Advertising: ones, slide, newspaper. Patronage: small town. Attendance: fair. H. L. Perkins, Dexie Theatre, Bastrop, Texas.

HELL'S BORDER (Plymouth). Star: Wm. Fairbanks. Not up to star's standard. Too slow. Not much action and too much strung out. Could have been made in three reels. Ran this two days to fair business first day; second day, business off. Pictures like this won't hold up for two days. Admission: 10-20. William Thacher, Royal Theatre, Salina, Kansas.

HERITAGE (Richard & Flynn). Every hard-hearted devil should see this picture; every father, mother, sister and brother should see it. It's a dandy. Good moral. Matty's acting can say is fine. The kid is mighty good. If you play it, boost it strong with the kids. It will go big with the whole family. Business off, account of rain. Admission: 10-20. William Thacher, Royal Theatre, Salina, Kansas.

MOTHER ETERNAL (Ivan Avramson). A mather love story, with some unpleasant situations. It was a good program picture. Personally, I consider it a cheap, melodramatic story. Advertising: regular. Patronage: average. Attendance: fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

RICH MEN'S WIVES (Lichtman). A very fine picture that should please any intelligent audience. Box office value good. Advertising: billboards. Patronage: small town. Attendance: poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SHADOWS (Lichtman). A one hundred per cent picture. Something different. Pleased everybody. Lon Chaney is very popular here. Advertising: lobby, billboards, newspapers, twenty-four sheets. Patronage: mixed. Attendance: poor (bad weather). O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

STORM GIRL (Anchor). Star: Peggy O'Day. A good, clean- up-to-date picture. This is one that Censorship has not ruined and can play the best of patronage. Francis Ford supporting star. Advertising: six, three, one, slide, lobby. Large city Patronage: all classes. Admission: 10 at all times. Attendance: very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TWO-FISTED JEFFERSON (Arrow). Here is one full to the brim with action and carries a pretty good story. As a whole, good. Advertising: regular. Patronage: neighborhood. Attendance: good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WATCH HIM STEP (Goldstone). This boy is A-1. Showed him in "Taking Chances," "Cub Reporter" and this. Each one is great. Extra good paper on these subjects and exhibitors in this territory can get these pictures at a fair price. Attendance: good. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana

Send in More

Straight from the Shoulder Reports

and Help the Other Fellow

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Salome"

Artistic Excellence the Dominating Note of New Type of Production Starring Nazimova

Reviewed by C. S. Sewell

Quite different from anything previously presented on the screen is the Nazimova production, "Salome." Either from a reading of the biblical story, of Oscar Wilde's drama, hearing Strauss' opera or seeing the presentation on the stage during the vogue of a few years ago, the majority of picture patrons are doubtless familiar with the story or at least that portion dealing with the dance of the seven veils before Herod, for which she was rewarded by being given the head of Jokanaan (John the Baptist).

It is a gruesome and unpleasant theme at best, but in this instance Director Charles Bryant has sought to create the impression that she was innocent, and simply capricious, spoiled and impetuous, though this effect is largely dissipated by her continual demands for the prophet's head and by the horror her request creates even in Herod's decadent court.

The production is described on the screen as an "historical phantasy." In keeping with this idea the producer has given his staff free rein, with the result that many fantastic effects in costuming, scenery, etc., have been achieved. Apparently the idea is for the production to appeal principally from the standpoint of art and from the magnetism and dramatic ability of Nazimova.

Along these lines, success has been unquestionably achieved for it is, if not the most, at least one of the most, artistic screen portrayals along the line of what is popularly termed "high art." As to its general appeal, that is a matter of very serious question, for its appeal is largely to the aesthetic senses and throughout it is radically different from other screen productions. It would appear that its appeal would depend largely upon the extent of artistic appreciation of your spectators. Certain it is that it will provoke a more appreciative reaction from what might be termed the higher class of patrons, those who are more interested in the better things of art and literature, etc.

A unique feature of the production is the fact that with a theme of this kind, the producer has not attempted to gain and hold the attention by means of a melodramatic story with cross currents of intrigue, nor with a production which is stupendous from a spectacular standpoint. There are no introductory episodes or explanatory incidents. The picture opens during a banquet in Herod's palace, all the action takes place during one evening, and with the exception of cut-ins showing the prophet in his dungeon cell, and symbolic sky effects, the entire action takes place in the banquet hall or on the terrace in front of the palace.

Those who are familiar with the story and expect to see a sensational portrayal of the dance of the seven veils, will be disappointed. Nazimova's handling of this scene is excellent, minus the contortions that sometimes have marred this dance, but in no way sensual or suggestive, and the sence where she receives the prophet's head and kisses it has been subtly handled as you never see the head and the kiss is imparted under a cloak. Though her costumes is quite abbreviated, it is no more so than in the earlier scenes, and the extreme girlishness of her figure takes away any unpleasant effect in even the most fastidious and leaves the performance to be judged on its artistic and dramatic merits. Regardless of whether financial success attends the release of this picture, those responsible are to be congratulated on having produced a picture that is undeniably artistic, in striking out along a new line of screen productions and in achieving a result that will appeal to the better class audiences. The costumes, settings, make-up and all production details are strikingly effective and highly imaginative and lend greatly to the enjoyment of the picture.

Nazimova's portrayal of the title role is excellent and she certainly holds your attention if not at all times your sympathy. Mitchell Lewis gives a fine performance as the degenerate Herod and the remainder of the cast are entirely satisfactory.

Cast

Salome ..... **Nazimova**
Herodias ..... **Rose Dione**
Herod ..... **Mitchell Lewis**
Jokanaan ..... **Nigel De Brulier**
Young Syrian ..... **Earl Schenck**
Page ..... **Arthur Jasmina**
Naaman ..... **Frederick Peters**
Yilellinus ..... **Luis Dumar**

Based on story by Oscar Wilde.
Scenario by P. M. Winters.
Directed by Charles Bryant.
Length, Six Reels.

The Story

At a feast in his palace, Herod, much to the discomfiture of his wife Heoridas, is attentive to his step-daughter Salome. His attentions are unwelcome and she leaves the banquet hall. In the court-yard she demands of the Captain of the guard that she be allowed to see the prophet Jokanaan (John the Baptist), who is in a cell. The Captain finally consents. Salome tries to "vamp" Jokanaan, but he repulses her. She determines, however, that she will kiss him, and when Herod beseeches her to dance, promising her anything she wishes, she does, and then demands the prophet's head. He finally acquiesces, and she gets the head and kisses it. Herod then demands her death and the soldiers set upon her with their spears.

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Last Hour, The (Mastodon)
My American Wife (Paramount)
Salome (Nazimova)
Strangers' Banquet, The (Goldwyn)
Woman Conquers, The (First National)

"The Hero"

Grab This Gasnier Red-Blooded American Production For It Is Al Lichtman's Best Box Office Bet Yet

Reviewed by Roger Ferri

When B. P. Schulberg sent Tom Forman's "Shadows" east to Al Lichtman, close on the heels of "Rich Men's Wives," a winner at the box office, this writer thought that Preferred Pictures Corporation had accomplished quite a feat. However, it develops this comparatively new producing-distributing corporation has merely started on a career that promises to breed healthy dollars and cents for theatre owners throughout the country, for in "The Hero" the trade in general is given what in the vernacular of show business can be characterized a "wow," a "knockout," a "surefire" and a box-office "plugger." Land on "The Hero" for it is, in the humble opinion of the writer, the best offering that has come from Al Lichtman Corporation. It is the greatest red-blooded American human interest, rip-roaring, drama ever depicted on any sheet. A David Wark Griffith could not handled this production better than did Gasnier, for the screen version of Sam Harris' stage success, as adapted by Eve Unsell, represents a merchandise that the motion picture theatre-going public will eat up. And so confident is this writer of the contention that "The Hero" will better the records of either "Rich Men's Wives," "Shadows" or any other human interest picture in the market today, that we'll back it two to one, good old U. S. currency, doughnuts, etc.

Gasnier has injected into this production a personality with whom everybody is acquainted. He has injected into "The Hero" a breath of life itself with a splendid typical rural community furnishing a background that prompts the introduction of human interest comedy that is not in line with hoakum. It presents real people in a realistic fashion amid human surroundings with the artificial and superfluous relegated to the scrap heap. There are types that will cling to you for a long time, for they seemingly step out of a page of life itself. They animate with a realism that is refreshingly true and grips the heartstrings so tightly that tears are shed when tears were meant to be shed and smiles illuminate the face when smiles are in order. You are thrown into suspense time again, but it is not overdrawn, overdone suspense, it is just the sort you experience in life.

Sam Harris' stage production fades into the background when compared with Gasnier's excellent production, for the latter is a work of art and representative of the best that director has given the trade. He has combined human interest with situations that permit the introduction of many new and unexpected twists in a story that offers numerous possibilities. But perhaps most magnetic of these situations is that of the burning schoolhouse. It is a well staged fire scene, not too long nor too brief, but long enough to bring out the goodness in the heart of the wayward hero. But more than anything else there is a lesson in heroism, for it is not until after a supreme test that a flapper wife finds in a wronged husband's sacrifice a new appraisal of heroism. And there are other thrilling, straight-to-the-heart moments, too numerous to mention.

The cast is a good all-star affair with Gaston Glass at his best as the hero. John Sainpolis, however, as the elder Lane, portrays a character that is so realistic, so well interpreted that he becomes one of the most conspicuous and welcome players. Barbara La Mar as Mrs. Andy Lane, Martha Mattox, who makes an every-day mother; Doris Pawn as the Belgian girl, Frankie Lee, David Butler and Ethel Shannon all do very creditable work throughout. The settings, both interior and exterior, are picturesque,

with the photography consistently satisfactory throughout.

Grab this one, Mr. Exhibitor, it's an exploitation production that will not only dignify your theatre, but bring that much needed argent to your box office.

The Cast

Oswald Lane.....Gaston Glass
Hester Lane.....Barbara La Marr
Andrew Lane.....John Sainpolis
Sarah Lane.....Martha Mattox
Andy Lane.....Frankie Lee
Bill Waters.....David Butler
Martha.....Doris Pawn
Hilda Pierce.....Ethel Shannon
Adapted by Eve Unsell from Gilbert Emery's Play
Produced by Gasnier
Length, 6,800 Feet

The Story

Oswald Lane, who twelve years before had run away from home, returns to his village a member of the foreign legion. He is accepted as a hero. His aged mother forgives and forgets the past in her present pride. However, back home, Oswald declines an offer from his elder brother, Andrew, to settle down to a job, preferring to "getting acquainted" with his sister-in-law and flirting with Martha, a Belgian orphan, whom the Lanes had adopted. Some time later Andrew, treasurer of the church, is entrusted with $500, which he hides in his desk. Oswald offers to sleep in the parlor to guard the money. Hester Lane has a talk with Oswald, confessing to him that she is tired of making both ends meet, how she envied his taste of life and how she hates her prosaic existence. She goes to bed, but returns later with a blanket, discovering Oswald in the act of stealing the money. Martha also witnesses the act, but Hester's pleading fails to stir Oswald, who promises to send for Martha, and leaves. On his way he discovers a fire in the school house which his nephew, Andy, is attending. Oswald rescues the boy. The hero is brought home unconscious, but his life saved by his brother's offer of his own skin to be grafted to the wounds. This paves the way to happiness for everyone.

"The Last Hour"

C. C. Burr's Melodrama Of Straight Crooks Mingled With Beautiful Love Story Carries Box Office Wallop

Reviewed by Roger Ferri

"The Last Hour," based on the story "Blind Justice," by Frank R. Adams, looks likes a box office wallop, for in dramatic construction it carries excitement of the most intense sort, suspense and romance. Insofar as the story is concerned it is melodramatic, but withal that there is interwoven into this yarn the adventure of human beings who typify real men and women. There is a touch of war, of the underworld, of the upperworld, of the downtrodden and the aristocrats, of "rats" and "regulars," of "dicks" and "strait" crooks, of true pals and a woman, in fact, Edward Sloman injected into this production a series of box office values that, combined, go to make this Mastodon Films, Inc., feature one no exhibitor should overlook.

There is action galore, but the most striking feature lies in the human vein that runs throughout the production. There are a series of climaxes, some that will make your patrons want to hop out of their seats and yell. The story is a powerful one insofar as crook themes go, but the manner in which it has been handled and constructed by Mr. Sloman and a cast of superlative players makes it stand out refreshingly new and productive of meritorious entertainment. There are certain twists that are not altogether new, fundamentally, but they do serve the purpose for which they were injected into the production, namely, to maximize the melodramatic value of the piece, which starts with a bang, rushes through at a pace one fears will be slackened—but, fortunately, this does not happen—and closes with a punch that satisfies. There is nothing pretentiously elaborate, but the action, story and players are there in a production that can be rightfully characterized as a picture well constructed and cleverly set and acted.

Milton Sills easily runs off with the honors, for his work as Steve Cline is realistic and manly. Carmel Myers as Saidee McCall does her share well With Pat O'Malley capital as the Governor's son. So is Alec Francis. Others who are deserving of mention are Jack Mower, Charley Clary and Walter Long.

The Cast

Steve Cline.....Milton Sills
Saidee McCall.....Carmel Myers
Philip Logan.....Pat O'Malley
Tom Cline.....Jack Mower
Reever McCall.....Alec Francis
William Mallory.....Charles Clary
Red Brown.....Walter Long
Governor Logan.....Eric Mayne
Quales.....Wilson Hummell

Based on story, "Blind Justice," by Frank R. Adams.
Directed by Edward Sloman.
Length, Six Reels.

The Story

Steve Cline, a reformed crook, who has made good, arrives from South America just in time to aid in the escape of his brother, Tom, Saidee and Reever McCall, involved in a robbery. They elude Detective Mallory and make a clean "get-away." Years later, the world war is on. Saidee is a nurse. She nurses Phil Logan, son of a Governor. He proposes to Saidee. Again the scene shifts and time lapses. Mallory has become a political boss. A banquet is given Gov. Logan. Saidee and Steve, Phil's pal, attend. They are recognized by Mallory. The Governor is stricken and in the excitement Saidee is left without an escort. The situation is taken advantage of by Mallory. In the struggle that follows Steve arrives, bursts into the room, only to find the ex-sleuth dead, killed by Saidee's father, who is standing near the window with the smoking gun. The police arrive. Steve assumes the blame, is tried, convicted and sentenced to die. On the last day. Saidee seeks to win a pardon for Steve, but, unable to induce the Governor to grant this, she resorts to forgery when the latter is stricken again. Despite serious delays, Steve is saved at the last minute from the gallows—and we presume everybody is left happy.

"The Strangers' Banquet"

Marshall Neilan's First Picture for Goldwyn is an Impressive Production With Unusual Cast

Reviewed by C. S. Sewell

Marshall Neilan has taken Donn Byrne's successful novel and made of it an impressive photoplay, as his first Goldwyn picture, "The Strangers' Banquet." It is a big production, big in scope, in the magnitude of its principal characters, in production details and in sincerity of purpose, and beautiful from a photographic standpoint.

Behind the romance of a young girl on whose shoulders falls great responsibilities is the deep underlying theme which deals with capital and labor, the attempts of the girl to do right by her workmen in the big shipyards which are nearly set at naught by the action of anarchistic agitators who are using the men as pawns for their own selfish ends.

It is a production which should appeal to the majority of audiences, for the scenes have been well handled; there is, however, at times difficulty in following the plot closely for the picture follows the action of three different groups, the girl, her weak brother, and the anarchists. They are all vital to the main theme, to which the separate angles are subordinated, which has the effect of lessening the hold of the individual story of any of the characters.

The title of the picture is based on an expression of the old ship builder who, in turning over to her the big yards, tells his daughter he has striven hard to prepare for his family a banquet and for her to watch-out lest strangers come in and partake of it. The old man's words soon prove true for the fortune is assailed from many sides.

Mr. Neilan has selected an unusual cast for this production, all of whom acquit themselves creditably. The bulk of the action falls on Hobart Bosworth, Claire Windsor, Nigel Barrie, Thomas Holding, Rockliffe Fellowes and Eleanor Boardman, but there are many others, with such well-known players as Stuart Holmes, Claude Gillingwater, William Humphreys, Jean Hersholt and Ford Sterling in subordinate roles, some of them but little more than bits.

A striking point of the production is the seriousness with which Mr. Neilan has approached the theme and his great sincerity in handling it, which is evident throughout. Into it he has injected thrills, human interest, romance of an unusual sort and legitimate comedy. It is a picture which, despite its weaknesses, grips you and provides good entertainment. He has brought out his points in the capital-labor controversy with offense to neither side and has forcefully built up the idea of labor being exploited by agitators for their own ends, though the settlement of the controversy in question seems somewhat lacking in strength, even if it does serve to bring about a happy ending. Mr. Neilan has also effectively handled the scenes wherein he shows the social parasites who prey on the foibles of weak owners of great wealth.

Cast:

Shane Keogh.....Hobart Bosworth
Derith Keogh.....Claire Windsor
Angus Campbell.....Rockliffe Fellowes
Al Norton.....Ford Sterling
Jean McPherson.....Eleanor Boardman
John Trevelyan.....Thomas Holding
John Keogh.....Nigel Barrie
Prince.....Stuart Holmes
Uncle Sam.....Claude Gillingwater
Bride.....Margaret Loomis
Bride's father.....Tom Guise
Bride's mother.....Lillian Langdon
Groom's friend.....William Humphrey
Harriman.....Edward McWade
Dolan.....Edward W. Borman
McKinstry.....Jack Curtis
Krischenko.....Brinsley Shaw
Morel.....Arthur Hoyt
Mrs. Peadbody.....Aileen Pringle
Olive Stockton.....Virgian Ruggles
Bond.....Cyril Chadwick
Britton.....Philo McCullough
Fiend.....Jean Hersholt
A Flapper.....Lucille Ricksen
Spanish Senorita.....Dagmar Godowsky

Director: Marshall Neilan
Author: Don Byrne
Continuity: Marshall Neilan and Frank Urson.
Camaraman: David Kesson
Length, 8,531 feet

The Story

Shane Keogh, a rugged type of man, self-made, just before his death, leaves his great shipyards and the care of thousands of workmen to his daughter Derith, counseling her less strangers seek to take away her inheritance. Her weak-willed brother soon falls victim to the lure of Jean an adveturess and marries her. She gets in with social parasites and crooks and spends her time in riotous living.

Derith is also beset by labor agitators led by Trevelyan who wishes because of the raw deal he considers society has given him, to destroy civilization. She continually gives in to their demands, which become more and more unreasonable, until her friend and general manager of the works, Angus Campbell, even deserts her. Fighting her battles alone she finally has to call a halt to their demands. A strike ensues and there is every evidence that bloodshed will follow. Angus comes to her rescue, they go to Trevelyan, who is accidentally shot by one of his own men, and before he dies he tells the truth and urges the men to go back to work.

In the meantime Derith's brothers romance has been shattered by the death of his wife in a wild auto ride with another man, but Derith finds happiness when she confesses to Angus her love for him because he has kept silent on account of her great wealth.

"The Face on the Barroom Floor"

Big Heart Interest and Walthall's Fine Acting Mark Fox Melodrama Based on Well-Known Poem

Reviewed by C. S. Sewell

Nearly everyone is familiar with the poem which tells of the "bum" who wandered into a saloon, was jeered by the hangers-on and who painted a beautiful face on the floor and told his pathetic story of how he was at one time a great artist and had sunk to the lowest depths because of disappointed love.

Using this as a basis, there has been prepared an original scenario which has been produced by William Fox under the title of "The Face on the Barroom Floor." It is a picture which is unusually rich in heart interest and the story has been elaborated and changed so that a happy ending is provided.

While sad and filled throughout by what is commonly known as "sob stuff," and unrelieved except during the first reel with any lighter touches until the happy ending is reached, it is an intensely interesting picture which maintains an unusual hold on the spectator. This is due to the excellent production which Director Jack Ford has given the story, which is enhanced greatly by the very fine work of Henry B. Walthall in the leading role. Never has Walthall given a better performance than he does in this picture. He acts with fine appreciation of the requirements of the role, extracts the maximum of sympathy, makes every move and facial expression count and submerges his own personality in the character he portrays, and contributes one of the finest performances ever seen on the screen.

In addition to this, Director Jack Ford has provided an interesting story with several melodramatic thrills, as for instance, where the artist saves the life of the governor and the scenes in the lighthouse where he saves the vessels from destruction. He has also made this a beautiful picture from a photographic standpoint. There are some exceedingly fine shots along a rocky coast and in a fishing village, with some truly magnificent views of huge waves beating in fury on the shore during a storm at sea.

Ruth Clifford gives a good portrayal as the feminine lead and the remainder of the cast are entirely satisfactory.

Because of the nature of the story, practically the entire action is shown by means of fading back to the events as they are described by the hero and this device is also employed in having the governor of the state take up the hero's story and supply the missing links.

It is a production which should appeal strongly to the average audience as it strikes the heart-strings of the spectator in no uncertain manner and should produce a responsive chord. In addition there is the appeal of the star's unusually fine acting and the beauty of the scenic shots.

Cast

Robert Stevens ..... **Henry B. Walthall**
Mrs. Marion Trevor ..... **Ruth Clifford**
Richard Van Vleck ..... **Walter Emerson**
Thomas Waring ..... **Frederick Sullivan**
Lottie ..... **Alma Bennett**
Ex-Governor Winston ..... **Norval MacGregor**
Henry Drew ..... **Michael Dark**
Fisherman ..... **Gus Saville**

Story by G. Marion Burton
Scenario by E. B. Lewis
Directed by Jack Ford
Photographed by George Scheiderman
Length, 5,787 Feet.

Story

Just as a "down-and-out" is about to enter a saloon, a distinguished looking man recognizes him and gives him money. The bum goes into the saloon and is jeered by the hangers-on. A tramp artist starts to paint a picture on the wall and the bum stops him, and, urged by the other, he starts to tell his story.

The bum was once a great artist, he loved a beautiful woman, they became engaged, but she married another when the artist was accused of ruining a young girl and did not defend himself as by so doing he shielded his fiancee's brother. The artist started on the downward path and finally landed in jail accused of a theft he did not commit. There he saved the life of the governor and this event finally brought him happiness, for just as he (the artist) was painting a face on the barroom floor, the girl who had heard the whole story from the governor and her brother, comes to him and all ends well.

"My American Wife"

Delightful Production Released by Paramount Features Gloria Swanson Effectively

Reviewed by Mary Kelly

A delightful production has been accomplished by Sam Wood in this latest Paramount release, starring Gloria Swanson. The story is charming and the cast, a group of box-office winners.

It is an unusually fortunate vehicle for Gloria Swanson because it gives her an interesting role as well as limitless opportunities to be picturesque. Her personality is especially appealing in this picture. She employs the best of her talent in picturing an exquisite Southern girl, a devotee of the race track and possessed of a daring that gives her life a fascinating trend. Her appearances mark one thrill after another to the fashion fans. The richness of her costumes and now and then the tendency toward the extreme mean not only pictorial appeal, but a big value in exploitation.

The entire production bespeaks excellent showmanship. In the broad sweep and in the finer scenes of emotional conflict, Director Sam Wood shows a sure knowledge of box-office appeal. The horse race, the pistol duel, the flower festival as well as several brilliant interiors, including an impressive view of an Argentine parliament hall, are some of the material reasons for enjoyment.

Antonio Moreno is introduced as a new member of the Paramount fold. In giving chief support to Gloria Swanson he has a favorable opportunity for effective acting. His name linked with hers should prove an appealing combination.

Josef Swickard is one of the several picturesque characters. Walter Long plays the heavy with customary realism, and the part of the jockey is a light comedy touch as handled by Loyal Underwood. Artistic photography is one of the most impressive features.

Cast

Natalie Chester ..... **Gloria Swanson**
Manuel La Tassa ..... **Antonio Moreno**
Don Fernando De Contas .... **Josef Swickard**
Carlos De Grossa ..... **Eric Mayne**
Pedro De Grossa ..... **Geno Corrado**
Donna Isabella La Tassa ... **Edythe Chapman**
Hortensia De Varela ..... **Eileen Pringle**
Gomez ..... **Walter Long**
Horace Beresford ..... **F. R. Butler**
Gaston Navarre ..... **Jacques D'Auray**
Danny O'Hara ..... **Loyal Underwood**
Maid ..... **Mary Land**

Based upon the story by Victor Turnbull
Scenario by Monte M. Katterjohn
Direction by Sam Wood
Photography by Alfred Gilks
Length, 6061 feet

Story

Natalie Chester's favorite horse wins a big race in the Argentine. Upon meeting her, La Tassa, son of one of the noble South American families, forgives her for taking the honors he had hoped would be his own, and falls madly in love with her. In resenting an insult to her he gets involved in a duel and is badly wounded. She takes care of him. His mother disapproves, regarding the girl as an adventuress, but she wins them all over by exposing the foul moves of a prominent politician who was responsible for La Tassa's wounds.

"The Woman Conquers"

Katherine MacDonald Wins New Honors in First National Picture of the North

Reviewed by Joe Esler

Katherine MacDonald in a new and rugged role reveals her ability as an actress in a way that should add to her popularity as well as establish the appeal of "The Woman Conquers." If your patrons like this star, they will surely like the picture. It emphasizes her beauty against a variety of backgrounds in society life and in the Arctic wilderness. Many striking close-ups and an elaborate wardrobe that includes an array of gowns and fur coats that interest the feminine fan help to make it entertaining.

The romance of a society girl who journeyed to the wilds of the north to find a man capable of heroism, is pictured with a few touches of humor, a number of spectacular incidents and a fight charged with an unusual amount of human interest.

Bryant Washburn is seen as the faithful Freddy who eventually proves his mettle. He is an outstanding figure and his characterization shows fine skill. He is so unevenly matched against the brute, played effectively by Mitchell Lewis, that a long-drawn out fight at the close is most exciting. June Elvidge is another member of an accomplished cast. The snow scenes are realistic and the blizzard adds to the thrills.

The Cast

Ninon LeCompte ..... **Katherine MacDonald**
Frederick VanCourt ..... **Bhyant Washburn**
Lazar ..... **Mitchell Lewis**
Flora O'Hare ..... **June Elvidge**
Jeanette Duval ..... **Clarrissa Selwynne**
Roal Maris ..... **Boris Karloff**
Lawatha ..... **Francis McDonald**

Story and scenario by Violet Clark.
Directed by Tom Forman.
Photography by Joseph Brotherton.
Length, 5,102 Feet.

The Story

Ninon LeCompte, a young social leader, is bored by the frivolities and dissipations of her friends. In her longing to get away she yearns for the primitive. Then her uncle dies and leaves her large fur interests in the Hudson Bay country. When Ninon arrives there she finds that her uncle's partner, Lazar, a halfbreed, has been trying to steal the estate from her.

The struggle between the refined girl and the brutal backwoodsman forms the basis of the action. Ninon's struggle to take Van Cort, her society suitor, to safety by a dog train through a terrific blizzard is the final thrill.

"Screen Snapshots"

(Pathe—Magazine—One Reel)

An unusually large number of picture stars are shown in this issue of Screen Snapshots, as the cameramen secured shots of them while preparing for rehearsal for a benefit theatrical performance in Hollywood. Those shown include Mary Miles Minter, William Farnum, William Russell and William Desmond, Viola Dana, Enid Bennett, Charles Ray, Larry Semon, Stuart Holmes, Conrad Nagel, Lois Wilson, Claire Windsor, Anna Nilsson, Katylyn Williams, Ruth Roland, Bebe Daniels and Charles Chaplin. Other sections show Mary Pickford and Dorothy and Lillian Gish, and Ben Turpin; also Charles Murray preparing a scenario. —C. S. S.

"Felix Turns the Tide"

(Winkler—Cartoon—Comedy)

Though many will be able to anticipate the climax of this cartoon comedy executed by Pat Sullivan, it is nevertheless put over in great shape, making this an entertaining offering that should please almost any audience. The story deals with a war between the rats and the cats. At the crucial moment Felix saves the day by calling on his friend the butcher who sends an army of frankfurters to his assistance.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Johnny Jones in a Two-Reel Comedy Heads Pathe Schedule for January 14

Pathe's program for January 14 leads with the Johnny Jones two-reel comedy, "Stung," in which Johnny Jones is assisted by a large cast, including Gertrude Messinger and several necessary grown-ups. One of the latter is a young actor who arrives in the country town from the city and proceeds to break up a youthful love affair by taking charge of an amateur performance of "A Midsummer Night's Dream." Johnny turns the performance into a riot by placing a wasp's nest in the donkey's head, which the actor puts on to play the part of Bottom.

"Risky Business," the thirteenth episode of "Speed," shows Sprague ready to give up his fight. But the conspirators still plot to get the hero into their power.

"Royal Chinook" is the title of the one-reel Kiser artfilm which depicts the life-history of Columbia River salmon. Hal Roach presents Paul Parrott in the one-reel comedy, "Paste and Paper." The hero, a novice at the business, has everything possible happen to him while making a rush job of decorating the drawing room of a fashionable family. The Harold Lloyd one-reel comedy re-issue, "He Leads, Others Follow," is in this list.

Pathe Review No. 2 shows how men fly in a section called "Contact"—starting an airplane. In Photographic Gems there is a brilliant scene called "The Sunpath." "The Grafters" is an Aquarium picture series showing the shark and his parasite followers.

Screen Snapshots No. 17 shows picture favorites in an Actor's Fund Benefit setting: Mary Miles Minter, William Farnum, William Russell, William Desmond, Viola Dana, Enid Bennett, Charles Ray, Larry Semon, Stuart Holmes, Conrad Nagel, Lois Wilson, Claire Windsor, Anna Q. Nilsson, Kathryn Williams, Ruth Roland, Bebe Daniels, Charles Chaplin and many others.

Educational Comedy "Extra, Extra!" Shows Hamilton As a News Cameraman

In the newest Hamilton comedy for Educational release, titled "Extra, Extra!" on which production work has just been finished, Lloyd Hamilton is said to have an unusual comedy role, that of a newspaper photographer.

It is stated that Hamilton got his idea by watching the tribulations of a cameraman who was vainly trying to get a picture of a criminal who had just been arrested. Just when he would get ready to shoot, something went wrong. Finally the crook got away and a chase ensued.

Hamilton is supported by Ruth Hiatt as leading woman, also by Tom Murray as a cop and by Russell Joy and little Bobbie DeVilbiss, who also appears in "No Luck," an early January release. Murray is noted for his portrayals of a cop, having appeared in such a role with practically every comedy company.

The first of the Educational-Hamilton releases, "The Speeder," has been booked for two weeks on Broadway, New York. Beginning December 31 it is now being shown at the Rivoli during fifth anniversary week, and the following week, January 7, will be shown at the Rialto Theatre.

Ruth Hiatt also supported Hamilton in this comedy, with Tom Kennedy in the role of a neighborhood tough. "The Speeder" has been shown in many of the country's leading theatres and has received much praise. A St. Louis writer says: "Lloyd Hamilton steals the honors" at the New Grand, West End Lyric and Capitol theatres. "The Speeder" serves to keep the audience in a continual uproar for two reels. Anyone who can keep large gatherings of people laughing continuously is an artist, and Hamilton—is just that. He knows comedy values and he knows how to construct them cleanly. His pictures are never in the least offensive and can be depended on for clean enteratinment

Newsy Notes of Short Subject Field

Marjorie Marcel, an English beauty, has been signed by Julius and Abe Stern to appear in leading roles in Century comedies. Her first appearance will be with Buddy Messinger in his first Century release.

Flora Finch, well known for her comedy work with the late John Bunny in Vitagraph releases, and who has since appeared in many feature production, has been signed for a prominent role in one of the series of All-Star comedies which C. C. Burr is producing for Hodkinson release.

After viewing the Christie comedy, "Pardon My Glove," Balaban & Katz selected it for anniversary week at the Chicago Theatre and wired Educational: "It is without doubt a one hundred per cent comedy. Give us more like it."

Pathe announces that due to the demonstrated value of the series of Leo Maloney two-reel Westerns, an additional line of special advertising accessories, including an attractive six sheet have been prepared for this series.

The next issue of Tony Sarg's Almanac, which is now in preparation for early release by Educational, is titled "The Ogling Ogre."

W. F. Howell, manager of the Grand Theatre, Tuscaloosa, Ala., advises Metro that the Stand Laurel comedy, "Mud and Sand," is the best comedy ever shown in his city. Mr. Howell says he saw it himself six times and enjoyed the last time as much as the first.

Harry Edwards is now engaged in directing his second Century comedy for Universal release, in which Brownie, the Century dog, will appear with Buddy Messenger. It has been titled "Detective K Nine." The title of the first comedy has been changed from "When Boyhood Was in Flower" to "Me to You."

"Bridle Grooms" is announced as the title for the newest Hallroom Comedy distributed by C. B. C. Noel Mason Smith is directing and Sid Smith is featured with George Williams as Ferdie.

Issue No. 102 of Pathe News contains what are said to be the first motion pictures filmed in Korea. They show school children engaging in Western athletic sports as well as jiu jitsu, while other views show old native arts.

New Stories for Century Stars

For the season of 1923 a number of stories have been purchased by Julius and Abe Stern from which scenarios will be made for the Century Comedy stars.

Baby Peggy will be seen in the following: "Tilly Jones," by Marc Rex; "Little Trouble Mender," by Zackery Miles; "Smile Maker," by Rae Blumer; "Kissable Tess," by David Brown, and "Sweetheart of the Mounted," by Bert Sterling.

Brownie, in "Dogdom," by Thomas Wisdom; "A Dog's Day," by Charles Gould; "Dog Tracks," by T. W. O'Neil, and "His Master's Breath," by James Wyler.

For Buddy Messinger, two stories have been purchased: "Slim Saunders, Detective" and "Amateur Gangsters," both of them by Harold J. McBride.

Many Big Circuits Book "Plunder"

Pre-release showings of "Plunder," the new Patheserial with Pearl White, are a feature of holiday amusements in several of the larger cities. Among the circuits which have booked this serial are Wilmer and Vincent's, of Pennsylvania; Hostettler's, of Iowa and Nebraska; Southern Enterprises; the Saenger Amusement Co., of New Orleans and Louisiana.

Bray Makes Sales

Bray Productions, Inc., has just closed a contract placing the Bray Magazine, released every two weeks, and Bray Nature Pictures, released every four weeks, in New England territory through the Motion Picture Distributing Corporation, Boston, and for New York and Northern New Jersey territory to Renowned Pictures Corporation, New York.

All-Star Comedies Heavily Booked

Reports from W. W. Hodkinson Corporation, distributing the series of All-Star two-reel comedies produced by C. C. Burr, indicate that they are rapidly being booked in representative first-run houses. Included in this list is the Lubliner and Trinz circuit in Chicago, while R. E. Peckham, of the Detroit branch, reports that these comedies have been booked in practically every prominent point in his territory.

In addition to these, these comedies have been booked by the Rialto, New York; Shea's Hippodrome, Buffalo, and many prominent houses in Michigan, New York, Illinois, and other sections of the country.

Bull's Partner

Billy Elmer, former scrapper, who plays the role of Little Joe in "Rob 'Em Good," a Hunt Stromberg comedy for Metro, starring Bull Montana, used to be a sparring partner for Kid McCoy.

"The Social Buccaneer"

Jack Mulhall Has a Role With Great Popular Appeal in Universal Chapter-Picture

Reviewed by Mary Kelly

With Jack Mulhall alternating as a fop and a fighter, "The Social Buccaneer" is full of the dramatic contrasts that delight the average audience. A dainty subject of the drawing-room becomes a hero. The story is entertaining and the first three numbers indicate that this newest of Universal chapter-pictures has many reasons for being popular.

It opens with Mulhall on board a liner, returning from war service. A few vivid trench scenes recall to him the experiences which have worked a marvelous change in character. Before that he has concentrated on acquiring social charms. The star gives convincing portraits of the two characters, both of which continue throughout the story. This is a novel angle that is worth featuring. In order to accomplish a secret mission he wishes to appear perfectly harmless to his enemies—hence the makeup of a fop. When the occasion demands, however, the mask falls off and he demonstrates his two-fisted qualities. The role is one which should thoroughly entertain the star's many admirers. Margaret Livingston is the beautiful heroine.

The first chapter, "Missing Millions," presents the circumstances by which the hero's father is wrongly accused of embezzling bank funds and imprisoned. Jack Norton, the son, decides to set things right. It ends with one of the conspirators carrying a lighted match into a room in which the gas pipe has been broken.

"The Secret Ally" shows the fights with the spies after the explosion and the hero trying to recover the credentials which they have stolen from a beautiful princess who has come to America to get the gold belonging to her kingdom. In a dizzy scene in a roof garden in which the hero is pitched over, the chapter ends.

Third in the series is "The Tell-Tale Coin," which flashes back to scenes in the palace of the princess where, as she relates, an American doughboy had come to the rescue of her father. Realizing that the hero of the tale is none other than himself, but believing it wiser to keep it a secret, Jack takes fresh courage. He outwits the spies in a dramatic scene in the vault, but is mysteriously dragged into the vault as the scene fades out.

The Cast

Jack Norton.....Jack Mulhall
Raymond Norton.....William Welsh
Harvey Vail.....Harry DeVere
Madison Ames.....Wade Boteler
Steele.....Percy Challenger
Lucille Vail.....Lucille Ricksen
Terry Malone.....Robert Anderson
Princess Elsie.....Margaret Livingston
Felipe Dupre.....George Connors
Louis Lenoir.....Leonard Clapham
Bentley Craven.....Sidney Bracy

Based upon the novel by Frederic S. Isham.
Scenario by Anthony Coldeway and Brudette Brown.
Direction by Robert Hill.
Length, Ten Chapters, Two Reels Each.

"A Dog's Paradise"

(Pathe—Cartoon—2-3 Reel)

At the risk of being considered facetious we unhesitatingly pronounce this a "dog-gone" good cartoon comedy. With the moral, "Every dog has its day," it shows how a clever little mutt succeeds in alternately outwitting both a butcher and a dog-catcher with the result that a whole pack of dogs of various kinds and sizes enjoy a feast in the butcher shop. This comedy is executed in Paul Terry's best style and there are several clever bits which are sure to bring laughs from the average spectator.—C. S. S.

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"The Fresh Heir"

(Fox-Comedy—Two Reels)

Chester Conklin plays the part of a swindler who applies for a place in heaven in the first scenes of this Sunshine comedy, which has some novelty and many amusing scenes. He is rejected by St. Peter and hurled to earth in very human style by one of the archangels. His real home, it proves, is in jail. With the aid of a dog, who is in for stealing bones, he makes his escape from prison, thereupon learning that he has fallen heir to a vast sum of money left by his uncle. The money is concealed in the lining of a checked suit which he unwittingly throws out of the window. The rest of the picture shows how he pursues various checked suits in an attempt to get the right one and how finally the dog brings it home. Much of the action is new, and as a whole the comedy should be well liked.—M. K.

"No Luck"

(Educational-Comedy—Two Reels)

This Lloyd Hamilton comedy has a wealth of funny situations which are cleverly handled: It should bring hearty appreciation in almost any house. Hamilton plays the part of a good boy who goes fishing. The fish elude his hook but one slips down his neck, a scene in which he handles the comedy skillfully. He smokes his first cigar—another good scene—and becomes so ill that he has a wild dream. He is transported to a fashionable ball room where rubber gloves, taffy and a trombone combine to make his performance exceptionally entertaining. The action ends with a gale of goose feathers—and then he wakes up. The comedy shows plenty of originality and keeps up a fast pace.—M. K.

"Stung"

(Pathe—Comedy—Two Reels)

This is another of the series of juvenile comedies starring Johnny Jones, assisted by Gertrude Messinger and distributed by Pathe. It is a pleasing offering built along the same line as previous releases in this series and should prove particularly attractive to children. Johnny is instrumental in getting rid of a "city actor" who has broken up the romance of one of his pals. This he does by placing honey in a donkey's head that is to be worn by the actor. Wasps discover the honey and the actor gets "stung" good. All ends happily.—C. S. S.

Screen Snapshots No. 16

(Pathe—Magazine—One Reel)

A few shots of Gloria Swanson working on a new picture is the headliner of this attractive group: included also are scenes showing Rosemary Theby, Pauline Starke, Antonio Moreno, House Peters and others saying their farewells before departing for a location in Tahiti.—M. K.

"The Prickly Conscience"

(Educational-Scenic—One Reel)

This number has more drama than the preceding scenics of the Bruce Wilderness Tales. The effort to instill more human interest into the picture is a move that will probably meet a varied response. The scenes of natural beauty have been somewhat sacrificed to tell a story. A man escapes from an abandoned jail and wanders unhappily through the forests and mountains, tortured by his conscience until he returns. The ending is original but the story as a whole seems hardly as attractive as the scenery.—M. K.

"The Alarm"

(Fox—Comedy—Two Reels)

Al St. John's well-known art in slapstick is the chief appeal here. There is no great originality in the subject-matter which is principally a burlesque on the village fire department. Similar stunts have been shown before. The picture will please those who require nothing more than a lot of obvious comedy that frequently becomes extremely broad.—M. K.

"The Frog and The Cat-fish"

(Pathe—Cartoon—2/3 Reel)

A novelty in this Paul Terry cartoon is the fact that the entire "action" takes place at the bottom of the sea. It is up to the standard of the others in this series and contains considerable clever humor. In a showdown between the frog and the catfish, the latter proves a coward while the frog by trying again and again finally rescues the "lady" fish and wins her gratitude and love.—C. S. S.

"Royal Chinook"

(Pathe—Instructive—One Reel)

Salmon furnishes the subject of this single-reel offering by Pathe in the series of Kiser artfilms dealing with the resources of the Pacific Northwest. The manner in which these fish, some weighing as much as eighty pounds, are caught in the Columbia River, is entertainingly shown. There are some beautiful pictures of the clear water fairly filled with salmon, and especially entertaining are the shots showing how, despite obstacles such as rapids and small falls, the fish always return to their spawning ground. The way in which the fertilizing of the eggs and the hatching of the fish is scientifically taken care of in prepared hatcheries is also shown.—C. S. S.

"Paste and Paper"

(Pathe—Comedy—One Reel)

As soon as you discover that in this comedy Paul Parrott is an apprentice to a paper hanger, you know what to expect. Of course, he does everything wrong and manages to break a lot of things and creates confusion generally. There is considerable material that will provoke merriment, though it is not all new. This is one of the best of the recent Parrott comedies.—C. S. S.

"Tea N. Tea"

(Educational-Comedy—One Reel)

A story of a tea party and high explosives is used to get the laughs in this Cameo comedy, featuring Jimmy Adams. There is an average amount of humor but no marked novelty. Most of the interest consists of waiting for the explosion which everyone knows will be the ending. The hero's plump rival scatters T. N. T. on the birthday cake and after several minor eruptions, the whole house goes up in smoke. The performance is somewhat entertaining but not unusual.—M. K.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Activities at the Goldwyn Studios

Director Rupert Hughes and the members of his company who have been at Palm Springs, Calif., taking exteriors for his screen version of his latest novel, "Souls for Sale," have returned to the Goldwyn studios where the interiors are now being photographed.

Hugo Ballin has completed work on "Vanity Fair," starring Mabel Ballin. June Mathis, editorial director, is completing work on the continuity for "Ben Hur."

King Vidor is preparing for his first production with Goldwyn. Eric von Stroheim is still in San Francisco preparing the continuity for his first Goldwyn production, a screen version of Frank Norris' "McTeague."

Closes Deal with Big Theatre

Goldwyn Distributing Corporation announces the closing of a deal with the Delmonte Theatre, St. Louis, Mo., said to be the largest one-floor theatre in the world, seating 3,000, whereby all of the seventeen remaining Goldwyn pictures for the season have been purchased for the Delmonte.

"The Ingrate" to Be Neilan Picture

Marshall Neilan's second production in association with Goldwyn will be "The Ingrate," written by Mr. Neilan and adapted to the screen by Carey Wilson.

The players thus far cast for "The Ingrate" are Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith, George Cooper and Tom Gallery.

Paramount Releases "Thirty Days"

"Thirty Days" is Wallace Reid's latest comedy - drama, which is released by Paramount January 8. It was adapted by Walter Woods from the stage farce by A. E. Thomas and Clayton Hamilton, which scored a conspicuous New York triumph in 1917. James Cruze, producer of "The Old Homestead" and "Is Matrimony a Failure?" was the director.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Hodkinson Feature Is Well Received

That the motion picture public has put its stamp of approval on "The Headless Horseman," featuring Will Rogers in the role of Ichabod Crane, is apparent by the reception it has been accorded in the various cities where the picture has been shown, W. W. Hodkinson Corporation states.

A report from the home offices of the corporation states that it recently played at the Lyric Theatre, Cincinnati, Ohio, where it met with a decided success and drew capacity audiences at every performance.

After the showing at the Lyric Theatre the Cincinnati Inquirer wrote: "In beauty and landscape and perfection of photography, few pictures surpass or even approach 'The Headless Horseman.'"

The Cincinnati Commercial Tribune says: "The part of the avaricious New England school teacher fits the angular shoulders of Wilyum of Oklahoma like the proverbial glove."

In the opinion of the Cincinnati Times Star: "The picture is a charming record of days that are gone, and it has been so faithfully recorded, with costumes and settings exactly as they should be, that it ought to stimulate a re-reading of the fine old classic."

Plans to Picturize a Former Stage Hit

Douglas MacLean's first production for Associated Exhibitors will be a picturization of the comedy "The Aviator," and the musical play hit, "Going Up," which was adapted from it. This information was made public this week by Arthur S. Kane, president of Associated Exhibitors, on the receipt of word from Bogart Rogers, general manager of Douglas MacLean Productions, that the work of production was about to begin.

"The Aviator," by James Montgomery, made its debut at the Apollo Theatre, Atlantic City, August 29, 1910. Following the engagement there the company went on tour and played for seven weeks in Chicago.

The musical comedy, "Going Up," adapted from "The Aviator" by Otto Harbach, with music by Louis A. Hirsch, made its bow under the direction of Cohan & Harris at the Liberty Theatre, New York, on Christmas night, 1917, and scored an instant success. It continued at the Liberty during the entire season of 1917-18, and subsequently for three seasons four companies were on the road.

Exhibitors Know What They're Doing

Since Sumner Smith put his heart into giving the exhibitors the one big weekly get-together that "Regional News and Gossip" has become, the solitary exhibitor "out in the sticks" can feel that he is part of the big friendly family. He can find out what his fellows are doing, where they are.

There's more to it than that, though. The exhibitor has a clubroom, so to speak, where he can drop in, if he's in New York, and get a hearty handshake and real interest in his problems. He has a place where he can write, if he can't get to New York—and he will get the same sort of good fellowship and sympathy or good will, whichever he needs.

That's why thousands of exhibitors read "Regional News and Gossip" exclusively appearing in Moving Picture World every week. That's why they are for it. They know what they're doing.

"Tess" Praised by Houston Paper

Under the heading "Our City," a writer for the Chronicle, Houston, Texas, one of the leading newspapers of the city, writes at length on the exceptional quality of the motion pictures that have been shown there, and makes special reference of Mary Pickford's new production of "Tess of the Storm Country," which was then showing at the Queen Theatre.

To Show Film Early in New Year

A report comes from the offices of the Hodkinson organization to the effect that Jones, Linick & Schaeffer have booked "Bulldog Drummond" to play early in the New Year. This follows on the heels of the report of the booking of this picture by the Fox chain of theatres in New York and vicinity.

Have Gone to Film Picture

A company of twenty-one Paramount players and technical men headed by Thomas Meighan, sailed on the S.S. Santa Luisa last Thursday for Panama, where exterior scenes will be filmed for "The Ne'er-Do-Well," a new Paramount picture to be made from Rex Beach's famous novel.

Henry Kolker Back

Henry Kolker, who has been in Canada for a week selecting locations for Alice Brady's next Paramount picture, "The Snow Bride," which he will direct, has returned to the Paramount Eastern studios. The company will travel to the snowy mountains of Canada for the exteriors.

To Play Heavy Lead

William B. Mack has been engaged by Henry M. Hobart, production manager of Distinctive Pictures Corporation, to play the role of "Bracken," the heavy lead, in "Backbone," the Saturday Evening Post story by Clarence Budington Kelland, which has been scenarized by Charles Whittaker and given an all-star presentation by Distinctive with direction by

Praise for Picture

C. L. Peavey, manager of the Cleveland branch of the W. W. Hodkinson Corporation, recently arranged a private showing of "The Kingdom Within" at Loew's Allen Theatre, Cleveland, and the picture is said to have received many praiseful comments.

Theatre Club Endorses "Bill of Divorcement"

Following a pre-view which had been arranged exclusively for the organization and its guests in the grand ballroom of Hotel Astor, New York, the Theatre Club, Inc., composed of more than 400 women interested in club, educational and social activities, gave unqualified praise to the Associated Exhibitors feature, Constance Binney in "A Bill of Divorcement."

Considering Photoplays

The Theatre Club was formed primarily to study and pass upon the merits of stage plays. Meetings are held twice monthly. The members vote to attend a given production, and, having witnessed the performance, discuss the story, the acting—every point which makes for interest in the offering. Recently it was decided to extend the organization's activities to a consideration of outstanding photoplays also, and a motion picture committee was formed with Mrs. L. F. Bardwell, of 453 West 152d Street, as chairman.

With the co-operation of Associated Exhibitors, Mrs. Bardwell arranged a special Holiday Season entertainment with "A Bill of Divorcement" as the central feature, uncommon interest having been expressed in the picturization of this subject because of the great success of the play. The special screening at the Astor was the only pre-release showing of any picture which has ever been arranged for the club.

Mrs. George M. Clyde, president of the Theatre Club, presided. Both she and Mrs. Bardwell, in addresses before the assemblage which filled the ballroom, expressed the club's thanks to Associated Exhibitors for permitting this pre-view. "We wanted to see 'A Bill of Divorcement,'" said Mrs. Bardwell, "but some of the cynics told us that it would be impossible to arrange a private showing. They said there never had been and never would be a special screening for a women's club prior to the release of a great picture. These doubters were mistaken. We have found one motion picture organization which looks upon our activities in a different light and we are grateful."

Applauded Vigorously

These felicitations were extended before the picture was shown. After the showing of the last scene the women remained in their seats and applauded vigorously, and after that officers of the club and other prominent members expressed hearty admiration of the production itself.

"Hottentot" Liked By Willie Collier

Willie Collier, the comedian, has turned motion picture critic. He finds no fault with the picture adaptation of his famous stage success "The Hottentot," as it has been presented by Thomas H. Ince. In fact he declares this First National release is bigger and broader entertainment than his stage play. Collier wrote:

"Through the courtesy of Balaban and Katz I witnessed a private showing of Thomas H. Ince's picturization of 'The Hottentot.' As a play, I know all about 'The Hottentot,' having written it, directed it, and starred in it for two years. Now I have been accorded the added honor of criticising it as a picture.

Story Followed Carefully

"After viewing 'The Hottentot,' I cannot understand how, in writing the play, I missed so many wonderful opportunities for laughs and thrills, which Mr. Ince fortunately thought of.

"The story of the play has been followed most carefully and what I forgot or couldn't think of, he uses. The photography is fine, the situations are funny and the action is furiously fast; and above all it is as clean as a hound's tooth. The subtitles I know are great because I wrote them.

"Of course, the story all centers around a young man who is frightfully timid about horses, but after getting one peek at the heroine, played by Miss Madge Bellamy, he takes desperate chances and rides 'The Hottentot' to victory. I don't blame him as she would only have to give me one look and I would ride 'The Hottentot' myself—and I don't ride. In fact I would sell my car and buy a horse.

"The cast is excellent, and if 'The Hottentot' as a play could run a year in New York and another in the larger cities throughout the country as it did—as a picture it should run ten.

There are as many laughs in the picture as there are bootleggers in New York and Chicago.

Makes Records in Two Big Theatres

Opening the week before Christmas, one of the worst in the year from the point of view of theatrical and film attractions, "Quincy Adams Sawyer," the all-star feature produced by Sawyer and Lubin for Metro Pictures Corp., established remarkable records in two leading theatres in different parts of the country, Associated Pictures Corp. says.

As the leading attraction at the Capitol Theatre, New York, the S-L special attracted large crowds all week.

The success of this showing was duplicated on the coast, where "Quincy Adams Sawyer" opened on the same day at Loew's State Theatre, in Los Angeles, Cal.

Described as Play with Many Punches

"A photoplay full of punches," was one description by Associated Exhibitors of the forthcoming feature: "When Civilization Failed," featuring Leah Baird, following the first eastern showing of the picture a few days ago. Miss Baird herself made the screen adaptation from the stage play by Dorian Neve.

There are said to be four big punches, any one of which alone would make an ordinary photoplay notable. One comes when a somnolent volcano suddenly bursts into eruption. Scarcely less "punchful," it is stated, are an encounter beneath the surface of the sea between a man and a shark, an actual shipwreck off the coast of South America and the bursting of a tropical typhoon, with its devastating horrors.

These hair-raising features are incidental to the development of what is said to be a lively romance in which the character impersonated by Leah Baird is the central figure.

Little Ideas That Make Big Money

If you've been exhibiting pictures longer than ten minutes you know that E. W. Sargent is a man whose experience in exploitation of pictures makes his "Selling the Picture to the Public" the one best trade paper department to help an exhibitor get them in—of course he gives you his experience exclusively in Moving Picture World.

Exhibitors who find some new stunt or patronage building idea send their tips to Sargent, and you get them, with his own pithy and helpful suggestions, every week.

Many exhibitors will tell you that "Selling the Picture to the Public" has been a life-saver to them in the past.

While it is hoped that you never need a "life-saver," don't forget that you may find a tip that won't cost you much and will bring in a hundred times its cost—this week—and next—and every week after them.

New Booking Record Is Made by Picture

The reception accorded "Quincy Adams Sawyer" by first-run exhibitors throughout the United States and Canada has justified the confidence placed in this S L special by William Atkinson, general manager of Metro Pictures Corporation and other leading officials of the organization, Associated Pictures Corporation says.

Following its private pre-view, Metro announced that this all-star feature, which includes in its cast Elmo Lincoln, Blanche Sweet, Barbara La Marr, Lon Choney, John Bowers, Louise Fazenda and others equally as well known, would establish new booking records for first-run showings.

Up to date, it is stated, this assertion has been borne out by hundreds of leading exhibitors wiring for immediate dates for the film, following its premiere at the Capitol Theatre, New York, the Warfield, San Francisco and Loew's State, Los Angeles.





Window display for Douglas Fairbanks in "Robin Hood," in A. G. Spalding & Brothers' Fifth Avenue, New York, store.

Record Attendance Greets "Suzanna"

That Mack Sennett's latest photoplay feature, "Suzanna," starring Mabel Normand, opened to record attendance at its premiere showing at the Mission Theatre, Los Angeles, and that the picture is a "gold mine" from the box-office standpoint, are the assertions made in a telegram from Harry David, manager of the Mission, to E. M. Asher, Mack Sennett's New York representative. Here, in part, is the message concerning this Allied Producers and Distributors Corporation release:

"The 'Suzanna' business has exceeded our fondest expectations here. The picture opened to a record attendance and business is now increasing every day. You know this means that the picture is a hit and is being advertised by word-of-mouth. There is no doubt, from every present indication, that 'Suzanna' will do the biggest business in the history of the Mission."

Unique Backgrounds for Paramount Films

Travelers who have visited Cairo and the lower regions of the Nile will find in Pola Negri's first American picture, "Bella Donna," more of the real Egypt than they were ever privileged to see during their actual visits, Paramount states.

According to Dudley Stuart Corlett, special technical adviser and a noted Egyptologist, real Egypt can only be found far from the points of contact with European civilization. Inasmuch as "Bella Donna" calls for the Egypt of the Egyptians, Corlett has supplied the Fitzmaurice production with genuine and little-known scenic backgrounds, it is stated.

One of the most beautiful and least known is the temple of Abu Simbel in upper or Southern Egypt, which was reconstructed for this picture. This structure is carved from the living rock on the bank of the Nile.

Watch Out For

A Front Page Story

The Truth About Gorham

Neilan Film Breaks Capitol Record

The Capitol Theatre broke its record of receipts for any two-day period in its history with Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet."

The gross receipts for Sunday were $13,559.80. The gross receipts for Monday were $10,324.10. Total receipts for the two days were $23,883.90. These figures have been sworn to by Edward J. Bowes, vice-president of Goldwyn Pictures Corporation.

Special Aids

Vitagraph is preparing especially elaborate aids to the exhibitor for its coming release "The Ninety and Nine." The exploitation service prepared to "hookup" the theatre with the local newspaper will be available at all local exchanges of Vitagraph.

Jobyna Ralston to Lead for Lloyd

According to a telegram received from the Hal Roach Studios by Pathe, Jobyna Ralston has been engaged as leading lady for the Harold Lloyd feature comedy just now going into production. "Dr. Jack's" successor, called "Safety Last," was completed before Lloyd's recent visit to New York. The title of the forthcoming picture is not yet announced.

For nearly a year past Jobyna Ralston has been steadily winning her way into the affections of picture patrons as leading lady of the one-reel Paul Parrott comedies. Her dainty figure and piquant type of beauty together with her evident keen sense of the comical are qualities which have appealed also to experienced screen reviewers. She is a Southern girl not yet nineteen years old, born in a little town in the hills of Tennessee. After a year in a New York dramatic school she was "discovered" by Ned Wayburn and appeared in the musical comedy, "Two Little Girls in Blue."

She preferred pictures, however. Going to California she was engaged by Max Linder for his burlesque of "The Three Musketeers." A little later she wandered into the Hal Roach Studios one day—and has worked there ever since.



JOBYNA RALSTON

Paramount to Make "The Cheat" Again

Pola Negri is to be starred in a new Paramount production of "The Cheat," which will be directed by George Fitzmaurice, according to an announcement by Jesse L. Lasky, who stated also that Jack Holt will be featured with the star and that Charles de Roche will head the supporting cast. The picture will be started at the Lasky studio about January 22.

Produced originally, nearly eight years ago, by Cecil B. DeMille, "The Cheat," written by Hector Turnbull, is still regarded by many as one of the greatest problem-melodramas ever placed upon the screen.

Some time afterwards it was produced upon the stage by William A. Brady, with Mary Nash and Jose Ruben in the leading roles, the stage version being written by Willard Mack. This event, it is said, established a record in that it was the first stage production of a story which had been originally produced on the screen.



Scene from "Down to the Sea in Ships," Hodkinson Super-Special, showing boat being overturned by a whale.

What Will Your Two Cents Get You?

A stamp has brought exhibitors services that they never dreamed of when they began reading Moving Picture World.

Regional News and Gossip has given exhibitors touch with each other, has brought them closer together—and will answer their questions whenever they need real help.

Straight From the Shoulder has secured reports on pictures for exhibitors who were undecided on their bookings. It will do the same for you—just ask.

Selling the Picture to the Public has shown exhibitors how to turn their weakest days into profitable days. It will help in your picture exploiting—just unload your troubles.

These are only a few services that Moving Picture World stands ready to render. If you want anything that any trade paper is able to give you—your stamp will bring the request to the right place if the letter is addressed to Moving Picture World.

Critics Eulogize Neilan's "Banquet"

Marshall Neilan's first production in association with Goldwyn, a film version of Donn Byrne's novel, "The Strangers' Banquet," was shown at the Capitol Theatre, New York, this week to crowded houses. The public took the picture to its heart and the critics were lavish in their praise of it.

"A fine film feast," says the News. "Goldwyn starts off the new year with a bang by presenting 'The Strangers' Banquet.' This photoplay certainly belongs on your holiday film shopping list. It is novel, it is interesting from the opening scene to the last. Mr. Fellowes is the best hero we have seen in ages."

"Has plot that is different," said the American, "With plenty of action and sentiment, intelligent direction and spectacular settings."

"Gives the director a wide field of photography in which to display his virtuosity and affords the camera some fine shots," said the World. The cast is a huge one."

"A typical Marshall Neilan production," said the Herald. "He can put over ideas with a terrific punch, and do it in a way that is essentially his own. Good acting contributed by Claire Windsor, Rockcliffe Fellowes, Hobart Bosworth, Ford Sterling and Eleanor Boardman."

"Mr. Neilan has a knack for spirited narration," said the Times. "He selects good casts and gets the most out of the people who play for him."

"We have never seen a picture with so many principals in it," said the Tribune. "Miss Windsor is a good actress, but it would be possible to forgive her if she were not. She is so beautiful and she wears such marvelous and always suitable gowns. Rockliffe Fellowes gives a good performance."

Evening World: "Marshall Neilan has done both himself and his new associates (Goldwyn Pictures Corporation) proud in turning out what we think is one of his best. A mighty entertaining and highly artistic film. The roster of the cast looks like a page torn from the Hollywood telephone directory."

Mail: "Almost epic in its proportions. Moves swiftly; not dull at any time."

Globe: "In actual direction of separate scenes this picture is as nearly perfect as any ever shown on Broadway. Well worth seeing."

Sun: "Is indeed a feast for the eye. Marvelous adjustment of tempo to running story, that almost makes the picture leap at the spectator."



LINCOLN H. CASWELL

Pastor of the Crawford Memorial Church, 218th Street and White Plains Ave., Bronx, New York City, impersonating Abraham Lincoln.

Educator Praises Pathe's "Nanook"

As a special evidence on high authority of the permanent value of its Eskimo classic, "Nanook of the North," Pathe quotes in part the following letter received from Curator George H. Sherwood, American Museum of Natural History:

"On behalf of the American Museum of Natural History and especially its Department of Public Education, I desire to express our appreciation of the generosity of Pathe Exchange and Revillon Freres in presenting a copy of the film, 'Nanook of the North,' to the Museum for use in its educational work.

"We had the pleasure of seeing this picture when it was first shown at the Capitol Theatre last spring and were greatly impressed with its educational value in teaching the geography and conditions of the North.

"The photographic work of the film is excellent and the story of how a primitive people live is so simply and dramatically told that the picture holds one's attention, whether child or adult, to the end. We feel that every school child in the city would profit by seeing this picture. We congratulate all those who have had to do with its production upon their success."

Noted Players in "Famous Mrs. Fair"

The cast of "The Famous Mrs. Fair," first of the Fred Niblo series for Metro release, is attestation and assurance of the three-ply resolve to make these special productions outstanding attractions in the industry, Metro states.

The titular role is taken by Myrtle Stedman. Others in the cast are Huntly Gordon, Marguerite De La Motte, Cullen Landis, Ward Crane, Carmel Myers and Helen Ferguson. "The Famous Mrs. Fair," still in course of production, will be presented by Louis B. Mayer through Metro. It will be completed within the next few weeks. Fifty interior sets have been built for this production. In addition to a cast in which each name is of distinct box-office value, this James Forbes play has behind it the prestige and popularity earned during a successful stage run of a solid year on Broadway and two years on the road, with Henry Miller and Blanche Bates co-starring. Frances Marion prepared the adaptation. Charles J. Van Enger is in charge of the photography.

Unusual Publicity for "Robin Hood"

Considerable front page publicity was accorded the Boston engagement of "Douglas Fairbanks in Robin Hood" as a result of a tie-up with the Boston American Xmas Fund Drive, arranged by Pete Smith.

In addition to the Robin Hood publicity which appeared in the American, the production was given considerable advertising when the usherettes of the theatre, clad in Robin Hood costumes, made the rounds of the hotels, restaurants and dining rooms throughout the city and solicited donations for the fund. In view of the fact that the drive was in behalf of charity, the Robin Hood usherettes were given carte blanche at all the best hotels and restaurants visited.

The final smash for the drive took place when on the last day of the campaign fifty per cent. of the net receipts at the Park Theatre, where the Fairbanks film was playing, was turned over to the fund. This gave the engagement front page announcements.

Catherine Bennett in Comedy

Catherine Bennett, Enid Bennett's sister, has been engaged for an important feminine role in "When Knights Were Cold," the newest amalgamated comedy for Metro, starring Stan Laurel. Others in the cast are Mae Laurel, Harry Demore Stanhope Wheatcroft, William Bovis and Scotty MacGregor.



Variety of Roles for Marion Davies

What can justly be called "the cream of the costume plays" have been purchased for Marion Davies by Cosmopolitan Productions. No screen star ever had a more pretentious program planned for her than that which confronts the star of "When Knighthood Was in Flower." So tremendous was the success of Miss Davies as Princess Mary Tudor is the latter big production that interest in costume plays was revived all over the country. As soon as it was proven that costume plays were back to stay, provided that no pains or expense were spared to present them properly, Cosmopolitan Productions immediately negotiated the screen rights to books which will provide Miss Davies with some of the most colorful historical backgrounds and the most stirring dramatic love stories imaginable.

Miss Davies is now at work on the first of these forthcoming pictures "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. This portrays New York of a century ago. The settings by Joseph Urban will involve an immense amount of research work as it is planned to make everything an exact replica of the scenes of New York a hundred years ago. Miss Davies plays the role of Patricia O'Day, a little Irish girl.

"Alice of Old Vincennes" will afford Miss Davies a big opportunity. She will play the part of a Revolutionary heroine who later becomes a spy. The story is filled with action and patriotic thrills. It was a great success as a play and had wide success as a novel.

In "The Forest Lovers," by Maurice Hewlett, Miss Davies will have a novel role and something entirely different from anything she has heretofore portrayed, that of a forlorn forest waif, rescued from a hateful marriage by the gay, light-hearted wanderer, Prosper. "The Forest Lovers" recalls the charming fantasies played by Maude Adams.

In "Yoland," the Cosmopolitan star will have another colorful historical romance by Charles Major who wrote "When Knighthood Was in Flower." The scenes are laid in 1476, when Louis XI reigned over France. Miss Davies will again be a "Princess Mary," who, tiring of court ceremony, assumed the disguise of a simple burgher maid.

"La Belle Marseilleise," by Pierre Berton touches the very heights of fine dramatic acting and gorgeous settings. The Cosmopolitan star will have the role of Jeanne, charming girl wife of Marquis de Tallemont, plotting to overthrow Napoleon and restore the king to his throne.

Another Revolutionary heroine, Anne Tillotson, will fall to Miss Davies when she makes "Hearts Courageous" by Hallie Erminie Rives. Here is another plot full of thrilling interest sustained until the very end. It is in this story that Anne outwits the British by feeding them a wonderful breakfast while she rides to warn Patrick Henry at Charlottsville.

"Enemies of Women" Shows Russian "Reds"

What is said to be the most realistic glimpse of the reign of terror which overtook Russia following the overthrow of the Czar that has ever been filmed for a photoplay is that shown in "The Enemies of Women," by Vicente Blasco Ibanez, which Cosmopolitan Productions is now making with the same lavishness of production that featured the wonderful "When Knighthood Was in Flower."

Never has there been a more graphic illustration of the devastation caused by the "Reds" than the scene which depicts the destruction of the Russian palace of Prince Lubimoff, the chief character in the story impersonated by Lionel Barrymore. It is here that Lubimoff stages the wildly extravagant parties, in which beautiful women of different nations predominate, that have made him the talk of all Europe. Following the revolution, however, the Bolsheviks descend en masse upon his palatial home.

The resultant scene of destruction gives rise to some of the picture's biggest dramatic moments, including a realistic pitched battle between Lubimoff and the Bolshevik leader.

In addition to Lionel Barrymore, the cast of "The Enemies of Women" includes such prominent players as Alma Rubens and Pedro de Cordoba.

Watch Out For

A Front Page Story

The Truth About Gorham

Canadian Film Goes Big

"The Man From Glengarry," Canada's first motion picture triumph, which was filmed in Ottawa, proved so successful when shown at the Grand Opera House in London, Ontario, that it is to be brought back for a special engagement of an additional week.

The picture was enthusiastically received by capacity audiences in a theatre playing five shows.

"Knighthood" Breaks Records

"When Knighthood Was in Flower," Cosmopolitan's photoplay starring Marion Davies, which closed at the Criterion Theatre on Saturday night after 15 weeks and three days run, broke every record of the house, it is stated.

In the 15 weeks and three days, that "Knighthood" was at the Criterion, 122,086 persons paid to see it at prices ranging from 50c to $2.00. The total receipts during the engagement were $157,900.90, or an average of $10,329.90 weekly during the entire engagement.

The nearest competitor to "Knighthood's" record, at the Criterion Theatre, is held by the Cosmopolitan Corporation, whose picture "Humoresque" played to approximately $148,000 in 12 weeks, continuous, noon to midnight.

Crowds at Rialto Enjoy "The Flirt"

Hailed as one of the foremost examples of screen excellence and as a picture that everyone should see, Universal's Jewel production "The Flirt" had its premiere last week during the holiday season in the Rialto Theatre, New York City. From press and public there was great praise for Hobart Henley who directed it, and for the actors and actresses who played in it. Universal also was commended for giving to the screen world such a high class production.

Despite the fact that the picture opened on Christmas Eve, supposedly the worst theatre day in the year, "The Flirt" drew an astounding crowd to the Rialto. They came to see the screen version of a popular novel from the pen of Booth Tarkington. Christmas crowds taxed the capacity of the theatre the following day, and the rest of the week saw record-breaking attendance.

The week's run was far above the average for the Rialto. "The Flirt" broke all records except those established by "The Sheik" and "Blood and Sand." The picture ran far ahead of its opposition. It is estimated that more than 40,000 persons saw it at the Rialto during the week.

Eileen Percy, who plays the title role; Helen Jerome Eddy, the bashful sister; George Nichols, the father, and Buddy Messinger, the mischievous kid brother, all came in for exceptional praise at the hands of reviewers and public.

E. V. Durling, in the New York Globe, said: "Additional proof that nothing is wrong with the movies when made by the right people can be found this week at the Rialto. The Universal Company has been producing pictures for more than a decade, but "The Flirt" is the best thing it has ever made."

"Booth Tarkington's 'The Flirt,' at the Rialto Theatre, is a powerful, well acted picture," wrote the reviewer in The Mail. "Though primarily a comedy of marked seriousness, it is sprinkled with rich humor, most of which is supplied by Buddy Messinger."

In the New York Sun the reviewer wrote: "Although it is not considered etiquette for a critic to show wholesome enthusiasm, the rule must be broken in the case of Booth Tarkington's 'The Flirt' at the Rialto. The actor who should be presented with highest laurels is George Nichols, who plays the role of the hard-working, home-loving, always honest Papa Madison. The scene with the oldest son is something to remember."

The Evening Journal said: "'The Flirt' is a significant production. It is the epic of a typical American family. Among the men, Edward Hearn and George Nichols shine brightest."

Don Allen, in the Evening World, said: "It must be said for 'The Flirt' that it has in it everything a movie ought to have, and that's a strong statement coming in these days of thrills. But we enjoyed 'The Flirt' and think most movie goers will agree with us."

P. W. Gallico, in the New York Daily News, acclaimed the picture as one of the best he had seen in some time.

Other reviews praised the picture in like terms.

"His Good Name" for "U"

"His Good Name" is the title of one of the new all-star productions being initiated at Universal City in line with a policy of making only the highest class features for the 1923 market.

William Slavens McNutt wrote the story and Collier's published it recently.

"His Good Name" is in the hands of Harry A. Pollard, who achieved in "The Leather Pushers" something above the accepted two-reel standards, and who has directed various stars at Universal City in features of differing lengths.

A cast of unusual promise is indicated in the first selections, which include Rockliffe Fellowes, Fritzi Ridgeway, Hayden Stevenson, Buddy Messenger and Frederick Stanton. As the title indicates, "His Good Name" is a story of honor and the valuation placed upon it by a man. The picture will surely be in line with the clarion suggestion of Will Hays to "Make better pictures."

Many Big Special Productions Are Listed for Release by Fox Company

William Fox has rounded out a special program of super features for January release that contains six productions, all artistic offerings as well as box office attractions. Early this season the Fox Film Corporation offered eight super-specials that scored and are now playing over the country.

To the theatregoers William Fox is known as the man who gives them big specials with splendid casts, fine direction and artistic settings. "Over The Hill" came with the first specials made by the Fox organization in 1921 It opened on Broadway. It ran for two years, and at practically every performance an S. R. O. sign hung in the theatre lobby.

Following his early specials of this season Fox offers six specials for immediate release that vary widely in story but not an iota in appeal. Universal appeal to movie fans of every sort that will bring them in keen anticipation to the theatre and send them home feeling content.

This new series of specials, however, does not mean that Mr. Fox has forsaken the star or the program features. He has a strong galaxy of stars in Tom Mix, Charles Jones, Shirley Mason, John Gilbert, William Farnum, and Dustin Farnum.

In addition there is Fox News, released twice weekly, the News that has established a record of getting the "beat" on important happenings in the diplomatic, the sport, the political worlds—every phase of life. The new film "baby" is Fox Educational Entertainments. One reelers that cover the world of science and Nature. Already this infant prodigal has taken its place in the hearts of theatre-goers.

Mr. Fox brings Henry Wadsworth Longfellow's famous poem to the screen in "The Village Blacksmith," a special, which when it made its New York debut won the hearty recommendation of the critics, the Telegram saying of it, "It does for father what 'Over the Hill' did for mother. It is a wholesome and interesting story of family life. While the Evening Journal says: "This picture is one of the best of the season—a brilliant cinema."

The cast contains some of the most distinguished players popular to the moving picture going public. Jack Ford directed this special.

Mr. Fox has again visualized public demand by putting out Lupino Lane in a five-reel comedy special, "A Friendly Husband." Lane has proved himself to be one of the foremost comedians, and the mirth loving public will be given the opportunity to see him in a masterpiece of fun that is worth its weight in gold.

"The Net," a 1923 melodrama of thrills and mystery directed by J. Gordon Edwards, is a drama of women's conventions and men's intentions. A daring, brilliant romance of Bohemian life in the artists' studios of the latin quarter, vividly and faithfully portrayed by an all star cast.

"The Face on the Barroom Floor" brings to the screen that distinguished actor Henry B. Walthall in a story of sensations, thrills, prison escapes, startling storms at sea and a charming romance. Jack Ford directed.

"Does It Pay?" is an engrossing picturization of life featuring Hope Hampton supported by a notable cast and directed by Charles Horan.

"The Custard Cup" with Mary Carr is adapted from the popular story of that name by Florence Bingham Livingston, a sparkling story of every day life with a surprise climax following a series of humorous and dramatic developments.

These six specials Mr. Fox announces for immediate release. Coming soon, however, will be two that everyone is waiting eagerly to see. "The Town That Forgot God" which ends a successful ten-week Broadway run on January 7th and that most popular of novels, "If Winter Comes," by A. S. M. Hutchinson, directed by Harry Millarde with a cast of brilliant players.

Longfellow Poem Is Made Big Special

According to the Fox Film Corporation, its production of "The Village Blacksmith" from the immortal poem by Longfellow, is one of the best box office attractions the corporation has presented. This production which leads off the list of six new Fox special productions for 1922-1923, should unerringly strike the mark of popular interest as it contains all the ingredients of a strong box office attraction.

The story is wholesome and interesting; beginning with a prologue of a day when the smith's children were in school and tracing their growth, sorrows and joys through the succeeding reels. Strong exploitation possibilities are contained in this production which should prove to be one of the winners of the 1923 season.

It is now available to exhibitors after a Broadway run in which it received unusual praise from the critics.

The story has been filmed in a series of tense thrills replete with the sort of action that makes for dashing melodrama. This Fox special has a universal appeal with much comedy, and heart interest and it is absolutely censor proof. Some of the hickiest hicks that ever loafed around a cracker barrel provided lively action in the comedy scenes.

One of the outstanding features of this film built around the man under the spreading chestnut tree is the uniform excellence of a well chosen cast. Brilliant characterizations make this a truly American story that applies to every village in America.

Unusual vigor is brought to the role of the mighty smith by William Walling who is a perfect type —Brawny, tanned with long crisp hair. His performance is uncommonly convincing and sincerely played. Virginia Valli as the daughter of the blacksmith and Bessie Love as the sweetheart of the smith's son entertainingly portray the leading feminine roles.

Tully Marshall has a remarkable characterization in the role of Ezra Brigham, the utterly selfish old squire. Little Pat Moore, who has the part of Johnnie, the smith's son in the prologue, brings to this role more really genuine interest than any child part we have seen this year. George Hackathorne is the Johnnie in the later part of the story after he is crippled in a fall.

Soon Released to Exhibitors

"The Town That Forgot God," a Fox special production that comes to exhibitors fresh from a ten-week run on Broadway, is soon to be released to exhibitors.

All the New York newspaper critics dwelt at length on the power and tensity of the storm scene. Harry Millarde, who directed "Over the Hill," created this screen production.

"Does it Pay" Has Prominent Cast

The domestic problem referred to by the title "Does It Pay?" a Fox special now released, is one that strongly effects the happiness of modern life and is a topic that appeals to theatregoers.

Directed by Charles Horan its scenes range from the calm domesticity of a Connecticut village to the hectic existence of the fast set in the Metropolis.

The cast is a notable one. Hope Hampton, for the past three years at the head of her own company, has been especially engaged for the part of the "gold-digger." As Doris Clark she has every opportunity to wear several of the elaborate gowns for which she is famous. The character of John Weston is in the capable hands of Robert T. Haines, who was last seen on Broadway as the leading support of Marjorie Rambeau in "The Goldfish." The cast in full follows: Hope Hampton, Robert T. Haines, Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Pierre Gendron, Marie Shotwell, Buny Grauer.

Sistrom Returns to Coast

William Sistrom, Western production manager for Cosmopolitan Productions, returned to California this week after several days in New York. Shortly after his arrival on the Coast work will be started on two new Cosmopolitan Productions, "The Love Piker," by Frank R. Adams, and "Mother McGinn," by Jack Boyle, author of Cosmopolitan's "The Face in the Fog," which was hailed by critics as the most thrilling screen melodrama of the year. "The Love Piker" will be directed by Frances Marion and the direction of "Mother McGinn" will be entrusted to E. Mason Hopper.

Meantime at the Thomas Ince studio in Culver City, California, Frank Borzage is at work on "The Nth Commandment," from the Cosmopolitan Magazine story by Fannie Hurst. Colleen Moore and James Morrison head this cast which also includes: Eddie Phillips, Charlotte Merriam and George Cooper.

To Be Released Soon

"If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's widely read novel of the same name, is soon to be released to the exhibitors. As a book it has surpassed the million mark in circulation. Harry Millarde directed the entire production.

An extensive and elaborate advertising campaign will be started before the release date is set for the production.

"Face on Barroom Floor" Listed by Fox

When a good story is well directed, and the characters have been carefully chosen, the next point to look for is a strong climax. Exhibitors who see the Fox special, released January 15, "The Face On The Barroom Floor," will declare that this production has the necessary qualities to make it a box office bet. The cast could not have been better picked to enact the screen drama. Henry B. Walthall has the leading part, capably supported by Ruth Clifford. The director, Jack Ford, has stamped himself as a master of screen creations by his work in this picture, the story of which is credited to G. Marion Burton, but the outstanding part of the film is the blood surging climax.

The story is tensely dramatic, touching the depths of a human emotion as its tides sweep life's sea of experience. The wave crests of hope are frothed with the spume of deftly handled comedy. For a time the trough of tragedy lies deep in shadow. But the film portrayal goes on from crest to crest, leaping at last to a climax that carries everything before it in one swift rush.

One of the high points of the picture is a driving storm at sea. Lightning flares and threatens; the tempest swirls fiercely; the people on board ship are clutched by the hand of terror. The storm pounds harder. The ship is heaved by giant waves nearer and nearer the rocks. In the lighthouse Walthall, battered by a swim through the tossing seas, finally reaches the top of the light tower and flashes the beacon that guides the vessel to safety.

Walthall, in the character of Robert Stevens, an artist, has come to see the worst of life. Circumstantial evidence tightens about him on the iron web of prison bars. Then comes a mob scene in the penitentiary. Men mad to gain freedom, dashing, pounding their way to liberty with demoniac strength—the Governor of the State attacked by a prisoner in the warden's office—Stevens' protection of the Governor, then his swim in a raging storm, already described—these are gripping incidents of the screen creation that will make every audience await breathlessly a climax which is still more powerful than the scenes that have been set forth.

The touches of comedy have been mentioned. They are the reflections of human traits that we all find so naturally humorous. But the real heart interest, the true strength of the film drama, lies in its love theme. Here Ford took every advantage offered by the scenario and created a deeply appealing love symphony. When Stevens has tasted of the bottom of the cup and existence seems unbearable, the director lifts him, and, for that matter, lifts everyone in the audience, to the highest crest of a glorious love tale.

There are many scenes of artistic beauty, photographed along the picturesque coast of Maine Of course, there are scenes in a barroom, but they are only incidental and do not form the general setting or atmosphere for the presentation.

Fox Presents Lupino Lane in Comedy Special

A box office announcement of moment is made by Fox Film Corporation in the immediate release of a five reel comedy special, "A Friendly Husband," starring Lupino Lane, the droll pantomimist and tumbler favorite of two continents. The reason for this unusual step on the part of Fox Film Corporation is the country-wide popularity of Lane which has grown steadily with the release of each of his previous three two-reel comedies.

"A Friendly Husband" starts off with a bang. Most people believe hot weather is enervating. Not Lane. The picture opens on "the hottest day in the year." What more enticing than to go on a camping trip and take your little wife away from it all? Lane purchases a novel camping outfit, all the comforts of home being folded up in an enormous truck which is hitched on the car and driven to wherever you may care to go. By working a lever, you can send forth a stove, beds, table, chairs, dish washing machine and what not. Then the fun begins!

It never lets up. For five reels, Lane romps with mirth provoking seriousness. In its frivolity and its jollity there rings a depth of sincerity. This is suggested partly by the whimsical appeal of Lane and partly by the extraordinarily humorous way in which the picture develops.

Lupino Lane's comic ability is not a recent discovery. For some twenty odd years, since he was a lad of three, he has been on the stage, playing the London Hippodrome and Drury Lane with his father. He is a popular comedian of two Continents. As a pantomimist and a tumbler he is unsurpassed.

It was this great popularity of the agile comedian that played a big part in Fox Film Corporation signing him to the dotted line. It was the meteoric speed with which he leaped ahead to become foremost among screen comedians that prompted this company, after the successful run of his three two-reelers, to release him in a five-reel special.

The hundreds of fans who have asked for a Lane special have their answer in "A Friendly Husband."

Special accessories are ready to assist in exploiting and putting this picture over with unusual exploitation suggestions. One twenty-four sheet, one six sheet, two three sheets and three one sheets, novel window cards, circus heralds, slides, folder heralds and a full line of advertising and publicity. Cuts and mats are available at all Fox Exchanges.

There is a sixteen page book of special publicity material, including newspaper features, and other snappy material. Also a sixteen page book of exploitation aids and suggestions has been prepared for the exhibitor's use.

Fox Lists "The Net" Based on Stage Play

Dramatic strength is the outstanding quality of "The Net," numbered among the best of the new Fox specials. This emotional drama by Maravene Thompson played a successful engagement on Broadway and has now been made into a screeen play by Fox Film Corporation. Directed by J. Gordon Edwards, the picture has been given every advantage of elaborate settings and a fine cast. Based on a novel mother love theme, not since "Madame X" has so moving and powerfully emotional a story been written for the stage or screen.

One of the handsomest settings shows the interior and exterior of the studio belonging to a wealthy artist. Remodeled from an old church, the lofty interior has been changed into a novel arrangement of six different styles of architecture. Moorish columns contrast with Greek and Italian decorations, the walls being hung with valuable paintings and tapestries.

In this room is enacted a tragedy that throws the net of circumstances about a devoted wife and mother and forces her to choose between casting the shadow of a crime over her young child or of condemning an innocent man to prison for life. The manner in which the angle is straightened out holds the interest firmly to the end, the finish being a happy one.

The intensely dramatic unfolding of the scenes which follow makes the picture one of the best of its class. The acting company has been selected with great care. Barbara Castleton, whose beauty and sympathetic acting have won her a high place as a screen favorite, is the Mrs. Norman. Raymond Bloomer is the handsome but unprincipled husband, and Albert Roscoe is the man unjustly accused of murder. Peggy Davis, a Ziegfeld Follies girl, makes a fine appearance as the model.

The full cast follows: Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordoni, Cornelius F. Keefe, Helen Tracy, Eliah Nadel, Alexander Gaden, Guy Combs, Byron Douglas, Claire De Lores, Eileen Grout.

Big Scenes in Fox's New Carr Special

In its original form "The Custard Cup," one of the new Fox specials, ran as a series of short stories in McCall's Magazine. These stories by Florence Bingham Livingston were widely read, the author, having established a fine reputation as a humorous writer. In book form "The Custard Cup" reached another large circle of readers. As presented in the screen version produced by Fox Film Corporation all the delightful humor and human qualities of the story have been retained, the full resources of the art of the camera having been drawn upon to bring out the dramatic and scenic possibilities of the plot. There are a number of sensational features in the picture, including the most realistic steamboat explosion ever filmed and a thrilling episode showing the tracking down of a gang of counterfeiters. G. Marion Burton is credited with the scenario.

The steamboat episode is thrilling in the extreme. The boat is crowded with a gay outing party when the cry of fire is raised and men women and children are seen jumping from the three decks of the steamer into the waters off Sandy Hook. A daring rescue by the crew of a hydroplane is a novel feature of the picture. While the boat is burned to the water's edge, the passengers are shown clinging to life rafts and over-turned boats or struggling bravely to reach the distant shore. Directed by Herbert Brenon, this famous maker of moving pictures has accomplished his purpose by giving the screen something new

Another selling point in the picture's favor is the strong cast headed by Mary Carr. The celebrated creator of "Ma" Benton in "Over the Hill," is given a character totally unlike any other enacted by her for the screen. As Mrs. Penfield she plays a cheery, self-sacrificing little woman who is always ready to help her friends and neighbors. The foster-mother of an interesting family of three lively youngsters, not to count the famous four-footed member "Filibuster Caesar," she plays the part with that deep heart appeal, that has won her so loyal a following of moving picture patrons.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Coast News

Irving Cummings Productions, Inc., has loaned Irving Cummings to Myron Selznick for a part in "Rupert of Hentzau," playing the part of Berenstein.

Irving Lesser, Eastern manager of Principal Pictures Corporation, left this week for New York, following a series of conferences he held with Sol Lesser and Michael Rosenberg.

Abe Warner of Warner Brothers, who had been here several months, also departed for New York late last week, due in New York either Tuesday or Wednesday of this week.

John Rikkleman, secretary-treasurer of the Fine Arts studio, announced that twelve companies have secured leases on that studio. Amalgamated Productions, Bennie Zeidman and Hugh Dierker Productions are among those who have worked there.

Morris Schlank of Anchor Film Distributing Corporation, here, announced this week that Harry Charnas of Standard Film Service of Cleveland, has purchased the territorial rights for his section of the two-reel Arthur Trimble pictures.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, is here, and last week visited the new headquarters of the Anchor Film Distributors, Inc., in the Anchor Building, Hollywood.

A new model projection machine was presented to Morris R. Schlank of Anchor Film Distributors, Inc., by his employes.

"The Wheel of Fortune," starring Grace Darmond and Hobart Bosworth, is a new production just finished. Miss Darmond and Bosworth are both working now in "The Law of the Sea," the latter being a tentative title.

Viola Vale is the star in a new production that Capt. Leslie T. Peacocke, erstwhile British army officer and soldier of fortune, is making at the former Boyle Heights studio in this city.

Warner Brothers have signed Noah Beery, Louise Fazenda, Robert Gordon and Josephine Crowell for "Main Street," which Harry Beaumont is directing under the supervision of Sam L. and Jack Warner.

The complete cast for Warner Brothers 'next production, "Brass," has been completed and includes Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Harry Mevers, Miss Du Pont, Pat O'Malley, Helen Ferguson, Margaret Seddon, Vera Lewis, Harvey Clark and Edward Jobson.

Colleen Moore has been signed by B. P. Schulberg for an important role in "April Showers," which Al Lichtman Corporation will distribute in the independent market. Tom Forman, who is now working on "The Girl Who Came Back," will produce "April Showers," which will include an all-star cast.

William Fairbanks, the Western star, having completed his fourth picture, "The Devil's Dooryard," for Arrow distribution, has started production on the fifth picture of the series.

Dollars and Sense

PUTTING sense into dollar-making independent productions is the big task with which producers have to contend. All about us we find excellent examples of productions backed with good sense. And these sensible ventures are bringing no few cents to the box office. Which is as it should be. But we have noted many other pictures lacking sense—senseless insofar as box office requirements are concerned. Independent producers have the opportunity. They must make the best of it.

THIS writer, for one, refuses to believe that only million dollar pictures are *big* pictures. Some of the most terrible flops we have viewed represented extravagant expenditure of hard-earned money. It isn't a question of lump sums of money; it's a question of real pictures, pictures that justify motion picture theatre patronage. And we have seen many pictures that most certainly are not entitled to any patronage whatsoever.

THE independent producer is making rapid progress. We can think of no better example of this fact than those producers who have been turning out Preferred Pictures for Al Lichtman under the guidance of B. P. Schulberg. Gasnier turned out a wonderful box office winner in "Rich Men's Wives," and followed it up with "Thorns and Orange Blossoms." Meantime, in came Tom Forman with "Shadows," and this writer has stood in lobbies of seven theatres playing that splendid production, watching crowds fighting to get into those houses to see Lon Chaney in his master character. And now along comes Gasnier with "The Hero." Personally, we believe "The Hero" to be a better box office attraction than any of the preceding Lichtman releases. In the vernacular of show business it is a "knockout."

AND we'll venture to say that none of these splendid pictures cost the exorbitant amount of money some other productions not one-tenth as good represented in financial investment. Warner Brothers typify the new producer, the producer who weighs every penny, the producer who makes pictures that will make money—and not eat it up wastefully. Warner Brothers have turned out a long string of box office winners, pictures that have grossed moneys running deep into six figures and more. And everybody made money. Why? Because the production cost was kept down to earth.

THERE was a time about a year ago when a distributor in possession of what looked like a successful picture thought nothing of tacking a $100,000 valuation onto the film, regardless of the low production cost. This is another evil that must exit. The producer and distributor, like exchangemen and exhibitor, are entitled to substantial profit on their investment, but when that profit takes on the cloak of profiteering, it is time to step in and put a stop to such unreasonable tactics.

RIGHT now this writer recalls a certain production shortly to be placed on the market. This production cost $22,000 to make. The producer has placed the picture in the hands of a distributor who is handling it on a percentage arrangement, namely, taking thirty-three and one-third per cent. for distribution. He has set a $150,000 valuation on the production. But that is only the half of it, for the distributor, maintaining an interest in eight exchanges, is "selling" the picture to these offices on a low percentage arrangement. Others are being forced to pay exorbitant cash amounts for territorial rights. Yet, this gentleman insists on complaining about business.

SOME of us can locate the source of our troubles by gazing into a mirror.

Lichtman Effects Nifty Book Tieup

The Al Lichtman Corporation is arranging for a special motion picture edition of "Thorns and Orange Blossoms," the novel by Bertha M. Clay, which has been picturized by Gasnier, a feature director with Preferred Pictures, Inc.

According to present plans, the edition will run about 200,000 and will have space on one of the covers for the theatre to imprint its name. Distribution direct to the public will be arranged for by the various Lichtman exchanges which intend disposing of the books at a nominal price. Frank G. Hard, publicity director for the Standard Film Service Co., the Lichtman franchise holder in the Middle West, is launching his own campaign with an initial order of 40,000 copies. Other exchanges have signified their intention of using the copies in bulk.

Among the Folks

With the acquisition of Kenneth Harlan through the courtesy of B. P. Schulberg, with whom he is under long term contract, and the signing of Mildred Davis, Harold Lloyd's leading woman, the Sacramento Pictures Corporation has started its first picture, "Temporary Marriage."

Lester F. Scott, Jr., general sales manager for C. C. Burr, returned this week of New York from an extended tour of the South, wehre he closed several important contracts for Johnny Hines' feature, "Sure Fire Flint."

"Hunting Big Game in Africa with Gun and Camera," by H. A. Snow, will follow "Robin Hood" into the Lyric Theatre in New York next week.

Supreme Court Justice Gavegan of New York has issued an order discontinuing a suit of Patrick A. Powers against the Clark-Cornelius Corporation because the case has been settled.

Robert McGrath has been appointed general purchasing and publicity director of Producers Security Corporation.

Harry Chandlee has been selected to adapt the Bruce Barton magazine editorials to the screen. Second National is handling this series.

Charles Logue, who arrived on the Coast this week, will enter the production field, producing pictures for the independent market.

Abe Warner, of Warner Brothers, arrived in New York from the Coast this week. He had been on the Coast for several months.

"The Plaything of an Emperor," Jesse J. Levinson's spectacle of the Napoleonic era, will be given its world premiere showing at the Strand Theatre in Newark, N. J., next week.

E. O. Van Pelt, who some time ago resigned as publicity director for Producers Security Corporation, left on Friday of this week, on the Twentieth Century, bound for Los Angeles, where he will take up his new duties as representative for a well-known producer. He will return next month with several pictures made by this producer.

About forty representatives of the trade and fan press and newspapers, together with exchangemen and well-known metropolitan exhibitors, attended a special showing of Al Lichtman's fourth Preferred Picture, "The Hero," with an all-star cast headed by Gaston Glass, at the Simplex Projection rooms, 220 West 42d Street, New York. James Bradford, who compiled the musical score, directed an orchestra that played during the screening of the production.

Morris Schlank, head of the Anchor Film Distributors, Inc., the only independent distributing company in Los Angeles, is in New York disposing of territorial rights to that concern's pictures. He is stopping at Hotel Astor.

H. H. Everett of the Charlotte, N. C., Educational Exchange, has been elected president of the Charlotte Film Exchange.

Fred McConnell, one of the best known serial distributing men in the business, now associated with Universal, left for the Coast on Tuesday of this week.

Merry War Anticipated Over Three "David Copperfields"

As a consequence of three announcements from three various sources exhibitors throughout the country are very much interested in the ultimate fate of "David Copperfield," based on a story written by the famous Charles Dickens. Warner Brothers are going ahead with their plans to produce this production which will be one of that firm's big features of the 1923 output. Principal Pictures Corporation also have announced that it is proposing the production of a "David Copperfield" picture and a report received from the Coast this week reiterated a previous despatch from Los Angeles several weeks ago that that concern had signed a foreign boy "find" for the principal role.

And late this week Hopp Hadley announced that he will release in the independent market another "David Copperfield." He announced receipt of this foreign version of the Dickens story, stating that Andre Olson of the Nordisk Company, producers of "Our Mutual Friend," had brought the picture to this country. According to Hadley this picture is now being shown abroad and stars Little Buddy Martin.

This week Abe Warner of Warner Brothers, on his return to New York, informed this publication that his firm was going right ahead with its plans to make "David Copperfield" and is "also taking proper precautions to safeguard itself against any invasion." From Los Angeles came the comment that Principal Pictures Corporation were equally insistent on going ahead with its plans, while Hadley and Olson, who is making Hotel McAlpin in New York their headquarters, already are approaching territorial buyers, for the purpose of disposing rights to the picture.

Holidays Set New Record for S. R. Productions

The holidays furnished a means of setting the new high water mark for booking of independent productions in theatres in the New York territory. Several premieres were noted during the current week. One notable premiere was staged at the Cameo Theatre, New York, where Johnny Hines made his Broadway bow in Charles C. Burr's "Sure Fire Flint." Over in Newark, N. J., Jesse Levinson's "The Plaything of an Emperor" was given an enthusiastic sendoff.

Without exception all the leading independent exchanges in New York City reported a decided increase in booking business for thethree month period, ending Dec. 31. In many cases the increase reached the 300 per cent. mark over figures for the same period in 1922. However, exchanges report a steady increase and figure that if business continues at the present gait the season ending May 1 will show an increase that will compare favorably with the bulk business done by program concerns a year ago.

Independent exchanges in New York have hit upon the personal appearance idea as a means of plugging attendance at theatres showing pictures of doubtful box office value. In most instances the stunt has worked successfully.

Unless the unforeseen happens, Al Lichtman's latest production, "Shadows," promises to climb to the distinction of being the most consistent December and January money-maker. The grosses this production has been attracting have staggered many exhibitors, who have been prompted to tie up the Lichtman 1922-23 product.

"Shadows," the Lichtman special, made its metropolitan bow this week at the State Theatre. It will play all the metropolitan Loew theatres.

Al Lichtman, rather than meet the exorbitant demands of Broadway exhibitors for Broadway showings of his special, has decided to play along with independent theatre owners. The project is proving a money-maker, according to figures compiled by Commonwealth Pictures Corporation, which is handling the picture in New York, and Jans Pictures, Inc., which is handling the distribution in New Jersey.

Capital Film Exchange announces that its next Richard Talmadge release will be "Speed King." This star is proving a big money-maker at the neighborhood houses, the entire Talmadge series having been booked by all the Loew houses.

Warner Brothers' "The Beautiful and Damned" proved a cleanup at the Broadway Theatre last week, and will play all the Keith-Moss-Proctor picture houses in the metropolitan district.

Sam Zierler has tied up some wonderful first-class product for this year. Included on the list of Commonwealth releases for the current year are the following: all the Al Lichtman pictures, and Charles C. Burr's "Sure Fire Flint," "In Luck," "The Last Hour" and "Fire of Youth."

Martin Solomon, who was attached to the Buffalo office of W-B. Film Exchange, Inc., of Buffalo, has been assigned to the New York W-B. Exchange, over which Charles Goetz prehides. He will cover the territory between Harlem and New Rochelle, N. Y.

Northwest Fight Over "Ten Nights"

MINNEAPOLIS—(Special)—An interesting fight has developed here with the exhibitors taking a definite stand that under no circumstance will they tolerate the tactics of distributors of "leech" pictures. In this battle is involved "Ten Nights in a Barroom." The L. Case Russell version of "Ten Nights" has started things booming for theatres in this territory and is duplicating the phenomenal showing it made in the East last year. With the marvelous success of this picture here comes a "leech" picture, also entitled "Ten Nights in a Barroom," the same one that caused so much discomfort to exhibitors of the East.

Exhibitors here are fighting the "leech" picture, but there have been so few opposition houses in the smaller territories that have booked this antique and impossible picture, playing it in opposition to that released nationally through independent exchanges by Arrow Film Corporation and starring John Lowell. That drastic action will be taken is certain, for there is talk of an open rebellion among reputable exhibitors, who protest against the method utilized by "leeches."

"Shepherds of the Hills," which has been showing in this territory for some time, has proved one of the most consistent box office winners in this territory, exhibitors being particularly enthusiastic about this production, which has not played anywhere in the East.

The exhibitor distribution plan in this section has aroused considerable comment among exchangemen and exhibitors. The latter are particularly enthusiastic over the project, which, they believe, will materialize into a gigantic system, whereby theatre owners will profit. Where the pictures will come from, however, is subjected to considerable speculation.

Reports from the Milwaukee exchanges are particularly encouraging. Business in Milwaukee has been picking up rather slowly, in spots too slowly to suit some salesmen, but all are seemingly pleased with future prospects.

J. L. Grauman, who is handling Al Lichtmans Preferred Pictures in Wisconsin, is having no trouble booking "Shadows," the first Preferred Picture he will handle. Grauman was alotted the Wisconsin franchise several weeks ago. Prior to that time Wisconsin was controlled by Joe Friedman of Celebrated Film Players.

"Secrets of Paris" Stands Them Up at Philadelphia's Victoria

PHILADELPHIA—(Special)—"Secrets of Paris," the Whitman Bennett special, distributed by C. C. Burr, of Mastodon Films, Inc., is setting new marks this week at Stanley's Victoria Theatre, where it opened on New Year's Day. The opening day's receipts equalled those of any other picture with every prospect that the production in which appears an all-star cast headed by Lew Cody, will establish a new record. The presence of box-office names plus the high-class production that backs the attractive title drew crowded audiences to every show, with the turnout on Tuesday and Wednesday just as big, despite the inclement weather that prevailed those days.

New Title for King Special

The Burton King special which will be released under the brand of Arrowplays Deluxe, which was produced under the working title of "Shylock of Wall Street," has been changed to "None So Blind." "None So Blind" is from an original story by Leota Morgan and is said to be exceptional heart-interest drama. It was produced under the personal direction of Burton King and possesses a star cast.

West Coast Circuit Book "Shadows"

The success attendant upon "Shadows," Tom Forman's production featuring Lon Chaney, is evidenced by a recent booking of the picture by the West Coast Theatres, an important circuit of houses covering the State of California. This chain controls the Kinema and the Alhambra in Los Angeles in addition to forty-six other theatres in that city and other points of the stage.

Arrow Completes Two of Its New Pictures for New Year

Announcement is made by Arrow Film Corporation this week of the completion of the production work on two of the big Arrowplays Deluxe specials to be released in the near future.

The two productions in question are the Blazed Trail Production, "Lost in a Big City," from the scenario by L. Case Russell, starring John Lowell, and the Martin J. Heyl production of Hal Reid's famous old stage play, "The Little Red Schoolhouse or In Convict Stripes." All the actual shooting on these productions has been completed and both pictures are now in process of editing and titling and it is expected that they will be ready for screening within the neet few weeks.

These are the second two of the first sequence of eight Arrowplays Deluxe recently announced. Others in this group are the Burton King production "The Streets of New York," "Man and Wife," "None So Blind" (formerly "Shylock of Wall Street") "The Broken Violin," "Night Life in Hollywood" and "Jacqueline of the Blazing North."

Hines Film Hit

"Sure Fire Flint" has gone over big in Sweden. Its premiere was held in Stockholm last week and a cablegram from M. Lemat, the foreign representative reached C. C. Burr several days ago announcing the Johnny Hines' latest had gone over strong and was highly popular with Stockholm audiences.

Foreign Sales

Australasian Films East, Ltd., have purchased from the Al Lichtman Corporation, the rights to the first eight specials produced by Preferred Pictures for Dutch East Indies, Singapore and the Strait Settlements.

Al Lichtman Establishes New Service to Aid Exhibitors

As part of a special service to exhibitors, Al Lichtman is developing a special sales force which will spend most of its time in the field, except for conferences at the home office from time to time. Already five experienced film men have been taken on with a prospect of increasing that number as the need develops. They are Leon D. Netter, Edward Grossman, Foster Moore, Joseph Klein and V. P. Whitaker, all of them for many years connected with companies in the sales end of the business.

Klein and Whitaker have just been added to the staff. The former has been assigned to the Charnas territory and will make his headquarters in Cleveland. He started in this business about nine years ago and resigned from the Film Booking Offices of America to join the Lichtman Corporation. Before that he was Eastern district manager for F. B. O., New York manager for First National and general manager of the D. N. Schwab Productions, Inc.

Whitaker has been associated with Lichtman in various capacities for some years. When Artcraft was formed, Lichtman placed him in charge of the Washington office and when that company was absorbed with Famous Players, Mr. Lichtman was instrumental in placing Whitaker with Arthur S. Lane at Select. For that latter company, Whitaker was special representative with duties that took him into every exchange center in the country. Later when Associated Producers, Inc., was formed he was placed in charge at Los Angeles, and when that company merged with First National, Whitaker joined the Thomas H. Ince Corporation. It was with the latter company that he was connected when he decided to poin the Lichtman Corporation.

It is Lichtman's intention to send his special representatives all over the country where they may be needed in a special capacity. At the moment, Netter is in the Blank territory; Grossman in the Skouras territory; Moore in the Friedman territory; Klein in the Charnas territory, while Whitaker's first stop will be Washington. Later he will go to Atlanta and New Orleans.

Kunsky to Show All Warner Films

DETROIT—(Special)—What is characterized as a feather in the cap of independents was recorded here, when John H. Kunsky affixed his signature to a contract giving first run in Detroit in five Warner Brothers specials which will be shown at his Capitol, Madison and Adams theatres. Mr. Kunsky has seen only one feature, "Heroes of the Street," but on the strength of the reputation of Warner Brothers doing big things contracted for the entire list, which will include "The Beatiful and Damned," "Little Church Around the Corner," "Main Street," "Brass" and "Heroes of the Street."

Royal A. Baker, police censor of motion pictures in Detroit, has sold one of his stories to Preferred Pictures Corporation. The title is "When a Woman Reaches Forty," and is said to embody an unusual plot. Jess Fishman, manager of the local Al Lichtman exchange, read the story and was instrumental in placing it with Ben Schulberg and Al Lichtman.

Charles Garfield of the Orpheum Theatre, Flint, Mich., is planning an extensive exploitation to boost his showing of "Out of the Dust," which is being handled in this territory by Exclusive Film Company.

Negotiations are under way between Favorite Film Exchange and first run exhibitors in this territory for first run showings on the two C. C. Burr features, "Burn 'Em Up Barnes" and "Sure Fire Flint," both starring Johnny Hines. This sale was announced last week in New York, although Favorite salesmen have been working on the two for more than a week.

Coast Business Is Improving

SAN FRANCISCO (Special)—Independent film exchanges in California are progressing rapidly with business showing a decidedly encouraging improvement during the past four months. The records show that December was one of the biggest and best months experienced by local exchanges, with reports coming up from Los Angeles that there, too, things are clearing up satisfactorily.

All Features Film Exchange here is looking forward to an unusually big year. The latter part of 1922 was a particularly good one, although the headway was not quite as rapid as that that was expected. However, business showed a marked increase, with a substantial profit resultant on all moneys invested in current releases.

There is considerable interest being manifested here in the Al Lichtman product. Particularly surprised are the exhibitors in this territory, for the first release, "Rich Men's Wives" proved a big winner at the box office with first run reports on "Shadows" predicting an even more profitable career for that feature. Reports coming from Los Angeles exhibitors who have seen "The Hero" say that the latter picture is an even better audience bet than either "Rich Men's Wives" or "Shadows."

Word comes from Los Angeles that Monte Collins, Jr., formerly with the Portland, Ore., theatrical enterprises of Jensen and Von Herberg, has been made head of the art and accessories departments of Anchor Film Distributors, Inc., of which Morris Schlank is the head.

There is some talk prevalent here to the effect that Phil Ford, son of Francis Ford, will be starred in a series of pictures to be offered in the independent market.

Road Showing a Thing of the Past

BOSTON—(Special)—Road showing of pictures is a thing of the past in New England. Film folks in this section have learned a bitter lesson, for none of the attractions that have come into this territory this season at $1.50 top have made any sort of good financial showing. Theatre patrons keep away from such showings, preferring to wait until that picture plays the local movie houses.

While it was announced some time ago that the world rights to "Yankee Doodle, Jr.," had been given to George Fecke of Motion Picture Distributors, Inc., to handle, just what will be done with that production, which obtained splendid press notices, has not yet been definitely ascertained.

"The Hero," starring Gaston Glass and an all-star cast, will be Al Lichtman's next release in this territory. The current releases of the local Al Lichtman Exchanges are "Rich Men's Wives," "Shadows' and "Thorns and Orange Blossoms."

Franklin Film Exchange is one exchange in this territory that is exerting every effort to encourage exploitation in this sadly neglected territory. Exchangemen have complained about poor business in the past, but until this fall none made any effort whatsoever to exploit their productions. The Franklin concern is handling the Warner Brothers product in this territory.

Business Christmas week in New England was the best ever recorded for independent exchanges with real product.

There was a report current here that Edward Fay, who controls theatres in Povidence, Rochester, Philadelphia and New York, will acquire the Arlington Square Theatre of this city. This news is being received with much enthusiasm among local independent film folks, for Ed Fay in Providence has clamored for the big feature pictures turned out by independents and paid substantial rentals for them, in addition to properly exploiting them.

Zambreno Puts Over A Double Showing

CHICAGO—(Special)—Frank Zambreno of Progress Pictures, Inc., Exchange here started the new year with a bang, for he has his two latest productions, "Streets of New York," starring Barbara Castleton, and Edward Earle, and "Night Life in Hollywood," with J. Frank Glendon, playing at two big Chicago first-run houses. The first feature opened Sunday at the Castle Theatre, while at Barbee's Theatre "Night Life in Hollywood" is the attraction. That Zambreno means to put these two productions over as few have been exploited in this territory was evident from the great amount of space he has utilized in Chicago newspapers.

He has also inaugurated an exploitation campaign that has attracted much attention from the public and local newspapers, that for the first time in their history assigned special reviewers to write feature reviews on both pictures. "Streets of New York" received particularly good notices and bids fair to set new marks, judging from the start it got on Sunday, with every indication, however, that the Burton King special dwelling on metropolitan life will show the bigger gross. Just how long the pictures will run has not been definitely ascertained, although exhibitors, on the strength of the showing of "The Streets of New York" at the Castle, are bidding for dates.

If the first run bookings are to be considered an omen the new year will be a big one for independents, for right now there are five independent specials playing Loop theatres. Over at the Riviera Wesley Barry is appearing in Warner Brothers' picture, "Rags to Riches," held up to good-sized audiences.

Foster Moore, formerly with Jans Pictures, Inc., of New York, it is understood here, will personally represent Al Lichtman at the Al Lichtman Exchange in this territory. The Al Lichtman Exchange here is controlled by Joe Friedman and has been going along at a big clip. Mr. Moore will personally attend to special exploitation campaigns that will be conducted in conjunction with the showing of Preferred pictures in the Middlewest, working out of the Chicago office.

Statistics compiled by independent exchangemen in this territory indicate that exchanges handling high class independent pictures have during the past four months grossed an amount that exceeds anything previously recorded. This statement covers the war times. Whether or not this state of affairs will continue remains to be seen, however, exchangemen are grabbing up anything that looks like a good box office bet.

The circuit booking situation here has tied the hands of many exchangemen in this territory, for the reason that many of the circuits have been setting their own prices, telling the exchanges either to "take it or leave it." However, the independent exhibitors are coming along encouragingly well and paying reasonable prices for box office possibilities.

Owners of loop theatres that are not hooked up with the circuits, taking their cue from the Broadway theatre owners in New York, are asking for all sorts of exorbitant prices, but few are falling for these tactics.

The few "junk" peddlers who lined "film row" last year at this time, have gone out of business. There are yet two left, but these, according to those on the "inside" who know what they are talking about, insist that it will only be a matter of a few weeks before these, too, will be on their way out.

"Little Church" Is January Release

The fifth of the Warner Brothers' classics of the screen, "Little Church Around the Corner," is announced for January release by Harry M. Warner. It was directed by William A. Seiter. In the cast are Claire Windsor, Kenneth Harlan, Hobart Bosworth, Walter Long, Bessie Love, Margaret Seddon and others.

One of the many highlights of the production is said to be the exact reproduction of a Pennsylvania coal mine which was built at the Warner studios. Hundreds of extras were engaged for the scenes, and the complete mine is declared to have been built at a cost of $25,000.



Warner Brothers' 1923 Production Activities to Involve $5,000,000



THE LIVE WIRE SHOWMEN WHO ARE MAKING HISTORY WITH WARNER BROTHERS
Left to right:—Lon Young, publicity director; J. L. Warner; Abe Warner; Harry M. Warner, president; S. L. Warner; Sam Morris, and W. L. Parker, advertising manager.

An announcement of significance to the independent field was made this week by Harry M. Warner, of Warner Brothers, who revealed the names of twelve of the eighteen popular novels and stage plays scheduled for production for next season. While the names of the six others were not divulged, it is intimated that within the next fortnight negotiations for their purchase will have been completed.

The twelve novels and stage plays include Sinclair Lewis' "Babbitt," Grace H. Flandrau's novel, "Being Respectable," Clyde Fitch's famous stage play, "Beau Brummel"; Charles Dickens' masterpiece, "David Copperfield"; a story by Elinor Glyn, called "How to Educate a Wife"; "Lovers' Lane," by Clyde Fitch; "Shadowed Lives," by Justin Adams; "The Age of Innocence," a novel by Edith Wharton; "Broadway After Dark," the well known melodrama by Owen Davis; "George Washington, Jr.," and "Little Johnny Jones," both George M. Cohan stage productions, and "Cornered," the Broadway success of last season with Madge Kennedy, written by Dodson Mitchell and Zelda Sears.

In accordance with the policy of securing the best known screen players, directors and scenario writers, Mr. Warner said that Monte Blue, Harry Meyers, Marie Prevost and Grant Carpenter, a scenaio writer, had been placed under long-term contracts.

William Beaudine, who directed Wesley Barry in the Harry Rapf production, "Heroes of the Street," was also placed under contract to direct the freckled youngster in three productions. These include "David Copperfield," "Little Johnny Jones" and "George Washington, Jr."

In the production of the eighteen "Classics of the Screen," the trade mark under which the attractions will be released, the Warner organization will spend approximately $5,000,000, it is said. To acquaint the motion picture public with the Warner classics a large percentage of the expenditure will include a national billboard campaign, literary publications, motion picture trade journals, newspapers and a direct to the exhibitor co-operative selling the pictures to the public plan.

The production of the eighteen classics has necessitated the enlargement of the Warner Coast studios, and to fully handle the many companies nine and a half acres of ground now comprise the studio grounds. Actual production of the first picture, "David Copperfield," with Wes Barry, under the direction of Beaudine, will begin on or about March 1st.



Arrow Receives Western Picture

"The Devil's Dooryard," the fourth in the series of William Fairbanks' popular Westerns being produced by Ben Wilson for Arrow release, was received at the home office of that corpoation this week and viewed by Arrow officials.

"The Devil's Dooryard" was produced from a story by W. C. Tuttle, the well-known Western writer.

"Notoriety" Goes Over with Bang in Newark Despite Very Stiff Opposition

NEWARK, N. J.—(Special)—Following the footsteps of its two previous first-run records at the Clinton Square in Albany and the Alamo in Louisville, "Notoriety," Will Nigh's latest hit, forged to the front of its field when it entered the Strand Theatre of Newark and kept them coming from the opening of the doors at 10 in the morning to the exit march at midnight. In the week that is considered to be the worst of the year for exhibitors throughout the country. Will Nigh's society smash successfully lured Christmas shoppers away from the stores. While other first-run houses in Newark were offering special inducements and novelty attractions to strengthen their features, the Newark Strand spread no extra fare before its fans. It offered the feature and news reel and a two-reel comedy, and every patron that paid his way was drawn by nothing else but the Strand's regular program. The title, "Notoriety," brought them in and the picture itself kept them in.

The extraordinary feature attending the run of "Notoriety" at the Newark Strand was the public attention that the theme of the picture received from officials and the press. A few days before it was booked the Essex County officials bestowed civic attention on "Notoriety" when they requested it to be shown to the inmates of the Essex County Prison, where the Mayor and city dignitaries attended. The newspapers were naturally interested by the title of the picture as "Notoriety" involves the press.

BOSTON—(Special)—Warner Brothers' "Beautiful and Damned" is winning much favorable comment at the Modern and Beacon theatres here this week. It opened Monday, New Year's, to excellent business.

PROVIDENCE — (Special) — C. C. Burr's "I Am the Law," with an all-star cast, stood them up all day Monday and Tuesday at Fay's Theatre here, with indications that the week would see top business, for the production received unusual notices and in the face of the stiffest opposition this city has known in years.

BALTIMORE—(Special)—The surprise of the season here comes in the form of Ivan Abramson's latest picture, "Wildness of Youth." After setting three records at as many houses, the picture this week got off to a flying start at the Strand Theatre.

OMAHA, NEB. — (Special) — Buck Talmadge, Phil Goldstone's "find" has developed into one of the best neighborhood drawing cards in Nebraska, according to exhibitors. His last picture, "Putting It Over," was shown at the Gem here and played to satisfactory business.

CHICAGO — (Special) — "Where Is My Wandering Boy Tonight?" the Equity special, has been doing a phenomenal business in houses west of and including this city. Clever exploitation backed with a good story plus a well-known title has helped this picture draw a lot.

MINNEAPOLIS—(Special)—Arrow's "Ten Nights in a Barroom" has again started a rumpus up in this section. This picture, which has only been on the market in this territory for a few weeks, is duplicating its Eastern success, but again is running up against the "leech" version of "Ten Nights." A merry war is on over these pictures, with the Arrow version running ahead.

HUME, MO.—(Special)—Manager C. A. Moore of the Auditorium Theatre is authority for the statement that Warner Brothers' "School Days," with Wesley Barry, set a new record at his house.

NEW YORK — "Beautiful and Damned" did a phenomenal business at B. S. Moss' Broadway Theatre last week, the holidays helping considerably in pushing up the box office receipts.

SEATTLE, WASH.—(Special)—Theatre business for independents in this territory is steadily increasing, particularly in larger cities, some of the houses in the latter places booking independent pictures and paying big prices, whereas two years ago they turned them down. In the smaller sections business is holding up well.

Will Nigh Ready For Second Film

An unusually large stellar cast is being assembled for Will Nigh's second feature photodrama to be produced and distributed on the state-right market by L. Lawrence Weber and Bobby North. The number of stars is greater than that engaged for "Notoriety," Will Nigh's first production.

One of the idols of fandom will head the cast. Her name will be announced next week, and is expected to be a pleasant surprise to distributors and exhibitors of every territory. The actress in question has been much sought after and was besieged by flattering offers from the leading producers in the business. She ranks among the highest priced stars in the profession and towers above her colleagues in recent popular star contests conducted by the nationally known newspapers.

The requirements of Nigh's script made this large cast advisable.

Bert Wheeler of the popular vaudeville team, Bert and Betty Wheeler, will make his screen debut in an independent production now being produced in a Fort Lee studio.

Prof. R. W. Wood, one of the foremost physicists and one of the two American members of the Royal Society of Great Britain, visited the Peerless studio in Fort Lee, N. J., where "The Broken Violin" is being produced for Arrow distribution by Atlantic Features, Inc. Dr. Lee De Forest, inventor of the talking pictures, also was on hand.

Jack Dillon is directing "The Broken Violin," in which appear Reed Howes, Zena Keefe and Dorothy Mackaill. W. R. Sheridan is the assistant director.

Johnny Hines has finished "Luck" for C. C. Burr. This is his third starring feature for Mastodon. "Luck" is now being titled and edited.

Flora Finch, who last week was reported seriously injured, is lying in a plaster cast at the Jamaica, N. Y., Hospital, and it will be several weeks probably before the cast will be removed.

Burton King, producer of "Streets of New York" and "Shylock of Wall Street," the latter having this week been re-titled to "None So Blind," will make a total of six big productions during the current year.

Emmett Dalton, the ex-bandit who has turned producer, was in town this week and visited the Moving Picture World Independent Department. He is making personal appearances in connection with his feature, "Beyond the Law," based on incidents in his own and brothers' life. He has just finished a tour of the Rowland & Clark houses in Western Pennsylvania.

William Bennett, according to present plans, will make at least four pictures for the independent pictures this season. His latest is "The Darling of Paris," starring Betty Blythe.

Many stars playing in independent pictures now in the course of production in studios in and around New York attended the premiere showing of Nazimova's "Salome" at the Criterion Theatre, this week.

Just what disposition Murray Garsson will make of "Way Down South," directed by Ralph Ince, has not been definitely ascertained. The understanding was that this production was to go through Select Pictures Corporation.

Harry Houdini, according to reports in Eastern studio circles, will make another production for independent release this coming summer. Burton directed "The Man from Beyond," which Joe Lee is now routing as a road attraction. Houdini is making appearances in conjunction with these showings.

If a deal opened this week is successfully negotiated, a certain big independent producing-distributing company will have acquired a lease on a New Jersey studio where that firm will make its pictures for 1923-24.

Naida Carsonova, who is playing in the C. C. Burr All-Star comedies, has imported from Spain a complete costume worn during the period of the Moorish occupation. Miss Carsonova is a striking Spanish type and will play a similar role in a forthcoming production.

Dick Thorpe, formerly leading man in the Champs-Elysee Theatre in Paris, has taken over complete supervision of production for C. C. Burr. Mr. Thorpe has also played opposite some of the famous American stars in pictures.

An extensive advertising and exploitation campaign, which will include the leading newspapers and periodicals in the country, has been outlined by C. C. Burr for his latest Mastodon productions, and will go into effect in several weeks.

Raymond S. Harris, assistant to C. C. Burr and in charge of the short subject department for Mastodon Films, Inc., has received much favorable comment on the last All-Star comedy just finished. It is titled "The Fatal Photo."

Gregory La Cava is back at the Mastodon studios in Glendale, Long Island, with the working script of a new All-Star comedy which he will put into immediate production. It will feature the Burr trio of stars, Raymond McKee, Charlie Murray and Mary Anderson.

It is reported that Russell Griffin, the child actor who plays an important part in "Fire of Youth" with James Kirkwood in the cast, will appear later in several pictures. Little Russell has proven that he's got lots of talent, and with a little more coaching should be the equal of any of the present day child actors on the screen.

"Has the World Gone Mad?" New Equity-Goodman Feature Ready

Daniel Carson Goodman, author and producer of "Has the World Gone Mad?" which will be released by Equity Pictures on the independent market, is now cutting and editing this production. Actual filming was complete last week under J. Searle Dawley.

Mr. Goodman expects to complete this work within a few weeks time and have this latest production available to State-right buyers at an early date. "Has the World Gone Mad?" is a society drama depicting the efforts of a middle-aged woman to re-enter the youthful world of gaity and excitement. It is enacted by an all-star cast, including Charles Richman, Mary Alden, Hedda Hopper, Vincent Coleman, Robert Edeson, Elinor Fair and Lyda Lola.

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INDEPENDENT DEPARTMENT, MOVING PICTURE WORLD

516 Fifth Avenue, New York City, N. Y.

Popularity of Melodramas Is Proved by "Shop Girl" Success

The unusual demand for melodramatic productions by exhibitors throughout the country was amply testified during the past few months by reports covering the first-run showings of productions of this type. Particularly surprising is the manner in which the first two C. B. C. Film Sales Corporation melodramas, "More to Be Pitied Than Scorned" and "Only a Shop Girl," have gone over. The second release of the announced "Big Six" program of C. B. C. is making even a bigger showing than its predecessor. A carefully compiled record of first-run showings for the month of December show "Only a Shop Girl" a cleanup at every house where it has played.

There is seemingly an unlimited clientele of theatregoers who delight in seeing melodramatic offerings for "Only a Shop Girl"; although in its sixth week, is playing the best circuits in the country, with the second-run and neighborhood houses clamoring for dates. The popularity of the titles, together with the strength added thereto by all-star casts, has meant considerable to the drawing power of this picture. Clever exploitation contests have also helped considerably, but what is more vital is the fact that the picture has held audiences attentively, for business has seemingly increased with the progress of the engagement.

So interested has C. B. C. Film Sales Corporation become in the development of these pictures that it has decided to put to a practical application a stunt that will tend to arouse even more interest in "Only a Shop Girl."

With this end in view, word has gone forth from the C. B. C. offices to the territorial holders of this feature that they may arrange with one of the exhibitors who is showing the picture in their city for the selection of the most beautiful shopgirl in the city. The exhibitor and the exchange may do this in any way they wish, by tying up a local newspaper on the idea, or by selecting a committee of prominent citizens of the city.

Only shopgirls in that city are to be considered eligible and are to be selected not by photograph, but by actually seeing those girls who believe they are beautiful and are not to be publicly "voted upon" because they are popular but personally selected.

The shopgirls who are selected as the most beautiful in each locality are to be given an opportunity to be judged in turn by another committee headed by Estelle Taylor and Mae Busch, who play the Shopgirls in the C. B. C. picture, Joe Brandt, Harry Cohn and Director Edward J. LeSaint, including prominent directors and artists, and the girl who is considered most beautiful and most likely to screen well is to be given an opportunity to appear in "Temptation," third of the C. B. C. box office winners.

Scott Back with Sales

Lester F. Scott, Jr., general sales representative for C. C. Burr, president of Mastodon Films, Inc., returned to New York last week after an extended sales tour through the South. Mr. Scott brought back with him several contracts for Mr. Burr's latest Johnny Hines feature "Sure Fire Flint."

That the territory on "Sure Fire Flint" is rapidly closing out, is evident by the contracts which have been closed to date. R. D. Craver, head of the First National Exhibitors Circuit of Virginia bought the rights for this picture for his territory which includes the first six southern states, North and South Carolina, Tennessee, Georgia, Alabama and Florida. Mr. Scott also closed a contract with True T. Thompson of the True Film Corporation of Dallas, Texas, for Texas, Oklahoma and Arkansas.

Business Abroad Is on Increase; Foreign Chatter

Business in the British Isles and continental countries is on the increase, according to reports compiled by various authorities in London, Paris, Rome and other film centres. In England, particularly, the increase has been a decidedly encouraging and marked one, with every indication that 1923 will bring an improvement over 1922, which, although a better financial year than the preceding one, was not considered normal by film men. American productions, despite increased production activities in Europe, are still very much in demand. The higher class American stars still find an enthusiastic audience in continental countries where production during the past twelve months increased considerably.

C. B. Cochran, England's leading theatrical magnate, has finally decided to take a fling at pictures, and at his London Pavilion is now being shown Douglas Fairbanks' "Robin Hood." In admitting to Moving Picture World's London correspondent that he had decided to join the exhibitor class, he said: "I am entering on a side of show business which I know nothing about. I do not know as much about films as a man in the street. I have not seen, all told, more than twenty films in my life, and what I have seen—with the exception of Charlie Chaplin—I do not care very much for." Yet he believes there is sufficient opportunity to elevate picture showing in London to join the exhibitor class.

"The Virgin Queen" is the latest production J. Stuart Blackton has made for distributing through Rose Film Company and for which negotiations for American distribution are now under way. Starring in the production are Diana Manners and Carlyle Blackwell. It is a costume picture with Diana Manners playing Queen Elizabeth and Blackwell assuming the role of Lord Robert Dudley.

Equity's "What Wrong With the Women?" made by Daniel Carson Goodman, has been characterized by the British trade press as one of "the big pictures of the year." Considerable favorable comment has been inspired by this production which bids fair to make history abroad.

If reports current in cities in the continent can be taken seriously America will see a wholesale invasion of foreign stars from Europe.

According to reports prevalent in London the Warner Brothers, through Gus Schlesinger, have negotiated a deal relative to the complete distribution of Warner Brothers 1923 productions in Europe.

English films are not as strong in the maritime provinces of that country as they were a year ago, according to the Canadian Film Digest, which adds: "English films were exploited in the maritime provinces for a year and three English firms opened exchanges in St. Johns, covering the maritime provinces."

Lichtman Films Heavily Booked

The next four Preferred Pictures to be released by the Al Lichtman Corporation have been booked by Eugene H. Roth for his large circuit of theatres in the West, the most important of which are the California, the Portola and the Granada in San Francisco. These are "The Hero," "Are You a Failure?" "Poor Men's Wives" and "The Girl Who Came Back."

The booking is the result of a special trip made by Roth from San Francisco to Los Angeles where he visited the Schulberg Studios.

"Brass" Ready

Los Angeles — (Special — The Warner Brothers' picturization of the Charles G. Norris novel, "Brass," a Harry Rapf production, has been completed under the direction of Sidney Franklin. It was adapted for the screen by Julien Josephson, who also recently completed the adaptation of Sinclair Lewis' "Main Street," now in the course of production at the Warner coast studios.

Producers' Security Make Survey of New Year

The result of a nation-wide survey made by the Producers Security Corporation covering the State-right market indicates conclusively to the officials of that company that the oulook for 1923 for the independent distributor is very good, but that to cash in on his possibilities he must have real box-office values to mix in with his regular program stock, that likewise it is just as important to have a line of program pictures as a few big box-office values. The survey follows:

"It is evident that in the scramble for pictures of a larger size the necessity of the small town exhibitor and the neighborhood house, who must put on a daily change, might be overlooked. The natural market of the State-right exhibitor naturally is the neighborhood house and other houses running from four to six changes per week. Most of the first-run accounts are so locked in with the national distributing organizations that it is only occasionally that an independent distributor, operating under State rights, can put this picture in for a first-run.

"He must, therefore, look to the smaller houses for his revenue, and if he expects those houses to stay in business and to pay him the kind of prices he must have for the more important pictures, it is the belief of the Producers Security officials that the State-right man must make it his business to have enough picures on hand of the program size to take care of the demand and to furnish very good entertainment at a fair price.

"Never before has the State-right distributor had such a splendid opportunity to make himself the real associate of the independent exhibitor in his field. It is to be devoutly wished, continues the Producers Security statement, that the State-right operator will wake to his opportunity and live up to his obligations and responsibilities in the new year."

Zeidman's Picture Reported a Pippin

LOS ANGELES—(Special)—Early pre-review reports here indicate that Bennie Zeidman has scored another ten-strike in his latest production, "The Spider and the Rose," which those who have seen it already are saying will prove one of the big hits of the independent market this year. This picture is based on a story of the early days in Southern California, when the Spanish influence held full sway. The cast includes Gaston Glass, Alice Lake, Noah Beery, Louise Fazenda, Edwin Stevens and Robert McKim.

Florence Vidor Engaged by Warner

Florence Vidor has been engaged by the Warner Brothers to play the feminine lead in the screen version of Sinclair Lewis' novel, "Main Street," which is being directed at the coast studios by Harry Beaumont under the supervision of S. L. and Jack Warner. A number of other prominent screen players have been added to the cast, and these include Noah Beery, Louise Fazenda, Robert Gordon and Josephine Crowell.

C. C. Burr's Road Agent Finds Business Generally Improving

That the southern territory is rapidly assuming an important position for the independent producer and exchangeman was the report of Lester F. Scott, Jr., general sales manager of Mastodon Films, Inc., producer of the latest Johnny Hines feature, "Sure Fire Flirt."

"Conditions in the South today are much better. There is marked progress and optimism both in the independent exchanges and among exhibitors. Four months ago when I visited this territory I was struck by the general apathy in the industry there and the pessimistic outlook which colored everything.

"Particularly the northern section of the South is in better shape. I found that exhibitors were making more money than in the preceding months and were highly pleased with independent pictures."

"Burns 'Em Up Barnes" our own production came in for a lot of praise. Everybody made money with the picture. And is is only fair to say that independent productions as a whole have been of a high type this past year and this had a lot to do with bringing everybody around.

"Even the several large exhibiting organizations in the South are co-operating very favorably with the independent."

Arrow's newest special, "Streets of New York," from the New York offices of Arrow Film Corporation this week came a despatch announcing that that Burton King production was not controlled in Eastern Pennsylvania and Southern New Jersey by De Luxe and that that territory was still unsold. That a lively battle is in store is admitted in this city, for it is said that some exhibitors have contracted for that production.

To a representative of Moving Picture World Tony Luchese, head of De Luxe Film Exchange, stated that he did advertise "Streets of New York" in the local regional, but added that he had "acquired the picture." Later negotiations, he added, resulted in the cancellation of the sale, Luchese announcing that he was not in agreement with the terms.

In this week's issue of "The Exhibitor," a local regional publication, Arrow Film Corporation announce the fact that the picture is still open for this territory.

First run showings at Stanley houses in choice sections are numerous these days. This week, at the Victoria, "Secrets of Paris," the Charles C. Burr-Whitman Bennett special, is the headliner and business is unusually big.

The Carr & Schadd circuit of theatres have booked Arrow's Burton King picture, "Streets of New York," for first run showings at their houses.

Bookings on the Warner product, according to Lou Berman of Independent Film Corporation, are away ahead of those compiled last year, which was a banner one for this progressive exchange.

There was some trouble at Wood's Theatre in Atlantic City on Dec. 31. It seems that a professional promoter under the name of "Pen and Pencil Club" staged a benefit at Wood's Theatre. The benefit was to embrace three days. However, it was a fizzle and people demanded their money back. The police authorities investigated the affair. This is the house that was leased to Dave Starkman.

Ben Amsterdam of the Al Lichtman Exchange here is particularly enthusiastic over the business that the Preferred Pictures is bringing. Although Philadelphia's newest big exchange, the Al Lichtman local office is doing a business that compares well with that done by the exchanges of the large national distributing corporations.

READ WEEKLY THIS NEWSY DEPARTMENT

Second National Plans for 1923 Are Completed

Second National Pictures Corporation, distributor of independent films, states in an announcement for the new year that American made productions exclusively will be handled hereafter. Officials of the corporation state that two American producing companies now are under agreement to deliver their entire product to Second National. These are Mission Film Corporation of Hollywood, Cal., whose first production, "Wasted Lives," is the latest feature release by Second National, and Better Day Pictures, Inc., of New York, producers of Bruce Barton picturized humorous editorials.

Beginning the new year, Second National's list of current releases consists of six feature pictures and one short subject, first of the Bruce Barton series. These are "Wasted Lives," with Richard Wayne; "The Night Riders," with Albert Ray; "Her Story," with Madge Titheradge; "One Moment's Temptation," with Marjorie Villis and James Knight; "Broken Shadows," with Isobel Elsom, and "David and Jonathan," with Madge Titheradge, features, and "The Just a Little Late Club," one reel "Bruce Barton."

The new year statement declares that several factors entered into the decision of the corporation to accept only American made pictures for distribution in the future, chief of these being the fact that the product of American independent producers now is notably superior in many ways, and especially in interest to American audiences, to the best product of foreign concerns.

The second Mission Film picture is now in work at Hollywood, the second "Bruce Barton" will be begun next week, and arrangements are being made for the distribution of other American pictures by Second National in the current season.

"Streets of New York" Open in Philly Section

PHILADELPHIA Special) — Despite the fact that De Luxe Film Exchange here has extensively advertised

J. J. Goldburg Lines Up Pictures For Independent Film Corporation

Interest has been aroused amongst state right buyers by the consistent yet modest announcements and advertisements inserted in the trade publications with respect to the releases of the Independent Pictures Corporation for the year 1923.

It has just been revealed that for the past twelve months, Jesse J. Goldburg, president and general manager of that company, has been perfecting his organization and acquiring productions and contracting for other productions to be made for release through independent exchanges. The first series of product purchased by the Independent Pictures Corporation was the series of twelve two-reel Biograph subjects reissued under the name of "Favorite Star Series." These attractions are in two-reel lengths and were the pick of the most popular subjects in which stars among whom there is Lillian Gish, Harry Carey, Blanche Sweet, Henry Walthall, Mae Marsh and Lionel Barrymore, appear.

Thereafter, Mr. Goldburg acquired the world's distribution rights to the new series of Nick Carter subjects, the first four of which are completed and produced by Murray W. Garsson, Inc. In the first four pictures the cast is made up of motion picture favorites among whom are Edmund Lowe, Anders Randolph, Henry Sedley, Vincent Coleman and Diana Allen. These productions are staged upon an ambitious scale and are replete with thrills and situations of mystery that characterize the many stories written by Nick Carter.

The exploitation of these subjects involved the production of advertising matter usually circulated in connection with feature attractions.

Announcement is also made of a contract having been entered into with the Iroquois Productions for delivery during the year 1923 of six feature attractions the first two of which are completed, namely, "The Devil's Partner," featuring Norma Shearer, Edward S. Roseman, Chas. E. Delaney, Henry Sedley and Stanley Walpole, and "The Valley of Lost Souls," featuring Muriel Kingston, Victor Sutherland, Anne Hamilton and Edward Roseman. The stories picturized in the first two attractions are laid in the Canadian north woods and are of that popular type of melodrama that seems to be the sway with motion picture fans of today.

In addition to these productions, contract has also been entered into with Premium Picture Productions of Oregon for the taking over by the Independent Pictures Corporation of the entire product of that producing unit. The contract provides for the delivery of twelve five-reel subjects for 1923, the first six of which have already been completed. Four of these releases feature George Larkin and two of them Jack Livingston. The supporting cast in this instance also includes motion picture favorites among whom might be mentioned Ruth Stonehouse.

Seattle 'Change Winner of Suit

SEATTLE, WASH.—(Special)—Seattle Film Exchange of this city has been awarded $400 in its counter claim for damages against H. B. Sanford, who had instituted suit for $1,200. Sanford canceled a contract whereby he was to distribute the Seattle company's pictures in Portland, while his product, in turn, was to be handled in Seattle by Seattle Film Exchange. It is alleged he canceled the contract, opened offices in Seattle, refused to fill booking sarranged by Seattle Film Exchange, later playing the same houses with his product.

Business in this territory has made marked progress. Particularly wonderful has been the showing of the product of bigger companies, which are exploiting their pictures on an elaborate basis. However, the fact that the few big independent pictures early in the season made money for exhibitors helped considerably, for exhibitors in this section are clamoring for all the big independent productions they can procure.

The Arrow Exchange of this city has acquired local distribution of the Woman's Home Companion films, which are to be released day and date with the publication of the magazine bearing that name.

Warner Float Is Still on the Go

The huge Warner Brothers' float advertising the seven screen classics being distributed by the organization for this season arrived last week in Kansas City. Practically two-thirds of the transcontinental tour from New York to the Warner coast studios in Los Angeles has been completed, and it is expected that the float will arrive on the west coast within the next sixty days.



PROJECTION

EDITED BY F. H. RICHARDSON

1922 and 1923

Old Father Time has again swung his scythe, and still again prepares to swing it for the one thousand nine hundred and twenty-third time since Jesus of Nazereth lived.

Looking back over the time since we saw pictures of the babe 1922 in all the papers, clad only in a single, rather small ribbon, notwithstanding the frigid weather, what have YOU accomplished that you may be proud of?

Have you merely existed, or have you so lived and worked that you may look back and pointing proudly, say: "This I have done which is good. This I have done of which I am proud. This I have done which was out of the ORDINARY. This I have done which will benefit some one other than myself."

Or are you able only to say: "I have lived merely for myself and my own small, selfish ends. In my work I have sought the easiest way, and my one and only interest has been to 'get by' and manage to stick on the pay roll."

Answer Honestly

Hold communion with thyself, brother. Ask yourself the foregoing questions and answer them to yourself HONESTLY. If you have merely existed, seeking always the easiest way, and seeking only to "get by," then you have been of no benefit to the profession. You have, in fact, been a distinct detriment to the industry from which you gain your daily bread. You are a leech, taking all you can get and giving as little as possible in return.

If, on the other hand, you have been a faithful worker, doing the best you could, and giving the best there was in you, then you have no reason to blush, even though you are unable to "point with pride" to any specific accomplishment. A man of mediocre ability who honestly tries to excel is far and away superior to the man of superior natural ability who is too LAZY and indifferent to apply his talents.

The New Year Is Here

The new year is here. Are you going to be a sloth and ease yourself through it, holding your job "by the skin of your teeth," or are you going to bend every effort to compel your audiences to comment on the excellence of projection in the theatre you work in, and oblige your employer to at least, even though grudgingly, admit that you are a "good man"?—for that is about all that could be gotten from a considerable percentage of employers.

They fear that if they say more the man will actually commit the outrage of expecting to be paid for his superior ability. When one meets one of this type one does not know whether to laugh or to swear. He usually ends up by laughing, because swearing does no manner of good.

This type of employer is deficient in reasoning powers. He is pretty near hopeless, and it takes a real man to work for him and strive to excel. Be a REAL MAN, my brother, even though the employer lacks sufficient ability to understand that encouraging a projectionist to excel by a reasonable recognition of his efforts in the pay envelope is the ONE VERY BEST INVESTMENT he can possibly make.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Be a Worker

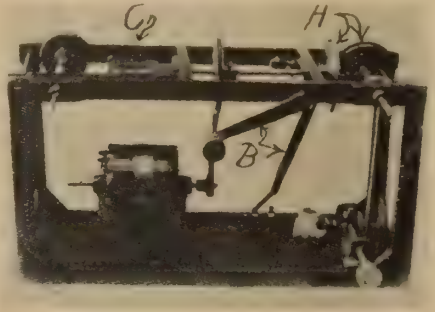
Let me enjoin you to enter the new year determined to be a worker, and not a drone in the motion picture industry hive. It is upon YOU the whole industry must depend for placing the finished product before its buyers at 100 per cent. value. Upon YOUR knowledge, ability and enterprise depends, to a large extent, what value the tens of thousands of people who pay money to be entertained will receive; also what popularity the productions you place before them will attain in their minds.

All set for 1923. Let's go!

A Much Needed Device

Recently I was asked to go the sales room of a New York City supply dealer and examine a rewinder which is the invention of, or at least was designed by a practical projectionist. This device was described in this department some time ago.

I went to the sales room, as requested, and found the device on the floor in one corner, with ample evidence that, although it had been there for some time, it had not been examined by any one in any thorough way.



NEW REWINDING DEVICE

A Is Speed Conrol, B the Automatic Stop and C the Tension Governor.

I was told that several New York City projectionists had looked at it and "did not think so much of it."

I mention this as illustrative of how careless the average projectionist and supply dealer are in matters of this kind, and how little they seem to care about things vital to the welfare of the industry.

Several New York projectionists had "examined it," and yet all its vital parts were tied up with string, exactly as they were when it was unpacked, and not a soul could possibly know anything about its practical operation.

I set the device on a counter, undid the cords securing its various parts and quickly showed the dealer's man several things which seemed to surprise him quite a bit, though it could not be run under power as the motor was A C and the current D C.

Not a Waste of Ink

There, gentlemen, the foregoing most emphatically is NOT a waste of good ink. It would be very much better and show a considerably greater degree of care and intelligence if men would carefully examine and TEST things (including books) brought to their attention.

Some time might be wasted on poor inventions, but what encouragement has the man who really has an article of merit, if those to be benefitted will not even give it an intelligent examination.

The rewinder in question is absolutely the best rewinder I have ever seen offered for sale.

Strongly Built

First off, it is strongly built and very simple. It is to all intents and purposes foolproof. It has an arrangement similar to the old style Powers projector speed control (A in diagram), by means of which the speed of rewinding may be quickly altered to very slow indeed, or to as fast as ever the worst speed demon could desire.

It has a rally excellent automatic arrangement, B in diagram, by means of which the motor circuit is opened when rewinding is finished, and the machine thus automatically stopped. The tension of the automatic speed control is governed by springs C. It may be altered at will.

Braking Arrangement

There is an excellent arrangement by means of which any desired amount of braking power may be supplied the reel from which film is being wound, so that rewinding may be as tight or as loose as may be desired. The magazine inclosing the reels is so made that when it is open it is completely open—nothing left in the way ti interfere. The cut shows the rewinder without magazines.

The point I wish to make in all this is that if such a device were in all projection rooms, and were used intelligently, the damage to the film would be very greatly reduced. As I have repeatedly pointed out, and as every projectionist knows, high speed rewinding, with rewinder standards usually out of line, plus crooked reels, means nothing less than film BUTCHERY.

The inventor, who is himself a working projectionist, is entitled to credit and a vote

of thanks for having given us what seems to me to be a really pretty nearly 100 per cent rewinder, also it is up to the industry to decide whether or no it will act intelligently and adopt this piece of most excellent equipment.

Information Desired

George A. Lindsay, projectionist, Palace Theatre, El Centro, California. desires the following information:

Inclosed find six dollars and fifty cents for the new handbook and lens charts. Am anxiously waiting for the book, which I consider as being indispensable to any projectionist.

Please give me what information you can regarding the following problem. House in question is equipped as follows: Two Simplex projectors, a 55-ampere Westinghouse motor generator set, an aluminum screen, projection axis almost horizontal; picture must be about 14 feet wide.

It is desired to obtain a brilliant picture of the highest class. What kind and size lenses, both condenser and projection, would you recommend? What would you think of a meniscus bi-convex condenser for this layout? Approximately what amperage would you say is necessary to get the desired result? Compare results as between a good kalsomined screen and an aluminum screen.

Apply Data

First and foremost, if you will examine and *study* the matter under "Characteristics of Screen Surfaces," pages 258 to 269 inclusive of your new handbok, which you will have before this is published, and apply the data therein contained, coupled with an intelligent application of Figure 76, page 262, you should get all the information necessary to the complete answering of your question as to comparison of aluminum and kalsomine screen surfaces.

It would be impossible for me to advise as to the best screen for you unless I knew the width and depth of your auditoruim and the number and height of your balconies, if any there be.

You may accept Nos. 3 and 5 in Table 12, page 260, as approximately the equal of a good kalsomine surface. Figures 66 and 67 will show you the difference in effect of a good diffusing surface, such as cloth, plaster, paint or kalsomine, and most metallic surface screens, and Figure 76 shows you exactly how to apply that bit of exceedingly important information in practice. Also see "Kalsomine Surface," page 229, and "Caution," just under it; also "Testing Screen Surfaces," page 230.

Warning: Examine subject matter under "Painted Screen," page 227, and note the percentage of deterioration per year in reflecting power of paint and kalsomine, remembering that the figures given are for the average condition. In very dirty or smoky air they may be very much increased.

As to what amperage will be required for best results, I would advise the installation of a high intensity lamp if high brilliancy is demanded, but in purchasing the high intensity lamp also get one or more duplicate parts for those parts which are likely to give out.

For the ordinary arc, provided the optical train be correct, and correctly adjusted, you should get all the required brilliancy with sixty amperes D. C., and still more with 70. I would *not* advise the use of more than 70 amperes, since above that the waste becomes very great.

Of course, I assume that the crater angle and spot size will be correct, and kept so—pages 173 and 405 of handbook—and that no slide carrier be used (see page 177 of handbook). I also assume that the lenses will be kept clean (page 141). All these various things have much to do with ultimate results in screen illumination.

And now as to lenses. Get the best grade of condenser you can. I cannot recommend any one brand in this department. The projection lenses advertised in the Moving Picture World are excellent. This is *not* said merely because they advertise, but because it is quite true. There are other excellent lenses, but none better. Your lens charts will give you all the information it is possible to give at this time. After you "get going" you will have to test out and see if you have things right because it is impossible to figure necessary lens diameter until amperage and working distance of projection lens is definitely known. I cannot tell what you need because you did not tell me the projection distance, which is necessary if I am to know what focal length lens you will require, and what its approximate working distance will be. A meniscus bi-convex combination would help some in your case, I think, but that depends upon what the projection distance is. Your lens charts show you the difference—about two inches added distance condenser to aperture. But you will locate the arc further from lens by using the meniscus bi-convex, which pretty well evens things up. So—well, I guess there would be no gain at all by its use. Better stick to the plano, I think. For results attending increased distance crater to collector lens see Figure 36 H, page 162 of the handbook.

Right Wins Out

Local Union 306 has just held an election and Harry Mackler, after a strenuous campaign, was elected president. Mackler's victory was decisive, and there is much to be thankful for that at last right has won, and the disgrace of the past is wiped out.

I was, myself, obliged to take a withdrawal card from 306 four years ago because of the fact that the leadership was such that I could not afford to have my name in any way connected with it. The surprising thing is that New York City projectionists have maintained their position as well as they have under the conditions.

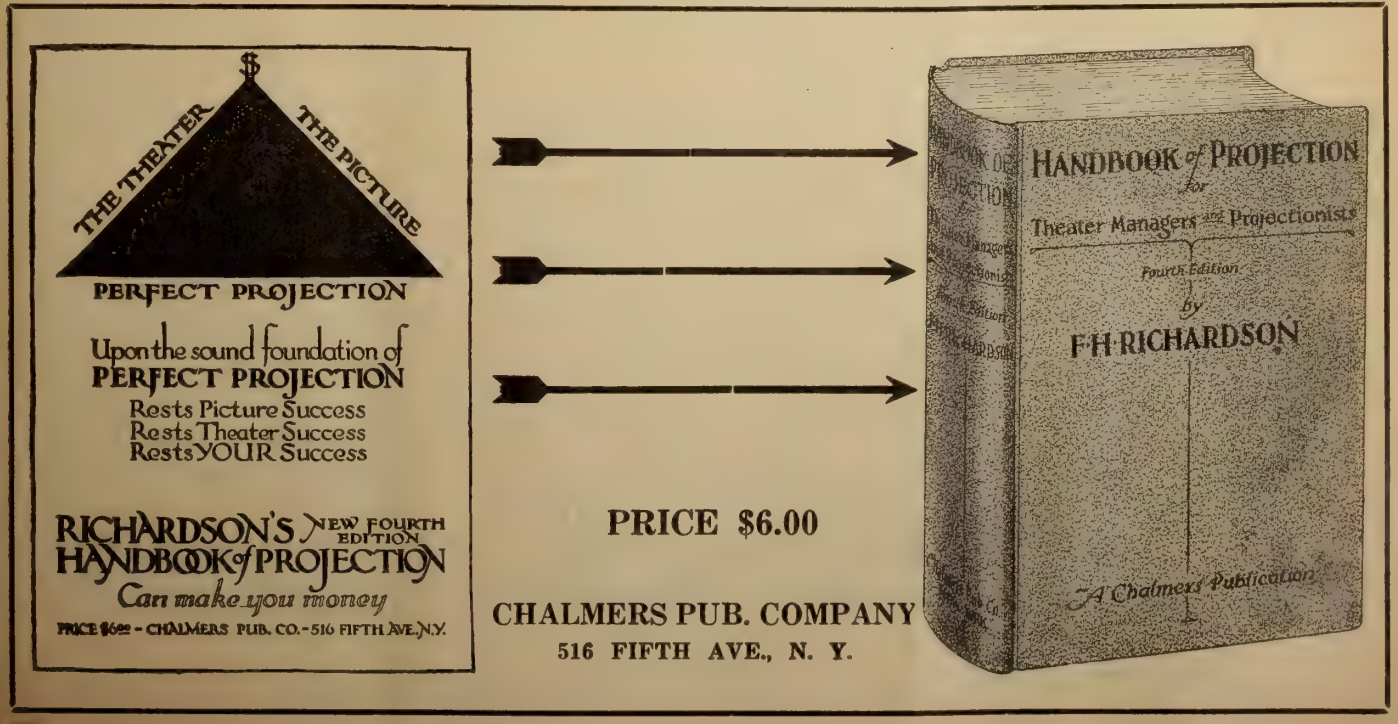
However, no matter what the drag might be, the men could not but go ahead, and the union too. Almost every branch of labor one can mention has progressed, and even the common laborer has been pretty well organized. Had the New York City men been blessed with good leadership they would undoubtedly occupy an enviable position.

As it is Brother Mackler will head an organization having a large membership, a very considerable number of which the organization would be far better off without. However, a good majority of the local is composed of good men, and in it are many of the best men in the country.

His Work Cut Out

Mackler has his work cut out for him in whipping things into shape, but I have faith to believe the task will not be too big for him. I desire to tender to him the service of myself and this department in all right things for the advancement of the New York City projectionists and their organization.

The first BIG task will be to make over the local into something operating for its membership as a whole, and not for a few individuals. Brother Mackler has a fine large chance. It is up to him to MAKE GOOD. I think he will do it.



BETTER EQUIPMENT

EDITED BY E. T. KEYSER

Long, Narrow Without Galleries Dallas' Capitol Has Fine Projection

THE new 1,200-seat Capitol Theatre, Dallas, Texas, is reported to represent an actual expenditure of about $150,000, and the appearance of the house, which is said to have set a standard in the South by reason of that fact that it has no boxes, loges or balconies, seems to justify that statement. Irene Castle in "Slim Shoulders" was the opening attraction, and turned thousands away on the evening of Saturday, December 16.

The Popular Amusement Company built the Capitol, which is ideally situated on Theatre Row, at 1521-23 Elm Street, immediately between the Old Mill and Jefferson Theatres. All three of these theatres, incidentally, are owned by different groups, the Jefferson being handled by R. J. Stinnett and the Old Mill by Southern Enterprises, Inc., so it will be seen that the program is very much the thing in this immediate section of the Row.

Leon S. Gohlman, old-time exhibitor, is the power behind the Capitol and president and general manager of the Popular Amusement Company. Associated with him are L. A. Goodwin, vice-president and manager and I. Rude, secretary-treasurer.

The Capitol was planned by Bertram G. Hill with first thought for the comfort of its patrons.

Its decorations are tasteful and lavish, its appointments most fitting and its conveniences carefully arranged. The Capitol was built from the ground floor up, for motion pictures and not for the spoken drama or vaudeville. It is long and somewhat narrow. In this connection it is noted that the first row of seats is twenty-nine feet from the screen.

French Renaissance style of architecture has been followed, mainly. On the outside, the semi-rotunda forms the principal motif of the front and has red and black tile flooring with marble base. All floor coverings as well as stage draperies were purchased from Rodgers-Meyers Furniture Company of Dallas.

A circular colonnade in the lower part of the rotunda, has marble and tile walls, with indirect lighting in the cornice above the columns which are spirally carved, according to the Moorish trend. The ceiling of the rotunda is vaulted with ornamental plaster ribs at the intersection of the groins and the entire front of the theatre, in the rotunda, is studded with more than 2,000 lights of different colors.

An American eagle, with a sixteen-foot spread, dominates the top of the facade, over the cornice. The approach to the seats is through a richly decorated foyer. The ceiling dome is ventilated and lighted by concealed colored globes.



SEMI-ROTUNDA FRONT OF THE CAPITOL
Dallas' New 1200-Seat House That Cost Approximately $150,000

$20,000 Worth of Ventilation

An elaborate $20,000 air conditioner has been installed. This device is claimed to be an ideal cooler.

Electrical work was done by the Rigsbee Electric Company and 2,000 working hours and more than 150,000 feet of wire were consumed in the undertaking. This work was started July 7 and finished December 9. A total of 3,000 outlets were installed.

The air-cooling system includes six 6-foot Typhoon fans. In the ceiling of the auditorium are located six big ventilators through which pour currents of washed and cooled air from the ventilating system below. Six huge fans drive through a chamber where constant sprays of water maintain a sieve that cleans the air of dust and does away with offensive vapors. One washing cools the air in ordinary weather, but for the hot days of midsummer Mr. Gohlman will have a system powerful enough to practically bring about a chill in the theatre if desired.

The cool circulating medium is brine, which is conducted through the big radiator, fanned by the entire air system stream that pours from Pacific Avenue at the rear of the theatre on the outside through the ventilating tubes.

Mr. Gohlman claims that it is possible to cool the inside atmosphere as much as twenty or thirty times the temperature below the air outside, in summer. He believes that the most hygienic practice is to make the inside air about fifteen degrees cooler than that on the sidewalk in front of the house, so that those coming inside are not subjected to a too sudden change of temperature. On days when the temperature is below 80 degrees, fresh air, changed every two minutes, will be continually blown and sucked through the auditorium.

In the auditorium the stone wainscoting is surmounted by handsomely paneled and decorated walls and arched ceiling. A proscenium arch with organ grills at each side frames the short picture stage and the screen occupies the end of the theatre.

The house is fifty feet wide by two hundred feet deep. Interiors are tinted in subdued colors. Openings are of Gothic rather than renaisance style, but do not clash



FOYER OF CAPITOL

Connecting the Lobby with the Auditorium. Stairs at Right Lead to Ladies' Parlor

with the design. Stage draperies are of satin and soft plush. Flood lights from the rear play faintly on the orchestra and organist. The pit is directly in front of the stage, with the organ console to the left.

A Barton organ, the largest in Texas, according to Phil H. Pierce of the Phil H. Pierce Company, Dallas Barton agents, has been installed.

The building was designed with the view of providing for the tone effects of the instrument and for this reason four tone chambers were inset in the walls and ceiling near the front of the house. Pipes placed behind these stone chambers give the flow of melody a beautiful effect.

Distance from the projecting room to the screen is one hundred and fifty-seven feet.

Fine Projection Room

A projecting room twenty-five by thirteen feet, built of quarter-inch asbestos lumber lining, supported by steel frames is equipped with three W. T. E.-Proctor Automatic projectors, one spot light, three Hallberg are controllers, three Hallberg speed indicators and one Hallberg motor generator with 80 to 130 ampere capacity, all installed by General Theatre Equipment Co. of Dallas. All switchboards, panel boards, film storage cans, rewinds and other paraphernalia are built-in features.

G. L. Luther, chief projectionist, has had twenty-two years' experience in projecting. The projection room is well ventilated and is wired for 110-volt A. C., 220-volt A. C. and 220-volt D. C. current, which provides against the possibility of a dark screen at any time. Two large exhaust fans at the ceiling, connected with vent pipes at the roof of the building, carry all smoke and fumes out of the projection room in case of fire.

"We are," says Mr. Luther, "always guarded against not having juice. If we have generator trouble, we'll switch on street car or elevator current at 220 volts, and if that stops we can switch on 235 volts, three phase, alternating current."

A floor covering of rubber, tested up to 4,000 volts, is on the floor. Charles Cross is associate projectionist.

Lights in the house, stage and everywhere else, including the stage curtains, are controlled from one switchboard in the projection room.

Officials of the Capitol claim they have heating troubles solved by the "gas-steam" heaters. Steam is formed in the radiators by gas heat, which eliminates boilers and does away with coal dust.

Christian Franke will be director of the Capitol Orchestra, while Albert Harris, one of the pioneer organists in this section, and Mrs. Genevieve Clements, for six years organist at the Rex Theatre, previously managed by Mr. Gohlman, will perside over the Barton organ.

First-runs will be the rule of the house,



AUDITORIUM OF CAPITOL

The Long Narrow House Assures an Excellent Screen View from Every Seat

varied occasionally by second-runs on some of the bigger pictures. The admission scale is: for matinees, adults 15 cents, children 5 cents; nights, adults 25 cents, children 10 cents; Sunday and legal holidays, adults 25 cents, children 10 cents. The prices quoted include war tax. The opening bill was as follows: Capitol News, comedy, scenic; overture, Mrs. George Sprintz, soprano; feature, Irene Castle in "Slim Shoulders."

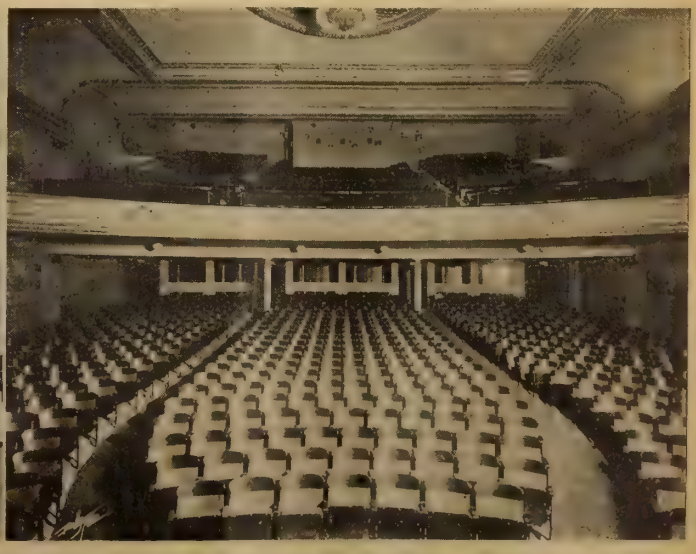
Shearer Shows What a Supply House Can Do When Given An Opportunity

IN our issue of December 30, we touched lightly upon the troubles and tribulations of a supply dealer when he is not given an opportunity to handle installations to the best advantage.

Now here's a bright and shining example of what a supply dealer can accomplish when a far-sighted exhibitor gives him the chance. It shows what B. F. Shearer, Inc., of Seattle, Washington, supplied and installed in the way of equipment and decorations for the new Whiteside Theatre of Corvallis, Oregon, of which Messrs, George and Samuel Whiteside are the proud proprietors and H. Ryan the architect.

Starting at the front. The marquee lights are of a most approved type, designed so there will be no shadows on the ceiling of the marquee and they are also dust-proof. There are eighteen of them under the mar-

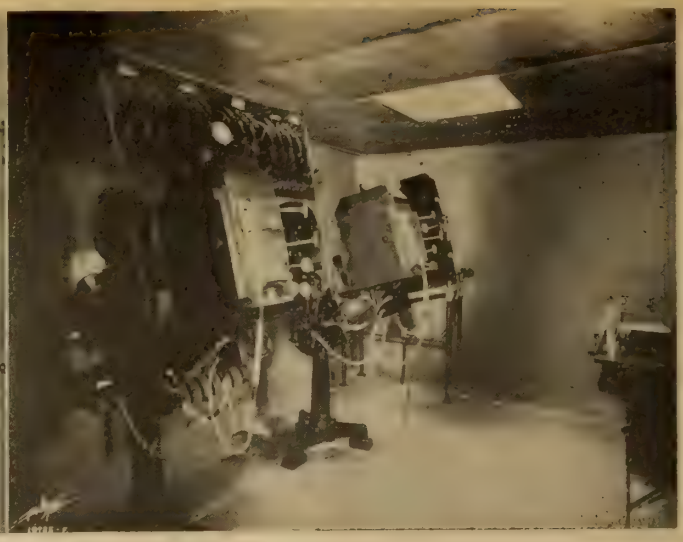




THE NEW WHITESIDE THEATRE, CORVALLIS, OREGON

Showing the Dignified Front with Its Recessed Entrance; also, the Orchestra and Balcony Seating, as Viewed from Screen





INTERIOR VIEWS OF CORVALLIS WHITESIDE

At left, the foyer with stairs leading to mezzanine. At right the projection room, equipped with Simplex projectors and Hertner transverter.



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quee of 300 c. p. each. Also, from the building on the opposite side of the street searchlights flood the entire front.

Quick Ticket Vending Assured

In the marble box office a three-unit Automatic Ticket machine is installed. The box office is draped with sun-fast velour and arranged so that when checking up the velour drapes may be drawn completely around the box office.

There are twelve beveled plate glass doors opening into the foyer. These plate windows have, set on the inside, velour panels trimmed and monogramed in old dull gold galloon.

The foyer is heavily carpeted with old rose and black theatre carpet. Brass push rods are fastened on the doors at an angle so that a child or an adult may easily open the doors. The openings in the foyer to the auditorium have glass and in addition are draped both on the foyer side and the auditorium side.

At one end of the foyer is a checking room and at the other end a drinking fountain. A stairway leads off each end of the foyer to the mezzanine floor. Four foyer lanterns of rusty iron with amber glass constitute the lighting of the foyer. At the bottom of the stairways two miniature stand lamps with shields in light niches.

On the Mezzanine Floor

On the mezzanine floor, at the top of each stairway is a writing room, with the men's room and general rest room in the center. The general rest room is beautifully decorated. Lighted with two three-candle stands and two ceiling fixtures and wall fixtures on each side of the mirror. All equipped with new flame colored lamps.

The drapes on the windows are of a beautiful rose-colored cretone, over-draped with rose velour. Reed furniture finished in blue and gold with old rose upholstery constitutes the furnishings.

In the ladies' room, which is off the general rest room, the color scheme is blue and gold. The lighting fixtures are finished in old ivory.

Entering the balcony from the stairways on each side of the mezzanine floor the first view one encounters is that of the proscenium opening, organ grilles and flower gardens. The front four rows of the balcony constitute the loge section. The floor is heavily carpeted, the chairs mounted upon the carpet. The front railing of the balcony is upholstered and covered with velour and velour drapes are on a railing at the rear of the loges.

The loge seat is a wide velour upholstered chair with deep spring cushions. The remaining seats are of the same design but upholstered in fabricoid.

The Color Effects

The stage is equipped with full stage setting with lambriquin and side drapes of old rose velour and the drape curtain proper of a rose tinged toupe, the color being selected from the reason it absorbs any color thrown upon it beautifully. Blue foot lights and border lights turned on make it a blue curtain, red foot lights turned on make it a red curtain, etc.

The walls have tapestry panels. The color scheme of the house is grey and old rose.

The chairs were built especially by Heywood Wakefield according to the design submitted by B. F. Shearer, Inc. They are finished in Circassian walnut, old rose upholstery, monogramed standards. The seats are a combination of air and spring.

The interior of the auditorium is lighted by a large dome fixture and four flood lights inserted in the front of the balcony which illuminate the ceiling.

The electric flower gardens on each side are used during intermission and overtures. The flower gardens have four circuits controlled by dimmers in the projection room. All the lighting in the theatre is controlled by dimmers located in the projection room. The velour curtain is also controlled by a push button control located in the projection room.

Two Simplex Projectors

Two Type "S" Simplex Projectors with a Brenkert Dissolving Stereopticon and Spot Light and a specially constructed film cabinet and re-wind table along with a Transverter and Cutler Hammer Dimmers constitute the booth equipment.

The photographs really do not do the theatre justice. But one can get an idea of the results obtained by the system we use in completely decorating, lighting, furnishing and equipping theatres.

Building and furnishing run approximately $175,000. This includes the organ, which cost $18,500.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Record of Last Week's Albany Incorporations

Motion picture companies incorporating in New York State showed a slump not only in number, but in the amount of capitalization represented, during the closing week of 1922. The records in the Secretary of State's office revealed the incorporation of five companies showing a total capitalization of $51,500.

These were: J. Parker Read Productions, Inc., $5,000, Isabel Kaplan, Pearl Cohen, J. Parker Read, Jr., New York City; John Golden, Inc., $500, Anne Eichel, Marion Elkin, L. I. Fink, New York; Combined Theatre Corporation, $40,000, Samuel Hoffmann, Rose Heberman, New York; H. D. Maftus, Brooklyn; Strangest, Inc., $1,000, Milton Winn, Abraham Durst, M. B. Cohen, New York; Screenads, Inc., $5,000, D. W. Gregory, Bayside; P. Trachtenberg, Brooklyn; L. V. Reilly, New York.

Resume of 1922 Incorporations

A total of 327 motion picture concerns were incorporated in New York State during the past year, according to a statement just issued by the Secretary of State. These companies represent a combined capitalization of $19,412,900. During the year 1921, there were 455 motion picture companies incorporated in New York State, these showing a capitalization of $28,373,400.

During the month of December, 1922, there were 38 companies incorporated in the State of New York, these representing a capitalization which amounted to $1,630,800. The importance of the motion picture industry to the State as a whole is shown in the fact that the total number of companies incorporating along all lines was 18,010 with a combined capitalization of $676,994,410.

Many Automaticket Sales Are Reported

Since taking over the sales management of the Automatic Ticket Registering Machines, Joe Hornstein has booked a bunch of orders.

Among the recent installations reported by him are the following: Claridge Theatre, Montclair, N. J., two three-unit registers; Stadium Theatre, Brooklyn, N. Y., one four-unit register; Merrick Theatre, Jamaica, L. I., one four-unit register; Arcade Theatre, Lynbrook, L. I., one two-unit register, and Ritz Theatre, New York, N. Y., one three-unit register.

New 900 Seat House Building for Bezold

Fred Bezold, who formerly owned the Gem Theatre, has let contracts for a $90,000 house to be erected in Sheridan, Wyoming, which when finished will be one of the finest houses in the state. The house will seat 900 and will be ready about May first.

The Seattle firm of B. F. Shearer, Inc., will be in charge of wiring, decorating, drapes, carpets, seating and Simplex projection.

Special lighting effects will be a feature. The wiring being on four master circuits with four basic colors, making a full complement of colors available from any part of the house.

PHILADELPHIA, PA.—Philip Haibach Contracting Company has contract for one-story moving picture theatre, 142 by 78 feet, to be erected on north side Saybrook avenue, east 64th street, for Stanley Company of America, to cost $91,000.

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"Adventures of Jimmy Dale (32), featuring E. Lincoln; "Secret Kingdom" (32), featuring Arline Pretty; also full selection of "Features," "Serials," "Comedies," "Educationals," etc. Correspondence solicited.

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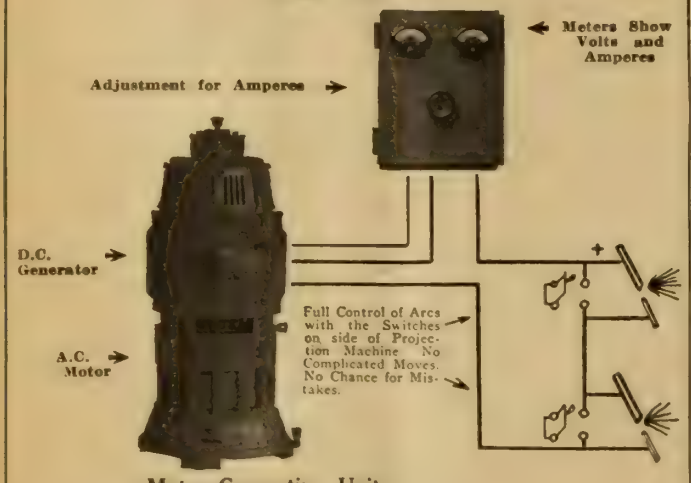
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TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, **and no wasteful, current consuming ballast is used.** It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

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All theatres are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

State-right exchanges are wanted in each state to cooperate with us in an intensive campaign of exploitation which will put these high class comedies on every screen in America. They must be of good business standing and financial responsibility.

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"Next to studying history by living through its epochs, is seeing its actors and evolutions presented before our eyes. This might be accomplished by a proper use of the motion picture."

WARREN G. HARDING.

(In a recent letter to Will H. Hays.)

IN a two thousand word letter, President Harding pleads for motion pictures which shall make the great epochs of history live again, in all their romance and drama. And Paramount, simultaneously with his appeal, has produced "The Covered Wagon."

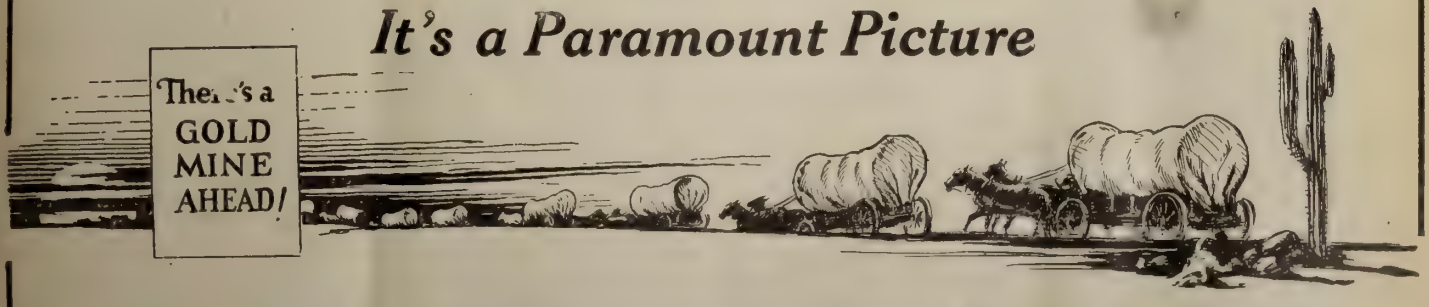
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Three thousand actors spent three months in the desert, eighty miles from a railroad, to make it. Everything in it is **real**—a thousand Indians were used in the attack scene; nine square miles of prairie grass were burned for the prairie fire; five hundred bison were used for the buffalo hunt; scores of actors were nearly drowned in the scene where 300 wagons ford a mile-wide torrent.

Great in theme, in love story, in production, "The Covered Wagon" marks a new epoch in film history, and is destined to be the biggest box office attraction ever made.

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Supervision and screen version by Elmer Harris
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A picture full of romance for all ages and both sexes; a film of rare pathos, thrills and smiles—and yet with plenty of action, adventure, mystery and magnificent scenes from the famous Kentucky Derby and the great Metropolitan Handicap.

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Through patient and long-suffering Mother love which braves poverty, ceaseless toil and hardship to find the son unjustly accused of crime.

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Tender first love is put to harshest test while she struggles against big odds to clear the Boy she loves of charges that smirch name and character.

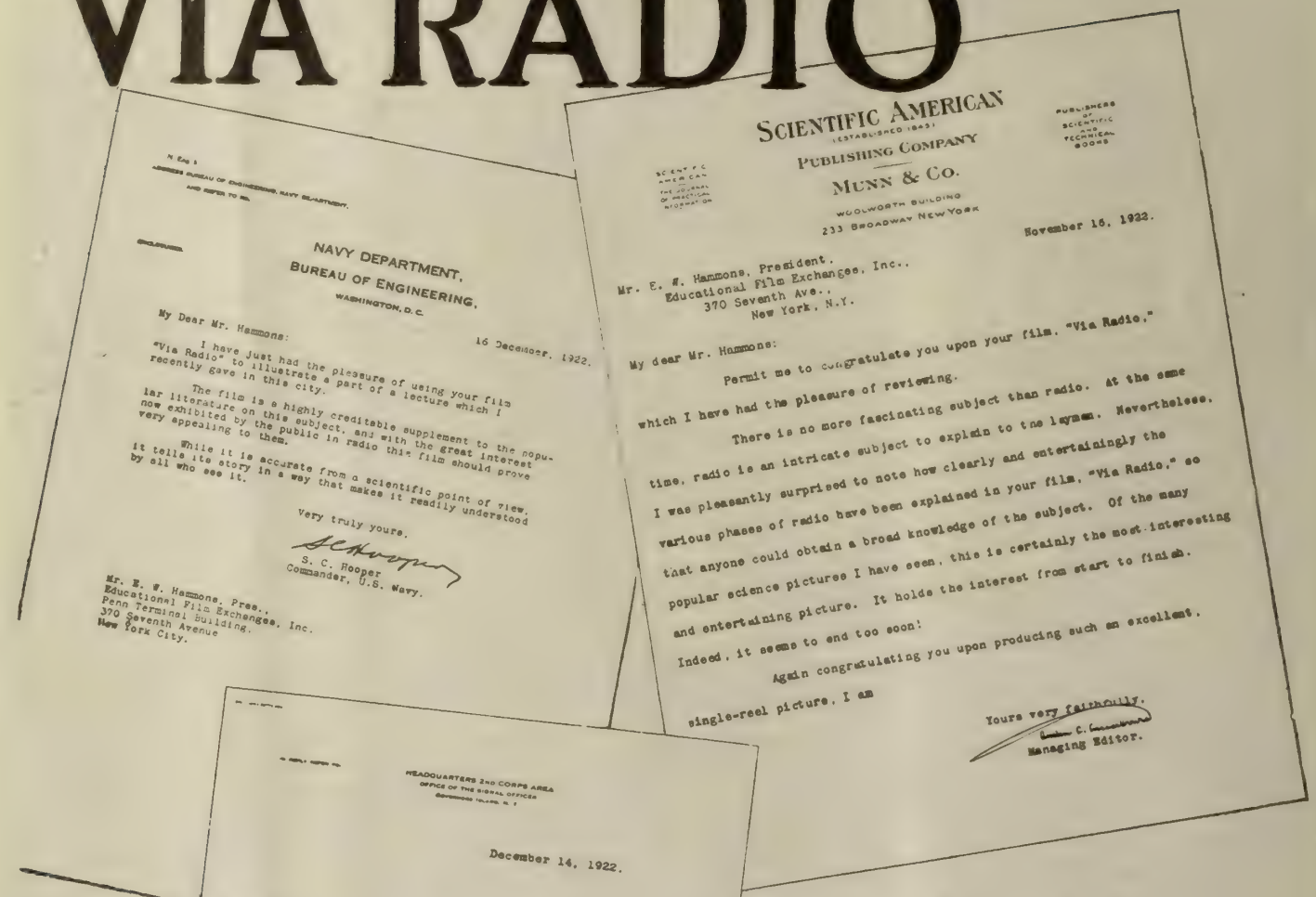
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Then sifts through a maze of mystery and intrigue. In seeking revenge she exposes the real villain and thus brings happiness to all.



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"VIA RADIO"



NAVY DEPARTMENT,
BUREAU OF ENGINEERING,
WASHINGTON, D.C.

My Dear Mr. Hammons:

16 December, 1922.

I have just had the pleasure of using your film "Via Radio" to illustrate a part of a lecture which I recently gave in this city.

The film is a highly creditable supplement to the popular literature on this subject, and with the great interest now exhibited by the public in radio this film should prove very appealing to them.

While it is accurate from a scientific point of view, it tells its story in a way that makes it readily understood by all who see it.

Very truly yours,

S. C. Hooper
Commander, U.S. Navy.

Mr. E. W. Hammons, Pres.,
Educational Film Exchenges, Inc.
Penn Terminal Building.
370 Seventh Avenue
New York City.

SCIENTIFIC AMERICAN
(ESTABLISHED 1845)
PUBLICATION COMPANY
MUNN & CO.
WOOLWORTH BUILDING
233 BROADWAY NEW YORK

November 16, 1922.

Mr. E. W. Hammons, President.
Educational Film Exchanges, Inc.,
370 Seventh Ave.,
New York, N.Y.

My dear Mr. Hammons:

Permit me to congratulate you upon your film, "Via Radio," which I have had the pleasure of reviewing.

There is no more fascinating subject than radio. At the same time, radio is an intricate subject to explain to the layman. Nevertheless, I was pleasantly surprised to note how clearly and entertainingly the various phases of radio have been explained in your film, "Via Radio," so that anyone could obtain a broad knowledge of the subject. Of the many popular science pictures I have seen, this is certainly the most interesting and entertaining picture. It holds the interest from start to finish.

Indeed, it seems to end too soon!

Again congratulating you upon producing such an excellent single-reel picture, I am

Yours very faithfully,
C.
Managing Editor.

HEADQUARTERS 2nd CORPS AREA
OFFICE OF THE SIGNAL OFFICER

December 14, 1922.

My dear Mr.Hammons:

Permit me to thank you for the opportunity you accorded me to see the initial exhibition of "Via Radio". I was impressed with the fact that the film is one of great interest both from an entertainment and from an educational standpoint, especially so at this time when so many thousands of people in the country are deeply interested in radio telegraphy.

Very truly yours,
C. McK. SALTZMAN
Colonel, Signal Corps.

Mr. E. W. Hammons, President,
Educational Film Exchanges, Inc.
370 Seventh Avenue,
New York City.

It's one of
Educational's
three new
Short Subject Specials
"MAN *vs.* BEAST"
"THE ENCHANTED CITY"
By Warren A. Newcombe

"VIA RADIO"

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THE SPICE OF THE PROGRAM

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of Paris

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"All the thrills that go to make up life in the Paris underworld are unreeled in the story. Shared honors with Johnny Hines in 'Battling Torchy' on a splendid program."—Evening Telegram.

"A thoroughly entertaining picture. Sue's book is filled with the sort of material precisely suited to the screen. Good direction is coupled with an unusually capable cast."—Ben F. Holzman, Evening Mail.

"It has everything necessary to tickle the spine and move to tears. The acting was uniformly excellent."—E. V. Durling, Evening Globe.

"Acted with such perfectly fine characterization that you are likely to experience the shiver-a-minute the producers intended."—Quinn Martin, The Morning World.

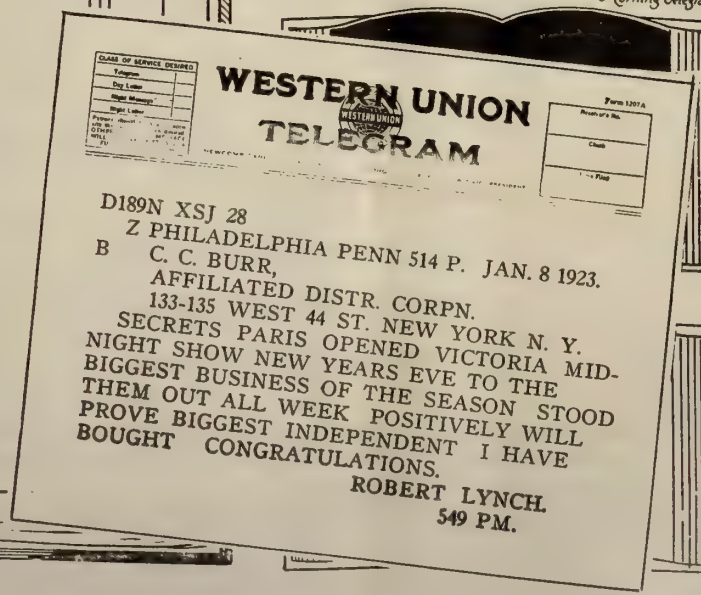
"The story itself moves crisply and the romance adapted from this old-fashioned novel is picked out clearly. A cast of excellent actors."—Gertrude Chase, The Morning Telegraph.



"good suspense" M.P. News



"excellent actors" Morning Telegraph



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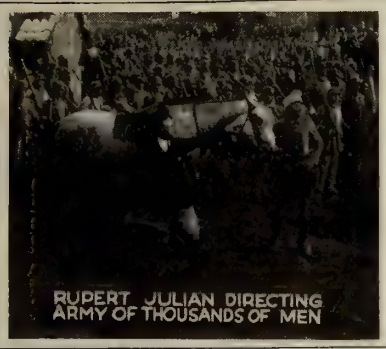
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"MERRY GO ROUND"

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DIRECTED BY RUPERT JULIAN and VON STROHEIM

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Another Smashing Chapter-Play by the same Star and Director who made "In the Days of Buffalo Bill"



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ART ACORD

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TO TELL



Written and directed by
FRANK TUTTLE
Photographed and supervised by FRED. WALLER JR.
a TUTTLE-WALLER PRODUCTION

THE FILM GUILD INC. *presents*

GLENN HUNTER *in* "SECOND FIDDLE"

with MARY ASTOR

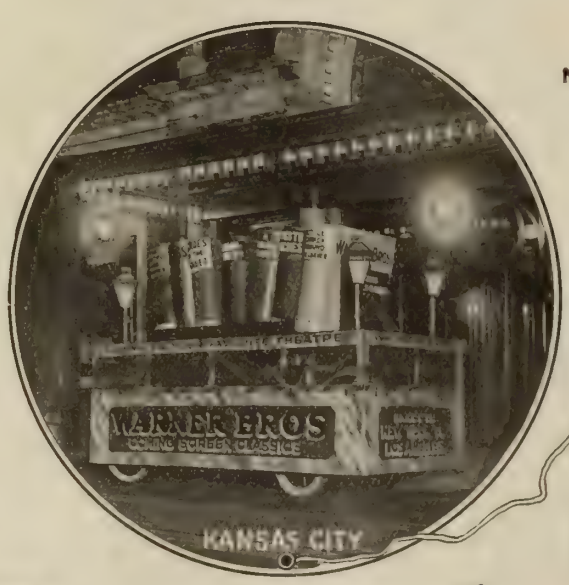
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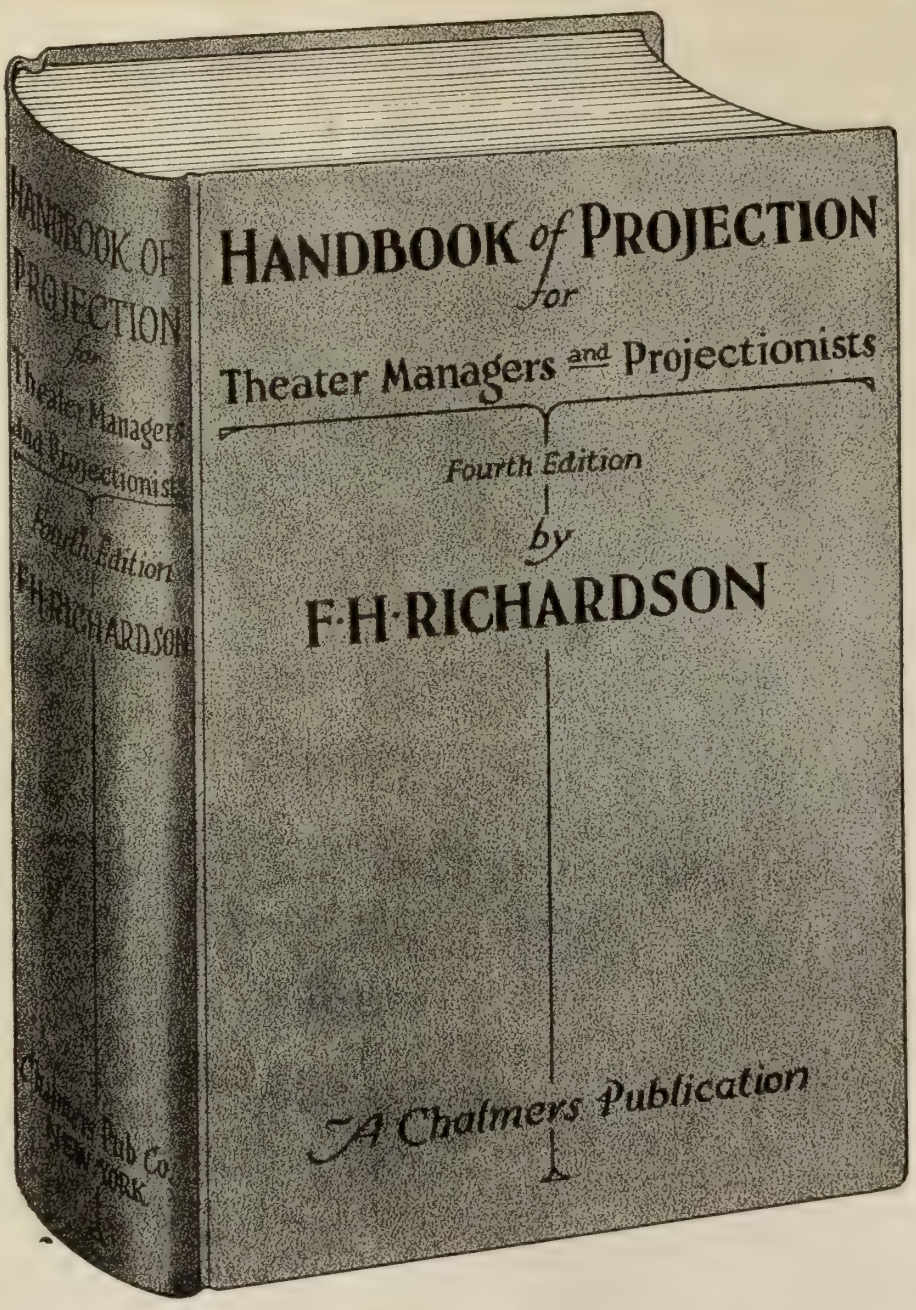
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Something New!

READ THE DETROIT EVENING TIMES

Capitol Has "Dangerous Age"--Good Omen for New Year

By JOSEPH L. KELLEY

We're glad to note the 'something-new" note ringing New Year's tidings from the Capitol screen We're glad to note a producer who saw a chance to entertain with the silent drama without recognizing the romantic flapper, the puppy-dog love stuff, the cake-eater, the villain and the final "clinch" and wedding bells stuff as the inevitable "happy ending." We're glad to note John M. Stahl, tthe director and Louis B. Mayer. the producer, of "The Dangerous Age" didn't resort to the Where-Is-My-Wandering-Boy" sob-stuff to "touch our hearts" as a Happy New Year greeting or give us a thrill by showing a "close-up" of the villian turning the key in the heroine's room.

"The Dangerous Age" is noticeably minus all these so-called showman's tricks to prey on the curious public

We're glad to note the Detroit public showed it's appreciation, warmly and frankly, of a motion picture that depends upon good, clean comedy, domestic naturalness, true-to-life types and that tells a story we all understand for we have seen it retold a thousand times in the American home



Lewis Stone

Simplicity marks its every incident, wholesomeness marks its every episode, cleanness marks its every character and nice appreciation of detail, photography, and directorial supervision stamp this Mayer production a fitting vehicle to proclaim a Happy New Year from the screen of the Capitol theater

"The Dangerous Age" proves the public as represented by more than 4,000 of the finest examples of American man and womanhood. who crowded the Kunsky playhouse the last day of the old year, will "warm-up" with a greater degree of genuineness to what is commonly called "hookum," which translated means every day happenings in the life of the average American, than they will to isolated episodes of the tragic, the criminal and the unfortunate happening

"Lightin'" which the late Frank Bacon "compelled" the American public to see at one theater for the longest consecutive run ever recorded in the greatest show-town in America, New York, was nothing but pure, unadulterated "hookum." The public liked it because it was clean, wholesome and natural.

So it is with the picture at the Capitol this week. It's natural—in theme, type and action. It's original in the way it has been handled. The producer Louis Mayer, is a theater owner himself, controlling one of the largest chains of motion picture houses in New England. He understands his public and he has given them "The Dangerous Age."



JOHN M. STAHL

Louis B. Mayer
presents
the John M. Stahl
Production

"The Dangerous Age"

Directed by John M. Stahl

By Kirkpatrick Boone; Scenario by J. H. Hawks and Bess Meredith; Photographed by Jackson J. Rose; Assistant Director, Sydney Algier.

FIRST NATIONAL PICTURES

A First National Picture

Biggest Business of 1922



The world's sweetest love story

Read

From MOVING PICTURE WORLD *of* DECEMBER 2, 1922

...osters and papers. Patronag... ...all town. ...town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida. ...Fenwic...

LORNA DOONE. Splendid picture. Very well liked and boosted by teachers of colleges and schools who urged students to attend showings. Played to biggest business so far this year. Advertising: personal visits to schools and colleges, special matinees for educators. Favorable weather. Attendance: good. Wm. E. & E. A. Keene, Oxford Theatre, Oxford, Ohio.

LOVE'S REDEMPTION. ...is ... ...a Tal-...

R. D. Blackmore's famous novel directed by Maurice Tourneur and produced at the studios of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

MAURICE TOURNEUR
presents

"Lorna Doone"



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

Music Tax Mumblings—High Rentals and Starving Distributors —Film Selling or Film Peddling—Trailing Trailers

THE Federal Trades Commission finds it can do nothing in particular to help exhibitors in the matter of the music tax problem.

And no one seems to be very much disappointed by the news; no one seems to have expected that much could be done.

When is this sparring and feinting on the subject of the music tax going to end? When is something going to start that will give evidences of ability to end somewhere?

There seem to be but two courses of action on the music tax that have any excuse in logic:

The securing of Congressional action amending the copyright act;

The carrying of a test case under the present act clear through to the United States Supreme Court.

All other moves—attempts to interest the Federal Trades Commission, the Department of Justice, and other agencies—are rather obviously mere clouds of dust intended to register action.

The M. P. T. O. A. at one time instituted steps looking towards amendment of the act. The effort seems to have been asphyxiated by the Congressional committee route. Let's start over again. And fight it through.

Frank Rembusch declares he is going to carry on with his court fights if he has to go clear to the august Supreme tribunal. Let's encourage Frank.

Let's see something happen.

What's the betting on how long S. A. Lynch will resist the urge to get back in the film ranks?

THE only exhibitors who are making real money—aside from the big and solidly intrenched organizations—are the good "shoppers"; the only way the good "shoppers" are making money is at the expense of seventy-five per cent. of the distributors.

That is the summary of a New York hotel chat the other day in which exhibitors, distributors, and mere lookers-on happened to be evenly represented.

One exhibitor put it up this way:

"If a salesman from Such and Such Company comes into my office and says 'Two thousand dollars' I just start talking business with him like a business man and try to make the best bargain I can.

"If a salesman from So-and-So comes in to me and says 'Two thousand dollars' I call for the police, the local insane asylum and a hot water bottle.

"I finish by buying the picture for five hundred if I want it badly—or for nothing if I am in a mean mood and slip over a one-way percentage deal.

"And often the comparative quality of the pictures offered by the two companies or their box office value never enter into the calculation."

One of the distributors had started to tell his story but he contented himself with saying, "Righto" to the exhibitor's words and adding:

"On the one side you are yelling 'Rentals are too high' and on the other you are starving seventy-five per cent. of us out of business.

"You won't make it possible for me to gross one hundred and fifty thousand dollars on a picture for which you will give the other fellow a half million."

And all those present endorsed the motion.

There is something wrong. It can't go on.

Why not tell "Fatty" to forget the United States and make pictures for the foreign market for a few years. He can do it and make money.

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Page of Portraits of Warner Brothers Players; The Flaming Hour (Universal); Three Who Paid (Fox); two Pages of Scenes from First Nationals; The Dangerous Age; Bill of Divorcement (Associated Exhibitors); Under Suspicion (Pathe).

THE gathering we have been talking about also brought an expression of opinion from the exhibitors on the subject of trailers.

"I see," said one man, "that all the companies are feverishly making plans for 'featurettes' which are going to be such snappy advance workers that the salesman will sell us with one look.

"I wish they'd give the same thought to the subject of trailers and help us sell the patrons.

"They couldn't start any better way than to forget that word 'trailer' and substitute something like 'featurette.' Calling them 'trailers' means that they are just that and nothing more.

"When I have a lot of money invested or an extra big picture I make my own trailer. The right kind of teasing, curiosity arousing trailer shown two or three weeks in advance is sure-fire box office insurance for me.

"But the trailer that shows no ad-sense and might just as well have been assembled by the rewind boy is just waste motion—and nothing more."

The motion is made and seconded that the word "trailer" be consigned to limbo and "featurette" or "teaser" substituted.

Follow this with a motion that the best "show" brains in the organization be devoted to the task of making the "featurettes."

EVERY editor has a hobby. But the average editor is self-conscious—so that the one thing you seldom hear him talk about is his hobby.

We have ours.

It concerns the importance of the film salesman; and a dream of the future of film selling.

It is our opinion that there is no selling field in all of commercial life making the demands for ability that are made by the film business. It is our opinion that no other field can offer potentially greater rewards than film selling.

Too often, we believe, the men in the selling end have not been taking full advantage of their opportunity; too often, also, the motion picture industry has not taken full advantage of the good men at its disposal.

We have known hundreds and hundreds of film salesmen fairly intimately. And we could never quite shake the discouragement brought on by the fact that even the good film salesman finds it difficult to keep his enthusiasm at top pitch over any stretch of time.

"Too much politics in this game," some corking salesmen have told us. "We're going back where your sales records tell the whole story."

"Too many alibi-hounds getting away with it," others have said. "We either have to quit quickly or slip as badly as the rest."

We think the days are growing brighter for the film salesman. Men like S. R. Kent, Elmer Pearson, Floyd Brockell, A. S. Kirkpatrick, Art Schmid, Harry Berman, Ed. Saunders and Jack Woody have come all the way up the ladder themselves.

They know. And at this minute they are being given more free rein than sales brains possessed in this business some few years back.

Now we'll tell how we happened to ride our hobby this week:

Jimmie Grainger caused it with a talk just before he started his swing around the country. Seemed to think it was his hobby.

We know it's ours.

But we are ready to share it with all applicants.

Especially Grainger. Who says:

"Ninety-nine per cent. of our energy, ambitions, brains, and efforts in this business have been devoted to production. And one per cent. to advancement of sales strength and sales efficiency. The balance is all wrong. It has to change."

Robert E. Welsh

Announcement:

The Chalmers Publishing Company, being an organization composed of several separate and distinct units is tending more and more towards specialization in each of these activities.

In this connection I am sincerely happy to be able to make this announcement:

Robert E. Welsh, who has for the past several months been Editor of Moving Picture World, on January 8th assumed full direction and responsibility for the editorial, circulation and advertising departments of that publication.

The whole-hearted co-operation and complete resources of the Chalmers Publishing Company will back Mr. Welsh up in his task of continuing the mission of Moving Picture World and his plans for still further broadening and intensifying its service to the motion picture field.

In addition to keen publishing sense, Mr. Welsh has had such varied and intimate experience in active motion picture work as to be unusually well equipped for the labors he is undertaking. I feel modestly confident that this occasion is one of congratulation to the motion picture field as well as to the Chalmers Publishing Company.

John F. Chalmers

Chalmers Publishing Company.

Moving Picture WORLD

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EVERY WEEK

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Readers are interested in themselves.

That is why—

In circulation and reader interest MOVING PICTURE WORLD is the fastest growing picture trade publication.

—R. E. W.

Washington Exhibitor Says Business Is Getting Better

BUSINESS in Washington, D. C., is on the up grade, according to Tom Moore, of the Rialto Theatre, pioneer Washington exhibitor, who declares that there is every indication that the theatre game in Washington is due for marked improvement. There are several things that have had the effect of making conditions brighter, chief among which was the removal by Congress of the excess profits tax, according to Mr. Moore, who, at present, is championing legislation which would prohibit the Federal, State and municipal governments from issuing any more tax-exempt securities as a means of driving tax-exempt money into business.

"I feel very optimistic over the prospects for 1923," declared Mr. Moore to the MOVING PICTURE WORLD correspondent upon his return from New York where he booked a large number of photoplays for early showing. "It certainly looks to me as though this season would take us back more nearly to normal—the last two seasons just sang the song of hope; the feeling of optimism that generally prevailed was not warranted by actual conditions then. However, the foundations for a return to more nearly normal conditions were laid then and now we are going to build further.

"One of the biggest things involved is the application of the straight twelve and a half per cent. corporation tax in the revenue law instead of the excess profits taxes to which we formerly submitted. The excess profits tax took practically everything we made and its application removed the incentive for business men to go out and do things and to push ahead. There was also a great uncertainty as to what taxes would have to be paid.

"With the tax uncertainty removed, business will go ahead by leaps and bounds. There now remains but one more big thing that should be taken care of. The government should either reduce the surtaxes on individual income to a point where it will no longer be an inducement to men of large incomes to invest in tax-exempt securities, or hereafter to prohibit the issuance of that class of securities.

"In order to escape the high surtaxes, men of large means are putting their money into Federal, State and municipal bonds, instead of into various bnsiness enterprises. That keeps the money out of circulation and it is estimated that much more than thirteen billion dollars have been invested in that way. Business needs that money now and if it could be put into productive enterprises a big boom would follow.

"I am not so much interested in the man with the big income who invests in these tax-exempt securities, but I am interested in the man who is employed by the corporations that would be assisted by the moneyed man. The successes of business houses are reflected and when there is general prosperity we benefit in common with all other lines. There is a bill now pending in the National House of Representatives which would have the effect of making all such securities subject to taxation, the same as other property, which measure I hope will be adopted and sent to the States for ratification."

Duty Free Return of Films, Exhibited Abroad, Made Easy

EVERY facility of the Treasury Department will be extended to producers of moving picture films desiring to secure the return to this country of films which were exported for exhibition. Officials of the Division of Customs have been giving consideration to complaints which have been filed regarding the difficulty of securing evidence of exportation on moving picture films shipped by parcel post which is satisfactory to the collector of customs when the films are returned to this country for free admission under Paragraph 1514 of the new tariff act.

Under the terms of the tariff law domestic articles are entitled to free entry only when returned by the person who exported them from the United States, and collectors of customs have been instructed to require certificates of exportation in all cases in which such evidence can be obtained.

It has been determined by the Division, in the case of shipments made by parcel post, to accept in lieu of an export certificate a foreign landing certificate showing exportation from this country by the person for whose accounts the merchandise has been imported. Such certificates may be secured from the customs authorities in the countries to which films have been shipped and should be presented at the time of entry, or bonds given for their production. It is also suggested that films which exporters desire to return to this country may be submitted to the appraiser of merchandise for identification and registered at the Custom House with a view to facilitating their release on their return. However, it is held that if found by the appraiser to be of American manufacture and not advanced in value while abroad, domestic films sent abroad for the purpose of exhibition would be admitted to free entry without the production of a certificate of exportation or evidence in lieu thereof.

Valentino Explains

Open Letter to Fans Gives Reasons For His Stand

Photoplay Magazine, in its January issue, prints an open leter from Rodolph Valentino, addressed to motion picture fans, and giving his own side of the controversy through the development of which he is unable to appear except in Paramount pictures.

Mr. Valentino, in this letter, credits his public with having given him his position as a star through their favor, and states that he feels it to be his duty to respond by appearing only in the best type of stories. He explains his failure to appear at present in more pictures by giving details of the controversy which has arisen over his contract as a star, and states he feels his stand will be vindicated.

Annual "U" Dance Held

Employees Are Guests of Carl Laemmle at Hotel Pennsylvania.

Carl Laemmle's annual party to the Universal home office employees was held last Saturday night at the Hotel Pennsylvania, New York City. It was a dance and buffet supper, and was by far the most elaborate affair ever staged by Universal. More than five hundred Universalites, including executives and employees of the Big U Exchange, Universal's New York sales branch, were present.

Mr. Laemmle, president of the Universal Pictures Corporation, as host, had engaged the entire Hotel Pennsylvania Roof Garden to be given over to the Universal joy makers. By special arrangement, the Waldorf Astoria orchestra was obtained for the dancing.

The high light of the evening was the appearance of Mr. Will Hays, who had gladly seized the opportunity to meet the film family of the Universal home office. He was greeted by rousing cheers and individual felicitations, and paid tribute to Mr. Laemmle and to the rank and file of the Universal organization for their efforts towards picture progress.

The buffet supper was served in the Hotel Pennsylvania Palm Room. Attractive favors were given to the ladies present. E. H. Goldstein, treasurer of the Universal corporation, was master of ceremonies, assisted by a committee which included R. S. Biggart, Jack Gartman, Joe Ludwig, Paul Kohner, Sydney Singerman, Mrs. M. F. Todd and Harry H. Zehner.

Among the Universal executives and their guests present were: Mr. Laemmle and his son Julius, Mr. and Mrs. Maurice Fleckles, and Mr. Arthur Morris of Norfolk, Va., Mr. Laemmle's guests; Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane and Miss Cochrane, Mr. and Mrs. Art Schmidt, Mr. and Mrs. Paul Gulick, Mr. and Mrs. Raymond Cavanaugh, Mr. and Mrs. R. V. Anderson, Mr. and Mrs. George Brown, Mr. J. H. Herries, Mr. and Mrs. Irving Stolzer, Mr. and Mrs. Norman Sprowl, Mr. and Mrs. N. L. Manheim, James V. Bryson, Mr. and Mrs. J. V. Ward, Mr. Abe Stern, Mr. and Mrs. J. B Ohrt, Mr. and Mrs. Samuel Sedran, Mr. and Mrs. W. C. Hermann, Mr. and Mrs. David Brill and others.

Storey Back from Trip

Is Delighted With Showmanship Displayed by Exhibitors

Returning from an extended trip taking in the key cities of the Middle West and far western territories, John E. Storey, Pathe general representative, expressed himself as delighted with the live showmanship displayed by leading exhibitors whose houses he visited.

During his stay in the Pacific Coast region, Mr. Storey personally closed first run bookings of "Dr. Jack" in the Portland, Spokane and Seattle branch territories. He was already so favorably impressed with the general advance of exhibitor enterprise that he was not surprised by later information of the attendance records broken there with the latest Harold Lloyd feature comedy, marked especially by the Portland Majestic's one week booking extended week by week, at patron demand, to six weeks of unprecedented business during exceptionally unfavorable weather conditions.

Mr. Storey found business good also at San Francisco and Los Angeles. The only depressed conditions he met with in the western territory were limited to the small wheat belt south of Spokane and to the apple area in this same district, where much of the crop had been left on the ground owing to the shortage of refrigerator cars for its transportation. In Salt Lake City, Denver and other interior cities he found business much improved. Mr. Storey found the northwest generally enjoying present active business and very satisfactory prospects.

Federal Control of Film Again Strongly Agitated

A DETERMINED campaign has been started by the International Reform Bureau for the enactment of the proposed bill creating the Federal Motion Picture Commission which would license pictures for interstate commerce only after a preview, and members of Congress are receiving letters from Robert Watson, president and acting superintendent of the Bureau, asking for their vote if the bill should come up.

Accompanying the letter is a copy of the "Catechism on Motion Pictures" by Canon William S. Chase, president of the New York Civic League, which was the subject of much discussion a year or so ago during the hearings on the Myers resolution to investigate the industry. This book, declares Mr. Watson, "contains much valuable information and should be retained for reference in the future."

A conference of the representatives of the various churches will be held in Washington on January 18 at which time the proposed measure will be brought up for discussion. It is declared that these churches, in their national conventions, have already voted to ask Congress to enact a law for the Federal regulation of motion pictures.

"In view of this conference," writes Mr. Watson, "I hope you will be able to examine the tentative draft of a bill which the enclosed book contains, which is not a censorship bill, but a bill which would control the motion picture business, as Congress in 1921 decided to control the meat business by the packer act.

"The decision of Mr. Will H. Hays to withdraw his ban upon the Arbuckle motion pictures has convinced the public that it must look to Congress for protection, and not to Mr. Hays, whose fabulous salary is paid largely by the five or six producers who control the monopoly of the business."

D. C. Exhibitors Will Let M. P. T. O. A. Fight Music Tax

WASHINGTON, D. C.—Exhibitors do not propose to take any action seeking relief from the so-called music tax, preferring to leave the matter in the hands of the National Motion Picture Theatre Owners' Association. The exhibitors here are paying the tax demanded of them by the music publishers and, therefore, there has been no litigation in the local courts. This, however, does not indicate that the local men are satisfied with the situation.

Had there been a good strong association of exhibitors some years ago when the music publishers first began their campaign for the collection of a royalty on the music played in the theatres, according to Tom Moore, this activity would have been nipped in the bud. This exhibitor declares he does not believe that the publishers are within their rights in demanding the payment of this tax and he is awaiting developments growing out of the activities of the M. P. T. O. A.

"The trouble is," declared Mr. Moore to the MOVING PICTURE WORLD correspondent, "the exhibitors as a whole did not realize what they were getting into and permitted the music tax to be slipped in without much of a protest. It was very much like prohibition was to the liquor industry—it came along so smoothly that no one knew it was present until the matter was ready for direct application. I do not believe the publishers have ever had any right to impose this royalty payment upon us."

To such strings of houses as Crandall's and Loew's the music tax means a big thing. Harry M. Crandall is at present in New York, where it is quite likely he will look into this particular matter. Lawrence Beatus, of the Palace Theatre, representative of the Loew interests in Washington, stated that the proposition was being taken care of by the executive offices in New York so far as his company is concerned. The local exhibitors with smaller interests all complain of the imposition of the royalty charge because it is just one more expense that is heaped upon their business. Conditions in Washington are such that all overhead expenses, almost regardless of size, make the conducting of business quite difficult just now.

The exhibitors interviewed by the WORLD correspondent all expressed their opposition to the levy, declaring their desire to oppose it, but being financially unable to engage in the litigation that would follow a refusal to pay the assessment upon them. They are watching with a great deal of interest the moves of their national association and hope for success.

Smith Off to Australia

Cresson E. Smith, assistant general sales manager of United Artists Corporation, is sailing on January 23 from San Francisco, by the steamship Ventura for a tour of the Australian offices of United Artists, and a general investigation of United Artists business in that territory.

Mr. Smith formerly was head of the Chicago United Artists exchange. A few months ago he was brought into the New York office and make assistant general sales manager, confining his attentions mainly to the middle western territory where he has a wide and enviable reputation among exhibitors in cities both large and small.

T. O. D. C. Elect Officers

The following officers were elected by the Theatre Owners Distributing Corporation at a meeting held in New York City some time last week.

President, W. A. True, Hartford, Conn.; Vice-President, Harry Davis, Pittsburgh, Pa.; Treasurer, L. J. Dittmar, Louisville, Ky.; Secretary, W. D. Burford, Aurora, Ill.

Permanent headquarters have been secured at 25 West 43d Street and a commodious suite of offices are located on the eleventh floor of that building.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Gleichman Is Refused Permanent Injunction

THE State Supreme Court at Lansing, Mich., has denied the request of Phil Gleichman, Broadway-Strand Theatre, Detroit, for a writ of mandamus to keep in force a temporary injunction designed to compel the Famous Players-Lasky Corp. to give him the exclusive rights to exhibit its motion pictures in Detroit first-run.

Gleichman, according to the records, entered a contract with Paramount, after it had advanced him money to buy out Harry Garson in the Broadway-Strand Theatre, which called for the exclusive showing of Paramount pictures.

The contract, Gleichman contended, was made in 1919 for five years, and was intended to give him the choice of Paramount pictures, which Paramount refused to do for the current season. Mr. Gleichman was originally granted a temporary injunction, but Judge Theodore Richter, of the Wayne Circuit Court, dissolved the injunction on the ground that the Gleichman contract with Famous Players did not stipulate that he was entitled to exclusive rights.

Griffith Signs Novello

Scans World for a Leading Man and Finds Him in England

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years. Before going abroad for his material, Mr. Griffith made a survey of all the young actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience.

This survey began two years ago when Mr. Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

"Collge training," said Mr. Griffith, "seemed to have blanketed the imagination of the students, and no actor can survive without a vigorous imagination. There was a heavy quality, one might almost say ponderous, in these young men that is a hardship to any acting progress.

"Nor were these college men particularly handsome. It was assumed that college men, coming from the better stationed families of the nation, would have gifts for acting as well as medicine, or law or engineering.

"In going to England for Mr. Novello, we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there, and from now on, we think you will find directors not scanning the few extra players who may apply, but scanning the world for that rare being, a good, young leading man."

Paramount Engages Dwan

Will Make a Series of Special Productions

Allan Dwan, who was specially engaged to direct Edith Wharton's "The Glimpses of the Moon" for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name, according to an announcement from the production department of the Famous Players-Lasky Corporation.

The first production to be made by Mr. Dwan under his new contract will be "Lawful Larceny," Samuel Shipman's play which, produced by Al. H. Woods, ran the good part of a year at the Republic Theatre in New York. Edmund Goulding, who wrote "Peacock Alley," starring Mae Murray, and who recently did "Dark Secrets," which Dorothy Dalton recently completed for Paramount, has been engaged to write the script. The picture will be started shortly after the completion of "The Glimpses of the Moon."

Brooks Goes on Tour

E. O. Brooks, Pathe serial sales manager, left New York on Saturday for an extended visit to Pacific Coast key cities. It was announced that Mr. Brooks would devote ten weeks, or longer, to a detailed inquiry into trade conditions in that important territory. His headquarters during different periods will be the Pathe branch offices at Los Angeles, San Francisco, Portland and Seattle, and his quest of first-hand information will include conference with many of the leading exhibitors of those sections.

Suit Against Selznick

Suit to recover $5,000 from Lewis J. Selznick has been filed in the N. Y. Supreme court, by Henry A. Guinzburg, Col. Michael Friedsam, and Samuel A. Lewisohn.

It is alleged in the complaint that Mr. Selznick subscribed $5,000 to be paid in quarterly installments, for a building fund for an institution to be called the Federation for Support of Jewish Philanthropic Societies. It is charged Selznick defaulted in his payments, and "has failed and refused to pay same."

May Re-open Action

Justice Edward J. Gavegan of the N. Y. Supreme Court, has granted the motion of the Metro Picture Corporation and Loew's, Inc., to open their default in an action brought against them by the Fairmount Film Corporation, restraining the use by them of the title "Hate," in connection with a motion picture production.

The Fairmount people claim exclusive rights to the use of the title.

Film Exported

Moving picture film to the value of more than $750,000 was exported from the United States during the month of October, according to figures which have just been made public by the Bureau of Foreign and Domestic Commerce, Washington, D. C. Our shipments for that month included 9,215,143 linear feet of sensitized, but not exposed, film, with a value of $195,837; 492,781 feet of exposed negatives, valued at $37,959; and 12,229,916 feet of positive film, with a value of $531,754.

Made Laboratory Head

Roy H. Klaffki, at present and for the last three years laboratory superintendent for the Metro studios, has signed a long-term contract to become head of the photographic department and laboratory at the Goldwyn studios, where he will take up his work the first of the year.

Mrs. Annie Cohen Dies

Resolutions of Sympathy Passed by Theatre Owners Chamber of Commerce

A letter of condolence was sent to Sydney S. Cohen and sympathetic resolutions were passed by the Theatre Owners' Chamber of Commerce when news of the death of Mr. Cohen's mother was read to the Chamber at its regular meeting, January 9. The letter and the resolutions follow:

My Dear Mr. Cohen:

On behalf of the members of the Theatre Owners' Chamber of Commerce, and on my personal behalf, please accept our sincere expression of sympathy in this, your hour of grief and sorrow. The law of nature is inflexible, however, and often strikes those who deserve it least, and it made no exception in this instance. We mourn with you your great loss.

(Signed) S. A. Moross, Secretary.

My Dear Mr. Cohen:

The members of the Theatre Owners' Chamber of Commerce, assembled at a regular meeting held this day, were shocked by the announcement made by Charles L. O'Reilly, notifying us of the death of your mother, Mrs. Annie Cohen.

There is no greater loss in a person's life than the death of a beloved mother.

Out of respect to the dead and dear departed and as a tribute to the living son, the following resolution has been offered and unanimously adopted and record made upon the minutes of our meeting:

Whereas, we have heard of the sad news of the death of the mother of our fellow member, Sydney S. Cohen

Therefore, be it resolved that the Theatre Owners' Chamber of Commerce, in body assembled, wish to extend their heartfelt sympathy to their bereaved fellow member and his family in their hour of sorrow.

Be it further resolved, that this resolution be spread upon the minutes, and that we do now adjourn in respect to the memory of Mrs. Annie Cohen.

With sincere expression of sympathy and trust in God that he may give you fortitude to bear this loss, we are,

Yours in sorrow,

Theatre Owners' Chamber of Commerce,

(Signed) S. A. Moross, Secretary.

With Cosmopolitan

Bayard Veiller, famous playwright and author, has been engaged by the Cosmopolitan Corporation as a member of the scenario staff of that organization.

Wants It Done Quickly

Certainly no time is being lost in the New York State Legislature to bring about a repeal of the law which created the New York State Motion Picture Commission in 1921. On Wednesday, January 3, Governor Alfred E. Smith, in his message to the Legislature, recommended the repeal of the law. Today, January 9, Louis Cuvillier, of New York, introduced a bill in the Assembly, calling for the immediate repeal of the censorship law. The bill was referred to one of the committees, but in all probability there will be speedy action on it.

Confirms Officially

Official confirmation was made at the Famous Players-Lasky Corporation office that negotiations were in progress between S. A. Lynch and his associates and Famous Players-Lasky Corporation for the purpose of terminating the managerial contract of S. A. Lynch and his associates of Southern Enterprises.

If these negotiations are satisfactorially concluded, Famous Players-Lasky Corporation will take over the direct management of Southern Enterprises, which company it has owned for over three years.

It was stated that this transaction had nothing to do with the acquisition by Famous Players-Lasky Corporation of any additional theatres, but was simply the transferring to it of the direct management of theatres which it has owned for some time past.

Production Head for Mary

Ted Reed, connected for several years with the Douglas Fairbanks company, but who for the last two years has been engaged in the oil industry in Southern California, found that he was unable to resist longer the lure of his first love and has come back to picture as production manager for Mary Pickford.

Reed will supervise the building of all the sets for "Dorothy Vernon of Haddon Hall," Miss Pickford's next film offering, and will also be closely associated with Edward Knoblock, Ernest Lubitsch and Miss Pickford in the preparation of the story.

Tom Hamlin Resigns

Thomas J. Hamlin, for three years managing editor of Motion Picture Journal, has resigned to devote all his time to Tom Hamlin, Inc., Advertising Agency, serving the eighteen regional film trade journals of the United States and Canada.

Lawrence A. Urbach, for many years associated with Mr. Hamlin on Motion Picture Journal, is now managing editor of that publication, while Marion D. Weber, formerly associate editor, is now secretary-treasurer of Tom Hamlin, Inc.

The publishers of MOTION PICTURE WORLD and its entire staff add their heartfelt sympathy to that of the entire industry in the great loss felt by Sydney Cohen.

A mother's parting cannot be lightened, though the heart of the son should be strengthened by such universal sympathy as the industry has expressed.

THE EDITOR.

Brockell Takes Long Trip to Gather Data from Exhibitors

OF far-reaching importance to exhibitors throughout the country, says First National, is the trip of Floyd M. Brockell, manager of distribution of Associated First National, Inc., which began January 8 and will take Mr. Brockell into all the big key cities of Western United States and Canada with a short trip to Mexico City.

Mr. Brockell will go to Chicago, then to St. Louis, New Orleans, Mexico City, Dallas, Oklahoma, Kansas City, Des Moines, Omaha, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Butte, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, Milwaukee, back to Chicago and returning to the New York office March 17.

Mr. Brockell expects to come back with data gathered from exhibitors, and from First National men in the field that will put First National in as harmonious a relation with the exhibitor as it is possible to make any organization. He will take up the question of better service and will discuss with exhibitors generally and with first-run exhibitors in particular the matter of rentals as compared with receipts.

An Agitating Question

He will seek, too, the best information on just what percentage of the cost of a first-run theater's program may safely be paid for the feature picture.

This is a question that has been agitating the entire industry, First National says. exhibitors have been demanding more and more bigger and better features. Such pictures run into big production money, but First National claims that despite costs it has given to its exhibitors, particularly during the past six months, consistent, fine high grade, entertaining, box-office attractions.

Herbert Brenon Engaged

The production department of Paramount announced this week that Herbert Brenon had signed a contract whereby he becomes a special director of Paramount pictures. His first production, which will be made at the Lasky studio, will be Cosmo Hamilton's "The Rustle of Silk," in which Betty Compson will be starred. This will be followed by "The Woman With Four Faces," by Bayard Veiller, in which Miss Compson will also be the star.

Now in Fiction Form

Pathe announces that since Pearl Yhite, upon sailing for France, announced that "Plunder" was her farewell to the screen, that they have received numerous requests from publishers of magazines and newspapers for the customary Patheserial fictionization for this picture. In response to this, a story has been prepared by Herbert Crooker. It is in fifteen installments, corresponding to the serial episodes, and will be furnished on request in matrix form for serial publication concurrently with the showing of the picture.

No Basis to Rumor

There is no foundation whatever for articles in certain trade papers reporting a rumored settlement between Rodolph Valentino and Famous Players-Lasky Corporation, says Arthur Butler Graham, Valentino's attorney.

There has been no final determination of the action in the equity court. Preparations are being made to try the case when reached, and the evidence will be Mr. Valentino's complete justification for his present self-denial and courageous resistance, concluded Mr. Graham.

Protests on Arbuckle

(Continued from page 222)

board could meet to discuss the matter. At the meeting it was decided that each Arbuckle release would be judged on its merits as a picture and not on the reputation of the man. No first-run bookings have been announced so far.

A resolution deploring the action of Will H. Hays in reinstating Roscoe Arbuckle in photoplays was adopted by the Indiana Legislative Council of Women at a meeting this week at the Claypool Hotel, in Indianapolis. The resolution was to the effect the organization believes that pictures in which Arbuckle is featured will be harmful to the children and youth of the state. The resolution was introduced by Mrs. Edward Franklin White.

Arbuckle pictures will be barred from Iowa City, Iowa, picture houses, Mayor Emma Harvat announced. She is the only woman mayor in Iowa.

Mayor Defrank Howell, of Cleburne, Texas, will not permit the showing of Fatty Arbuckle pictures in Cleburne.

The leaders in the Texas Federation of Women's Clubs have voiced a protest against the showing of "Fatty" Arbuckle pictures in Texas, and in resolutions passed at Waco, December 30, states in no uncertain terms that the showing of Arbuckle pictures would be an outrage against morals and common decency.

The Better Movies Committee of Alameda, Cala., recently adopted a resolution to protest to Will Hays against his action in reinstating Arbuckle.

In San Francisco, the City Federation of Women's Clubs, at a meeting at the Fairmont Hotel, protested against Arbuckle's reinstatement.

Warning!

Do not let anyone sell you a subscription to MOVING PICTURE WORLD or any other paper, offering either a special bulletin service of projection helps or Richardson's new Fourth Edition Handbook of Projection as a premium.

Such a proposition has never been authorized by the publishers of MOVING PICTURE WORLD and anyone making such false representation is liable to arrest.

Wants Others to Profit by Plan That He Found Helpful

By JACOB FABIAN
First National Franchise Holder for New Jersey.

I'VE just had an experience at one of my Paterson theatres that was so helpful that I want to pass it along to my fellow exhibitors. We all spend a lot of money on exploitation, advertising or publicity—call it what you like—and most of the time we don't know whether it helps the box office or, at least, we don't know how much it helps. I take it that all of us are willing to spend money when we can feel sure of getting it back with a profit. And our recent experiment is a sure-fire winner.

Just as the best kind of advertising is the kind that brings the prospective customer directly in touch with the product, so the best kind of exploitation is the exploitation that is a part of the show.

Welding exploitation into the program is a comparatively new idea. Until a short time ago very few people considered it a necessary part of a good exploitation campaign. Today there are some exhibitors—their number is still small but they are increasing—who will not approve an exploitation campaign unless it has a definite bearing right inside the theatre.

At our Regent Theatre in Paterson, N. J., we initiated a winking contest as part of the exploitation campaign for "East is West." With a portable moving picture studio on a truck, the Regent Theatre was able to send its exploitation emissaries into every part of the city in search of the cutest, the wisest and the most effective winks. Seventy-three different candidates for the honors were "shot." The film was titled, supplemented by a few local scenes, edited and put on at the Regent at the same time that "East is West" was shown.

Our own locally made wink reel, 1,000 feet long, got more laughs than the two-reel comedy. Nothing we have ever done attracted so many people to our theatre. We broke all house records, except on "The Kid," which was shown during a holiday week; and if our show hadn't been so long we would have beaten even "The Kid," for never in the history of the theatre have we held out so many people during an entire week, and the Regent seats three thousand.

The important point is that the whole scheme was carefully planned to hook up the newspaper, the street ballyhoo studio truck and the theatre.

The newspaper published daily voting coupons which its readers had to bring to the theatre to vote for their friends. Twenty-two thousand ballots were cast, most of them single votes. That was real salesmanship to bring so many people to our theatre; and the cost of the campaign was not too great as is often the case with hit or miss campaigns put on by visiting exploitation men.

I have been a student of advertising for many years, having operated a department store before going into the picture business. One thing I never do—and that is to make false or exaggerated statements in our advertising. I personally pay close attention to the advertising of my theatres and my advice to exhibitors who are in doubt about how to advertise is first: tell the truth, and second, don't do extra advertising except on exceptional pictures, and third, always try to plan such special advertising so that it will become a part of the show. You can't do this every time, but it's worth thinking about for when you do hit upon the right kind of exploitation you're going to have a good week just as we did. And good weeks nowadays are worth working and thinking for.

$307,000 Collected in Censorship Fees

According to a statement made the past week in his home town, by George H. Cobb, chairman of the New York State Motion Picture Commission, there has been collected $307,000 in fees in New York State since August 1, 1921, for the censoring of pictures. The Commission has expended the sum of $116,000.

According to Mr. Cobb, his organization has made practically 5,000 eliminations during the fifteen months and has issued close to 20,000 license seals, many of which were for duplicate prints. The Commission, according to Mr. Cobb's statement, has condemned less than 100 pictures in their entirety.

Mr. Cobb further states that should the Legislature of New York State see fit to repeal the censorship law, that it will be the first step backward taken by any State since the enactment of the first law regulating the motion picture.

Packard-Fox Litigation

Former Given Permission to Serve Amended Complaint

Justice Leonard A. Giegerich, of the N. Y. Supreme Court, has handed down a decision in the suit brought by Frank L. Packard against the Fox Film Corporation, in which he denies the motion of the latter to dismiss the first cause of action, but dismisses the second cause, at the same time giving Packard permission to serve an amended complaint as to this second alleged cause of action.

The action is the result of an alleged breach of contract on the part of the Fox Film Corporation, over the sale to them by Packard of the exclusive right to his story, "The Iron Rider," for motion picture purposes. Packard alleges defendents did not carry out their contract with him, but instead produced a picture called "Smiles Are Trumps," founded on his story of "The Iron Rider." He sued for $25,000.

Completes Deal

Associated First National, through E. Bruce Johnson, foreign manager, has just completed an important deal whereby one hundred of its pictures will be taken over for exhibition in Spain, Portugal, Spanish African colonies and the Canary Islands. The Spanish-Portugal deal was made with Agrupacion Cinematografica Espanola, S. A. of Barcelona, Spain.

Executives Honor Zukor

On His 50th Birthday—Flinn Toastmaster at Dinner

Adolph Zukor was the guest of honor at a dinner given at Delmonico's Sunday evening by the executives and department heads of the Famous Players-Lasky Corporation in honor of his fiftieth birthday.

John C. Flinn presided as toastmaster, and in introducing Mr. Zukor, reflected the spirit of the gathering when he said: "We are here to do honor to Mr. Zukor, our friend, but in paying him tribute tonight we are really paying tribute and honor to something greater than he. We are paying honor to our own country, the United States of America, which has made possible such a brilliant and useful career as he has achieved in fifty years. I very seriously doubt, and I am sure that every man in this room will sustain my point of view, that in no other country in the world could such a career be carved as that of Mr. Zukor."

In addition to Mr. Zukor, those who also spoke were S. R. Kent, E. E. Shauer, Albert A. Kaufman, Frederic G. Lee, Frank Meyer and A. M. Botsford, the last of whom, in a highly humorous speech, presented Mr. Zukor with an elaborate duffer's golf club. Telegrams and cablegrams of congratulation from all parts of the world were read.

Those present, in addition to the above, were Robert Kane, Henry Salsbury, H. H. Buxbaum, Hugo Riesenfeld, Felix Kahn, George W. Weeks, John D. Clark, H. G. Ballance, R. W. Saunders, C. E. McCarthy, Mel Shauer, Claud Saunders, G. B. J. Frawley, G. M. Spidell, W. E. Smith, George Schaeffer, Ralph Kohn, Theodore Young, H. B. Franklin, P. H. Stilson, Jos. Seidelman, O. R. Geyer, E. C. King, Dr. Stern, R. C. Montgomery, A. C. Kehoe, Julian Johnson, and Louis Swarts.

Frank Appoints Smith

As Home Office Representative—Other Changes

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the appointment of A. W. Smith, Jr., as general home office representative. The appointment was effective January 1. Mr. Smith who, in his new position, will constantly be in close touch with all the sales branches of Associated, resigned as assistant general manager of Arthur S. Kane Pictures Corporation to accept this appointment. For two years previously to last September he was sales manager for Hodkinson.

Mr. Frank announced also the appointment of Daniel L. Martin as branch sales manager in Kansas City, and Irvin Hirsch, in Indianapolis, and of the following additions to the list of sales representatives at various branches: Chicago, E. P. Pickler and Phil Soloman; Buffalo, John Thomson; St. Louis, L. C. Dillon; Pittsburgh, R. J. Matthews; New Orleans, L. S. Collier.

Back from Mexico

Woodle Returns After Consummating Difficult Negotiations

Bernon T. Woodle, who went to Mexico in September as a special representative of Will H. Hays to confer with Mexican Government officials in connection with the recent embargo there against the product of several American film companies, has returned to New York after a successful adjustment of the difficulty.

The embargo was lifted on November 6, but Mr. Woodle remained in Mexico until the details incident to removing certain scenes from pictures that had been released prior to the embargo had been worked out

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

John Hamrick Brings Christmas Cheer to Astoria Folk Bereft of Homes by Fire

The Northwest is still talking about Astoria. It is the subject of editorials in the daily papers. Large sums of money are being raised by patriotic citizens to contribute towards its rehabilitation. Among other things being said was the inevitable whisper of discontentment and discord, hinted at, concerning the present city administration and the mayor-elect, who took office January 1.

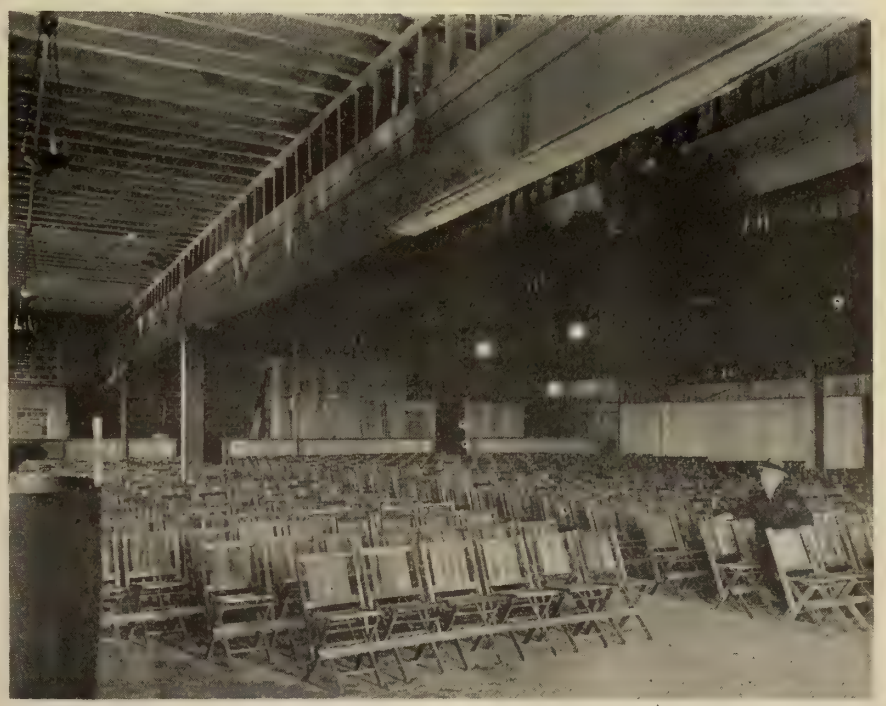
In order to set at rest these rumors, John Hamrick, who with a corps of loyal workmen accomplished the gigantic task of converting a public garage into a comfortable picture theatre within one week, secured a remarkable photograph, taken in the theatre, which shows Mayor Jim Bremner and Mayor-elect O. B. Setters, clasping hands with each other and with Mr. Hamrick, who stands between them, with Chief of Police Carlson at his right.

"The spirit of these men could not have been better," remarked Mr. Hamrick. "They extended to me, to everyone and to each other the fullest co-operation, and were unstinting in their appreciation of my efforts to provide Astoria with some place of amusement by Christmas Day."

From left to right in the lower photograph are J. W. Resner, assistant manager; C. I. Diamond, architect; Sandy Balcom, of Sherman Clay & Co.; Mayor Jim Bremner, Chief of Police Carlson, John Hamrick, Mayor-elect O. B. Setters, Art Hile, resident manager of the Blue Mouse; H. E. Jackey, of the B. F. Shearer Theatre Equipment Company; George Nyklicek, organist; Dick Hobson, operator, and A. F. Woersel, of Sherman Clay & Co., music house.

The other picture gives a good idea of the converted Lovell's Garage at Fourteenth and Exchange streets, where a crew of electricians, carpenters and mechanics were rushed on the job as soon as a lease had been secured. It was necessary to remove the wooden posts and replace them with steel braces. Indirect lighting fixtures were a part of the wiring system. Over 1,000 seats were installed, and lavatories, offices and projection booth took shape.

Astoria people had somewhat doubted the accomplishment, but on Christmas Day the doors swung open, making good another one of Mr. Hamrick's promises. With the only theatre in the city—with everything in his grasp—Hamrick proved his real spirit beyond question by offering Mary Pickford's new "Tess of the Storm Country" for prices cheaper than it has ever been shown, anywhere, at first run—10 and 20 cents. "Tess" has broken every record at the Portland Blue Mouse at 50 and 75 cents, and is still playing to capacity.



Further than that, Mr. Hamrick, as well as several of his assistants, spent his first Christmas away from home, and was the only one absent from the annual Christmas celebration at the Blue Mouse in Seattle. He counts it one of his happiest Christmases and realizes through the personal sacrifice that he was able to bring happiness to others who needed it and is more than repaid.

The spirit of the Blue Mouse organization was further shown by the loyalty of Art Hile, resident manager, and George Nyklicek, organist. After the recent fire, Nyklicek was offered a big position at one of the theatres in San Francisco. He refused the offer and took a position as stenographer in a local concern until such time as his services were required by Mr. Hamrick. Art Hile, resident manager, and his assistant, J. W. Resner, labored day and night in order to complete the new theatre in time.

On the opening day, when the photographs were taken, Mayor Bremner said:

"Hamrick, you're a wonder! I don't see how you ever did it."

All Astoria seems to agree with the Mayor.





FRANK NEWMAN

Frank Newman Badly Injured in Accident

The industry will be shocked to hear that Frank Newman, Kansas City theatrical man, is in a serious condition at St. Joseph, Mo., from an automobile accident and is not expected to live.

Mr. Newman and E. F. Allen, also of Kansas City, were out riding December 30 when their automobile turned over. The former was pinned beneath the car, his head being badly injured and his throat cut. Allen was not seriously hurt.

New England

The Playhouse Corporation, of New Canaan, Conn., recently organized, has let the contract for the erection of the new $50,000 "Playhouse" motion picture theatre on Railroad street. Irwin Wheeler is president and George W. Youengling is treasurer of the corporation.

J. G. Kessler, of Newton, Mass., has awarded the contract for the remodeling of a building at Broadway and Piedmont street for a film exchange building.

THE LAST CHANCE

Are there any more nominations for the distinction of being recognized as the senior exhibitor of the United States, the Daddy of Them All?

The search this week comes to an end. Nominations must be received in this office before noon on Tuesday, January 16, to be considered in the final check-up.

The Daddy of Them All will be announced in the next issue.

Going once, going twice, going three times—.

Camouflaged Educative Films

C. V. Rakestraw, manager of the Salem Amusement Company, controlling the State and Grand theatres, Salem, Ohio, has favored us with a letter concerning a local exhibitor fight against a school showing motion pictures for profit.

"It is understood," he writes, "that a petition for injunction against the Board of Education of the Salem City School District will be filed within a few days in Common Pleas Court by Attorneys Metzger and McCarthy of Salem and George T. Farrel of Lisbon, who represent the owners of two of the moving picture theatres of Salem."

It is an interesting situation in Salem, and Mr. Rakestraw incloses a newspaper clipping that fully explains it. This clipping details a letter written the local newspaper by Sam Bullock, field representative of the M. P. T. O. A. It discloses that in two years and seven months the high school theatre, supposedly operated as an educational institution, has a treasury balance of $2,510.40.

"I wish to submit," wrote Mr. Bullock, "that if the war taxes (collectible and payable by the other motion picture theatres of Salem) were paid as patriotically by those in charge of the high school, there would be a deficit instead of a balance."

Mr. Bullock pointed out that the high school theatre has not devoted its attention to showing educational films but has shown the same kind of entertainment pictures as appear at the real local theatres paying the taxes, and that it clearly is operating for profit.

Northern California Again Chooses Griffin President

The annual meeting and election of officers of the Motion Picture Theatre Owners of Northern California was held at the meeting rooms of this organization on Golden Gate avenue, San Francisco, December 26, and was well attended, many members coming in from outside points for the occasion.

The election of officers resulted in the following choice: President, C. C. Griffin, of the Piedmont Theatre, Oakland, chosen for the third term; first vice-president, Allan E. King, Oakland; second vice-president, H. W. Jacobs, San Francisco; third vice-president, Harry C. Seipel, Visalia; fourth vice-president, George Mann, San Francisco; secretary-treasurer, H. Gobish, San Francisco, and financial secretary, Maurice Klein, San Francisco.

The executive board consists of Joseph Bauer, Wigwam Theatre, San Francisco; Robert A. McNeil, Excelsior Amusement Co., San Francisco; Aaron Goldberg, Central, Peerless and Ferry theatres, San Francisco; Ellis Arkush, Burlingame and Palo Alto; S. E. Levis, Francesca Theatre, San Francisco; Sam Perlin, Claremont and Strand theatres, Oakland, and M. Blumenfeld, Orpheus Theatre, San Rafael.

The Monterey Theatres Company has been incorporated at San Francisco by Robert A. McNeil, Eugene H. Emmick and M. Naify, with a capital stock of $50,000. These same exhibitors have also incorporated the Merced Theatre Company with a capital stock of $150,000. Houses were recently taken over by them at Monterey and Merced.

The owner of the Francesca Theatre property on Market street, San Francisco, is considering selling this and in case the deal is consummated the building will be transformed into stores.

Ferris Hartman and Paul Steindorf have secured control of the Rivoli Theatre, San Francisco, for a period of about four years.

J. W. Flood, of the Rex Theatre, Fallon, Nev., was a visitor recently on San Francisco's Film Row, coming from the Sagebrush State to enjoy the New Year's Eve celebration and to make winter bookings.

Fred Weis, for several months manager of the Warfield Theatre, San Francisco, has departed for Kansas City.

C. J. Cunningham, the new owner of the Iris Theatre, Pacific Grove, Cal., paid a visit to San Francisco the first of the year to arrange bookings.

The New Lyceum Theatre on Mission street, San Francisco, owned by Sol Lesser, is to be remodeled and redecorated. Realizing that no picture theatre is better than its projection room equipment, improvements are commencing there and new machines are being installed.

Robert A. McNeil and Eugene H. Emmick, in conjunction with M. Naify, of the T. & D. Jr. Enterprises, San Francisco, have purchased the Park, Globe, Fremont, Bell, Casino and Fruitvale theatres in the suburban city of Oakland from Nathan Mamlar, Charles Michaels, M. Davis and L. Hillinger. Several of the houses will be enlarged in the near future.

Work has been commenced on the erection of a picture house at Oakland, Cal., by the Palace Amusement Company, of which Allan E. King is president. The house will seat about 1,400 and will be ready for occupancy by July, 1923.

George Roos, of Roos Bros., San Francisco, is planning to erect a large picture theatre on Grand avenue, near Broadway, in the suburban city of Oakland. Plans are being prepared for the house.

L. H. Newcomb, manager of the Oakland Orpheum, has resigned his position and plans to return to San Francisco.

Every exhibitor of a film at Oakland, Cal., with the exception of licensed theatre owners, must first obtain a permit from the Oakland Fire Prevention Bureau, according to an ordinance passed to print by the City Council.

The three bandits who recently held up the manager of the T. & D. Theatre at Sacramento, Cal., have been sentenced to terms in the State Prison. The men were captured in San Francisco.

Nat Holt, manager of the Oakland State Theatre, has achieved the distinction of having a brand of apples named for him, the honor having been conferred by an old business associate who owns an apple orchard in Washington. Hats off to the Nat Holt brand. It's all applesauce.

The James Ranch Theatre has been opened at San Joaquin, Cal.

Peace Declared in Cleveland

Peace has been declared between the United Artists and the Loew Cleveland theatres, and U. A. pictures are again being played in the Stillman Theatre, beginning with "One Exciting Night."

Because of alleged prohibitive conditions, the Loew people declined to book United Artists and Fox pictures this year, although playing all others. Fox rented a theatre, played his pictures, and when they were all shown, closed up the theatre. It was not a very good financial adventure.

United Artists booked its pictures into the Hippodrome, along with a second-class vaudeville show. It went along fairly well for a while, but the combination picture and vaudeville policy was not satisfactory, so a new manager was placed in the field by U. A. and shortly after the Loew people made contracts for several U. A. films, including "Robin Hood."

Carolinas Not Surprised by Lasky Theatre Acquisitions

Little interest has been manifested throughout the Carolinas upon the taking over by Famous Players-Lasky of the Southern Enterprises theatres and exchanges in this territory. In fact, it has been pretty generally understood since last September that this would transpire. Then, it is believed, the deal was actually completed. It was declared at that time that this turn-over would be made then, but through some unknown arrangement the Lynch interests continued to operate the properties for a short period.

At that time it was understood that the transfer would take place around the first of 1923. The Charlotte "Observer" published the full story of the deal on January 1, four days before the news "broke" in New York City. It is known that within the past three or four months the Lynch interests have released to their former owners or other parties, many of their theatres in the smaller towns.

It is probable that the Famous Players crowd required this weeding out of the unprofitable theatres before they would accept the actual transfer of theatres and that the extension of time was given so that this could be accomplished.

Motion picture stars will be asked to contribute toward the building of the auditorium which the North Carolina M. P. T. O. will finance and present to Jackson Training School at Concord.

Laurence T. Lester, well-known exhibitor of Columbia, S. C., has again secured control of the Ideal of that city and has reopened the house after being dark for several weeks. The house was formerly operated by Southern Enterprises, their lease expiring some time ago. Mr. Lester will operate the Ideal as a high-class first-run house with orchestra.

R. E. Spencer, of Monroe, has purchased the Broadway, Statesville, N. C., from W. D. Vanderberg. Mr. Spencer immediately closed the theatre for extensive alterations. The screen, formerly at the front, will be moved to the rear, giving 100 extra seats, and other improvements will be made before re-opening.

Without doubt the most thoroughly equipped theatre in a small town in the Carolinas has just been opened at Kannapolis, N. C., a community theatre operated by the Cammon Manufacturing Company, under the management of W. J. Shape, and equipped throughout by Southern Theatre Equipment Company.

All disabled service men in the government hospital of the Norfolk Navy Yards were guests of the Wells Theatre, Norfolk, Va., at a special showing of "Skin Deep," as well as the executive staff of the hospital and yards.

A. M. Tengborg has opened the Plaza, a new house, at St. Stephens, S. C. It is a thoroughly modern theatre, seating 300.

M. Merriweather, of the Ideal, Winston-Salem, reports business on the up-grade since the opening of the new year. The Ideal is the fourth strictly first-run house in Winston-Salem.

C. E. Buckner has returned to the management of the National at Greensboro and Don Nichols has gone to Durham to take charge of the Durham Amusement Company houses there. These were changes effective around the first of the year.

Harry Somerville, one of the best showmen in the South, formerly in charge of the Leitch-Pryor interests in Durham, N. C., has been transferred to Greensboro where he will manage the New Isis and Imperial for the same company. Mr. Somerville came to North Carolina from New York several years ago and has made an enviable reputation as a sure-shooting showman in this territory.

U. K. Rice, of the Piedmont Amusement Company, Winston-Salem, is back on the job after spending the holidays with relatives in Columbus, Ohio, and paid Charlotte's Film Row a flying visit the past week.

The beautiful Park Theatre, Asheville, after being closed for several months, is operating again under the direction of a temporary holding company headed by A. Jarmuth.

The combination programs formerly presented at the Academy, Charlotte, which burned, have been transferred to the Auditorium, Asheville. Claude Lee went up as manager.

R. D. Craver, of Charlotte, is on one of his periodic jaunts to New York.

H. J. Paradis, veteran exhibitor of Wilson, N. C., is opening a new house in Dunn.

The Isabelle Theatre, La Grange, N. C., was destroyed by fire last week.

C. J. McLane, formerly with the Piedmont Amusement Company, has returned to Winston-Salem.

Many friends regret to learn that T. G. Leitch, of the National, Greensboro, has been ill with influenza, having been confined to his room during the recent convention there.

The Amuzu, Winston-Salem, reports all records broken on the opening day by "Dr. Jack." They played this a solid week.

R. R. Mattoon has re-opened the Pastime Theatre, Allendale, S. C., after extensive alterations.

Louisville

The year just closed has been a good one with the Louisville exhibitors, who, in view of very good weather conditions and generally improved business conditions, have handled a good volume of business, especially during the latter six months. A few of the things that have made business good in Louisville include an increase of $136,000,000 in bank clearings for the year, 1922, as compared with 1921, most of this increase being in the last six months of the year.

Building operations were something more than $16,000,000, or more than double any preceding year, resulting in labor being very well employed. The railroad strike hurt somewhat but has been forgotten now. At the opening of this year there is a general spirit of confidence, money is more plentiful, labor better employed, and the local outlook is excellent.

Out in the state better marketing conditions through organization of tobacco, seed and other pools have aided the agricultural districts. A recent advance of 25 cents a barrel on crude oil buying prices has aided the oil sections of the state. The coal and lumber districts have been busy right along.

All told, the state outlook today is better than at any time since the big days of 1920, and at that, every one was expecting a slump during that period, whereas there is no slump in sight just now. Louisville does most of her business in the South, and the South as a result of cotton jumping from 16 to 26 cents, has a buying power increased by about $350,000,000.

The new Kentucky Theatre at Lexington, Ky., which was recently opened, and in which Col. Fred Levy, Louisville; M. Switow, Louisville, and others are interested, is probably the finest theatre in Central Kentucky and one that Lexington can well afford to be proud of. The writer was recently in Lexington, and found the theatre to be much larger and finer than anticipated.

Exhibitors Make Cupid Behave

Spooning in the Niagara Falls picture houses has got to stop. That is the edict of the managers, who are very serious about it this time. They held a meeting Friday evening, Jan. 5, and agreed to rigidly ban "sparking" so far as they are able. It all came about through an incident in one of the Falls street theatres when a young couple were detected making "violent love."

The attention of the house management was called to the situation by a disgusted patron. The house cop was sent down the aisle to investigate, but the couple flew before he arrived. The sleuth followed, however, even following a street car which the couple boarded, in a flivver. The spooners were taken off the trolley, escorted to headquarters, where they were "bawled out" and then sent home. In the future picture houses cannot be used in place of the park benches.

New York Showman Tries to Make Unfortunates Happier

A very human person is Harry Kutinsky, who runs the Chatham in the Bowery. This is a 10 cent house and always well filled from the time it opens at 8 a. m. until it closes. The place is kept warm for the sake of unfortunates who come in to sleep. At 9 o'clock Harry starts the organ, and he says it makes them happy. Because he was born in Chinatown, Harry knows all about the unfortunates and he's doing a real service to mankind by trying to make them happy. Three-quarters of the audience are Chinese and no more law-abiding citizens are to be found in New York, according to Harry. Sam Kutinsky, his father, by the way, ran the Chatham thirty years ago as a museum and is well-known to all the old-timers. Now he's retired and living in the Bronx.

Marcus E. Davidson's introduction to the picture business was in the accounting department of Loew, Inc. That was two years ago. Now Mr. Davidson is assistant manager of the Victoria, 125th street. Hence the trail of dust we noticed—he's a fast worker.

When a Moving Picture World man recently dropped in on Joe Joel, manager of the Tompkins Theatre, 534 Gates avenue, he met another picture man who has the first copy of The Film Index, now Moving Picture World. Remembering that brought back the old days, and Mr. Joel told how, when he managed the Bronx Casino, the audience used to be sent out the back way through a saloon so that they would buy drinks. He also managed the first picture house in Ridgewood. When it rained the water entered so swiftly that the patrons had to sit on the backs of the chairs. They didn't seem to mind, for they always came back the next day.

Solomon Shapiro enjoys the distinction of managing one of the biggest houses on the lower East Side, the Florence. It takes in one square block, East Broadway, Henry, Market and Forsyth streets, and the lobby is as large as some of the big theatres in the city. The house is a new one in that district, having been built only a year, and besides being modern in every particular, boasts a fifteen-piece orchestra. Mr. Shapiro has been with the All One Corporation, which controls the house, for four years. Others of its theatres are the New Delancy, the Sunshine and the Ozone Park. Charles Steiner is president and D. Rosensweig, secretary.

Frank N. Schwab, manager for three years of William Fox's Academy of Music, Fourteenth street, New York City, is planning an All-American Week. Incidentally, Mr. Schwab is one of those fortunate men who keep adding to their circle of friends, as the editor of this department can testify. About two years ago we stepped into the theatre just before the S. R. O. sign went up. Mr. Schwab didn't know us from Adam. He heard our companion complaining a bit unreasonably about the crush and saying she felt faint, came over and guided us to a box and somehow or another managed to get chairs. We were grateful and our companion lost her grouch.

Meyer S. Kantin, who was in the picture game for sixteen years, but embarked in another line for five years, went back to his first love three weeks ago by opening the Savoy Theatre, 420 Tompkins avenue, Brooklyn, taking his brother in partnership. Meyer is a great believer in Epes Winthrop Sargent's department, Selling the Picture to the Public, and he's been doing some renovating and put in a three-piece orchestra.

Neighborhood theatres properly conducted get patrons into the habit of visiting regularly. Manager John J. McNevin has them well trained up at the William Fox Theatre, 107th street and Lexington avenue, and is doing a great business. "Mac" is well-known, having been associated with Fox at the Bedford Theatre in 1905, and for five years he was exploiteer for Paramount specials.

The assistant manager at this house is Hubert Jackson, who can point to a lot of experience in the picture business. He has been associated with Fox for seven years. He was at the Park Theatre here during the phenominal run of "Over the Hill" and then went through New England with that picture, and "A Connecticut Yankee." He has managed the Plaza and Isis theatres, Denver; the Audubon, Crotona, Academy of Music, City and Star, all in New York City; the Terminal and American, in Newark; the Jefferson for the Keith people, and the new Miles Theatre in Scranton, Pa.

From theatre policeman to assistant manager describes the history of Harry Ranftel, now in that capacity at the Bedford Theatre in Brooklyn. He started as special "cop" for Harry Crull, then manager of Keith's Prospect Theatre, Brooklyn, and also worked for his old pal Eddie Reilly, of Keith's Flatbush Theatre, three years. Now he's wearing the "cheaters." Kind regards from Ranftel to Eddie Hoffman, manager of the Brevoort.

Back in the old days everybody knew "Bim, the Button Man," who, among other things, made the first campaign button ever worn on a coat lapel. His brother, John K. Bimberg, is manager of the West End Theatre, 125th street and Manhattan avenue. M. R. Bimberg (the Button Man) opened the West End in 1902 with "Miss Jack." B. K. Bimberg, whose office is in the Astor Theatre Building, is the directing manager of Bimweb Company, controlling the Standard, Schuyler, 103rd and West End.



A ballyhoo used by Manager D. N. Robinson to boost "Brothers Under the Skin," at Proctor's 125th Street Theatre, New York City. This was an illusion act, the woman of which did a strait-jacket escape suspended by her heels in mid-air. She was used twice daily. There was no ad of any kind shown until she was drawn half-way up the building. Then a big banner was quickly unrolled advertising the Goldwyn picture.

Ohio Exhibitor Sues Pastor on Charge of False Arrest

Edgar B. Gilmore, manager of the Marvin Theatre at Findlay, has filed suit in Common Pleas Court against the Rev. W. E. Hill and Attorney John N. Doty, charging them with having falsely caused his arrest on the charge of violating the State Sunday amusement law by keeping his picture theatre open on Sundays.

Gilmore recently was acquitted by a jury in Mayor Rodabaugh's court when brought to trial. Hill and Doty swore out the warrant for his arrest.

All four local exhibitors were bound over to the grand jury Saturday by Mayor Rodabaugh upon charges of operating Sunday movies, following the signing of new affidavits against them by church members. Among those signing affidavits was Mrs. Ruth K. Stephens, county W. C. T. U. leader.

Managers W. K. Richards and A. Kraft waived examination and were immediately bound over to the grand jury, but Managers Gilmore and E. L. Marquette insisted upon preliminary hearings but were later held to the grand jury.

With the purchase of two theatres in Napoleon this weeek, Clark Young, manager of the Del-Mar, Lyric and Everybody's now is owner of seven picture theatres. Three of the theatres are in Napoleon, three in Bowling Green and one in Weston.

Several years ago Young broke into the picture business with a small house at Bowling Green, which he called his "shooting gallery" on account of the nature of the films shown. Now he is regarded as one of the biggest exhibitors in Northwestern Ohio. He is said to own more theatres than any other individual in Ohio.

Toledo newsboys, both of the News-Bee and Blade circulation departments were given a treat here during the holidays by being the invited guests of Eddie Zorn at a special performance of Wesley Barry in "Heroes of the Streets."

Business conditions in the Toledo movie houses are rapidly improving. All report that they have made money during November and December and predicted a most prosperous season for 1923.

"Tess of the Storm Country" made such a hit during the holidays that Manager Gertsle booked it for another week at the Valentine.

Although the January term of Common Pleas Court is under way in Toledo there was no indication when the grand jury will be impaneled. Outside the motion picture cases there is little business on the county criminal docket now, Clerk J. C. Edie says.

Until the grand jury acts, the shows will be closed here on Sundays by order of Mayor Harry R. Rodabaugh. They remained dark last Sunday, although the Marvin conducted a musical entertainment with a local orchestra as the attraction. This kind of an entertainment is not barred, it is said.

The group of men and women behind the movement to close the shows on Sundays has taken the name of the Civic Welfare League, it is announced. A campaign has been launched in the various churches to raise funds to make it possible to carry on the fight through all the courts, if necessary. Sunday school classes are being asked to contribute stipulated amounts, payable in installments. On the other hand, the picture men declare they are ready to go to the mat for a prolonged court battle.

The Women Disagreed

We are indebted to Ryan & Kundert, of the Empress Theatre, Beresford, So. Dak., for a history of their fight against the Blue Laws. Though the existence of an ordinance against Sunday shows was admitted by the jury in justice court and the violation was apparent, the six jurors, after a half hour deliberation, could not agree there was a clear-cut case against Ryan & Kundert. Reopening of the case by the city is considered possible.

The disagreeing jury? Oh, yes. It was the first all-feminine jury in South Dakota. But seriously, it looks as though Ryan & Kundert stand in pretty well with the local people who aren't straitlaced, and especially the women.

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contest, with a $5 prize as the bait. It is for school children only.

Eighty-four entrants registered for the Seattle Blue Mouse Singers popularity contest, alone, during the two weeks books were open. Portland and Seattle have an equally good representation.

Manager H. B. Wright's live baby prize gift occasioned much merriment on New Year's Eve, when the holder of the lucky number received a squealing little piggy. All houses reported remarkable New Year's business.

Councilman E. L. Blaine, Mrs. Julia Blaine, his wife, and Mr. and Mrs. A. B. L. Gellerman were made defendants in two complaints in which a total of $1,000 was asked, filed in Superior Court on January 3. Mr. Blaine is president of the Puritan Theatre Co., and Gellerman is secretary.

Dean Fred E. Bolton, of the University of Washington faculty and Miss Bertha Hegman, school teacher, are the plaintiffs. They allege they each invested $500 in stock in the theatre company, upon assurance that it would be redeemed upon thirty days' notice. Blaine & Gellerman have refused to redeem the stock, it is alleged, saying it is impossible to do so. Several previous complaints were filed last week, on mortgage, construction and projection equipment. The theatre is at 1303 East 45th street.

Spokane Experiences Worst Winter Stillwell Has Known

C. E. Stillwell, of the Stillwell Theatres Co., Spokane, spent several days in Seattle this week, thawing out, and incidentally searching for talent to take back with him. He is remodeling the stage of his Casino Theatre in order to furnish patrons an occasional special number or novelty act.

According to Mr. Stillwell, Spokane has experienced the worst winter he has ever seen there, and he went there in 1908. Tremendous snows, bitter cold, chinook thaws, and more of the same, have made it a bit hard on the picture game. However, with the coming of the new year, he can begin to see a bit of a silver lining to the cloud. All of Eastern Washington has experienced the same brand of weather.

George E. Bradley, Jr., who recently went to Everett from the local Universal as publicity manager, has been appointed manager of the four houses operated by the Star Amusement Co., the Star, Everett, Apollo and Orpheum. Carl Mahne, formerly assistant booker at Universal, will be Mr. Bradley's assistant.

A special Kids' Christmas Matinee, where anything but money was the admission price, brought out about 800 youngsters, armed with food and clothing, which were distributed by the Columbia management, through the Post-Intelligencer, as a Christmas donation. This furnished considerable publicity over the fact that one youngster brought a live pig which was parked by the fire hydrant.

Manager R. W. Case, of the Columbia, was arrested for parking a pig by a fire hydrant. Pictures of the whole affair, even to the booking and release at the police station and the return of the pig, made a big hit at subsequent performances.

"The Flirt," now in its second week at the Columbia, looks like a third week's run. Attendance has grown every day since the start of the picture, with the one exception of the day after New Year's, when, however, it averaged better than the normal Sunday attendance. Splendid tie-ups were arranged that have helped sustain interest.

J. J. McIntyre, who is building a new theatre at Columbia City, is conducting a name

A Suggestion

Exhibitors fighting Blue Law fanatics may win a laugh by running the following, written by Don Marquis in the "Sun Dial," a New York newspaper column, on their screens:

"All hail the Prude, the always conquering Prude,
"Who loves the Noodle and abhors the Nude!"

Furnishes the Correct Time

Manager Charles Hoskins, of the Cameo Theatre, Fifth avenue, downtown, Pittsburgh, advertises that he will furnish the correct time to all who call. Whoever answers the telephone always answers by giving the name of the theatre and the name of the person answering.. For example: when the telephone bell rings, Mr. Hoskins takes down the receiver and says distinctly: "Cameo Theatre, Mr. Hoskins speaking." After securing the correct time, it is quite natural to ask when the feature starts, what is the name of the show or something of the kind. At any rate they think of the Cameo when they make the call.

He has also arranged with the telephone and telegraph companies, so that when any one calls them and asks the time, they are switched onto the Cameo's 'phone number. Mr. Hoskins says he receives several hundred calls each day and most of these come between 4 and 6 o'clock in the afternoon.

Troy's Lincoln Now Managed by Wilkinson, ex-Select Man

Announcement was made today that H. E. Wilkinson, who has acted as manager for Select in its Albany exchange for some time past, had been named to succeed Edward H. Crawford as manager of the Lincoln Theatre in Troy. Mr. Wilkinson had intended to remain in Albany as a sort of special representative for Select, following the recent closing of the local exchange. He left for New York last Friday night, previously wiring his resignation to Select. He will assume management of the Lincoln at once. His new position calls for the handling of Troy's newest house, owned by the Symansky Brothers.

Every theatre in the Capital District did a whopping big business on New Year's Day. In some of the houses records were shattered.

Oscar Perrin is planning to do a world of publicity in connection with the week's run of "One Week of Love" this month. He is using over 10,000 heralds, 30,000 throw-aways and 15,000 cards, besides planning for extra newspaper space.

W. W. Berinstein, who has just taken over the Palace in Troy, is spending several thousand dollars in beautifying the house, through mirrors, lobby frames and a change in the lighting system.

William Smalley, of Cooperstown, has just taken over two houses in Fort Plain, from Saxton and Rickard. Mr. Smalley was in Albany one day this week. He now controls houses in Cooperstown, Hartwick, Stamford, Worcester, Sidney, Fort Plain and Oneonta.

T. E. Loomis, who runs the Cozy Theatre in Schenectady, is now working day and night. There is a reason. He has just been named as postmaster in one of the city's sub-stations.

Houses through many sections of the northern territory are reporting slow business at the present time, due to low water conditions in some places and to failure of the potato crop to bring expected prices in others. The house in Corinth may be forced to close through lack of power and coal. The house at Port Henry, which is lighted from current furnished at Mineville, was plunged in darkness on several occasions this week through low water conditions.

The generator burned out in the Cozy Theatre in Schenectady last Wednesday night, but Mr. Loomis was fortunate in also owning the Broadway, and shifted his crowd and his pictures.

Lew Fisher, of Ticonderoga, was in town this week.

William Shirley, of the Strand in Schenectady, is developing into a singer. There is a reason, however, and it comes from the big crowds now attending his house. His employes say that he sings from morning to night.

Fred Taylor, who has been running the Academy of Music in Newburgh, has sold the house to Vinegrad and Coleman, who own several theatres in and around New York City.

M. Shea Expected to Build New Buffalo, N. Y. Theatre

There is talk again of a new Shea house in Buffalo. It is rumored that M. Shea is planning to start construction in the spring on the site in Main street, near Chippewa, which was purchased a few years ago Plans were completed quite some time ago for the new house, which was to be called the Shea Metropolitan, but the building of other large houses in the city and the illness of Pliny B. McNaughton, president of the company, who died recently, delayed the plans.

The plans for the theatre as prepared when Harold B. Franklin was managing director of Shea's Hippodrome called for a very elaborate building and it is probable that, should Mr. Shea decide to go through with the proposition, the same design will be used. The site is one of the best in the city.

With the closing of the Mark-Strand on February 1, there is also much discussion as to what the Mark interests will do to keep their name on the Buffalo picture map. The company was the first to enter the local film field and it is said that Moe Mark has often expressed himself as determined not to leave Buffalo out of the Mark chain. It is interesting to note that Moe Mark, Walter Hays and Eugene Falk, all officers of the Strand organization, own the building now housing the Criterion, which is closed on account of the failure of Max Spiegel, who had been leasing it to the Shuberts for vaudeville.

Will the Criterion site be the one for the new and greater Strand? That is the question which is on many tongues. In a year or two this location will be in the heart of the city. Here will be the new civic center, the new Hotel Statler, the new Buffalo Athletic Club, the new Ford Hotel. What could be finer than a new Strand? Of course, everyone is non-committal on the proposition, but few would be surprised if this idea works itself out.

For the time being, it is planned to put stock into the Criterion. A New York company will launch this new policy. Moe Mark is expected in Buffalo soon to close up the details in connection with the Strand passing. The equipment of the house is now being sold. Eugene A. Pfeil, manager of the Strand, has not as yet made announcement of his plans for the future, but it is known he will remain in the business.

M. Slotkin, president and general manager of the Monumental Theatre Corporation, operating the Lafayette Square, was host at a big New Year's party on the stage of the Lafayette after the show Monday evening, January 1. Seames & Zeitler furnished the nose bags and the oats. Over 70 employes of the house attended, including those on the bill for the week. The only jarring note was the fact that Bill VanDyne, assistant manager, tried to jam enough food into himself to last for the entire week. It is reported that Manager Fred M. Shafer was scheduled to give an address, but fog descended about him soon after the food battle opened and this number had to be called off.

Fire which started in the booth of the Drohen Theatre, Dunkirk, N. Y., on the afternoon of January 2, destroyed some valuable films before the blaze could be brought under control. Edward Lish, the operator, was burned about the hands and face.

Herman Lorence, manager of the Bellevue, Niagara Falls, N. Y., put over a big one last Sunday when he presented "Robin Hood" for the one day only at $1.50 top. The seats were all reserved and the entire house was sold out before the picture began.

The will of the late Pliny B. McNaughton, president of the Shea Amusement Company, has been filed for probate in the Erie county surrogate's office. The value of the estate is not specified other than to state Mr. McNaughton died possessed of personal property valued at $10,000 and upward and real estate of the same valuation. Mrs. Frances D. McNaughton, the widow, and Mrs. Harriet McNaughton Hubbell, daughter, are the principal beneficiaries, a trust being provided for each. Thomas J. Powell, attorney for the estate, and Joseph H. DeFrees, a nephew of Chicago, are the principal trustees. Mr. McNaughton bequeathed his home and its furnishings and his country place at Hamburg to his widow.

Dismissal of the claim of Lodowick H. Jones to ownership of the Academy Theatre has been asked in federal court, Buffalo, by Thomas Powell, attorney for the Amalgamated Burlesque Enterprises, Inc. It is contended that Jones is dead and there is no further action. Jones created a sensation a few months ago by camping out in the lobby of the Academy for several days, claiming that property was his. A few weeks later he dropped dead. Federal Judge John R. Hazel temporarily disallowed the claim of the burlesque company to await a statement from Jones' window as to whether she wants to continue to fight for the property. The Academy has been closed all this season.

A change of policy for Sunday shows has been inaugurated at Shea's Court Street Theatre, Buffalo. The continuous picture policy has ended and two shows, consisting of pictures and acts from the week's vaudeville bill, are being given with all seats reserved. The afternoon show starts at 2 o'clock and the evening one at 8. The same picture features as shown at Shea's Hippodrome will be shown.

Another big Buffalo house has been converted to the serial. This time Shea's North Park has booked Pearl White's newest thriller, "Plunder," and a big advertising campaign is being planned to introduce the picture. The Victoria, another neighborhood house, will also show this production as a special added attraction for the Saturday matinees.

Jamestown, N. Y., is soon to have a big opening. Peterson & Woods are now completing plans for the "first night" of the beautiful new Palace Theatre, which will be one of the finest picture houses in Western New York. It will probably open February 1.

Congratulations

N. L. Nathanson, of Toronto, managing director of Famous Players Canadian Corporation, operating a big chain of picture theatres in Canada, and managing director of Regal Films, Limited, distributors, etc., is receiving the congratulations of many friends because of the arrival of a baby girl in his household. Mr. Nathanson is probably the most outstanding man in the moving picture business in Canada.

Daring Burglary in Chicago; North Shore House Planned

One of the most daring burglaries of the year was pulled off by expert yeggmen who stole the safe of the Pantheon Theatre, operated by Lubliner & Trinz, the day after New Year's, and got away with an amount estimated at $18,000. A truck was used in getting the heavy safe from the building and no doubt several men were in on the job. A liberal reward has been offered for the capture of the thieves and the return of the money.

Another huge theatre is planned for the north shore of Chicago, to cover the entire block on the east side of Sheridan Road from Loyola to Albion, which is occupied now by a convent of the Sisters of the Holy Child. The well-known firm of Marks, Goodman, Marks & Harrison, who control several houses on the south and west side, took over the property on the southeast corner of Sheridan Road and Albion street, where the convent building stands, for a consideration of $160,000, a new price record for property north of the Wilson avenue district.

The corner bought a few days ago was 156 by 150 feet and completes the block purchase for the syndicate, who plan to erect a theatre that will seat several thousand people and cost at least a million and a half to build. More details of the new building will be announced in the near future.

Business since the holidays shows some improvement in the theatres and with continued gains in general conditions out here most of the managers look forward to a good year.

The Illinois Lodge of Masons, No. 1070, whose membership is composed mostly of the boys identified with the business here, installed Edgar Hopp, son of Joseph Hopp, as master of the lodge last week. Joe Hopp served as master during the past year and is succeeded by his son, which is quite an honor. Elmer Beach, a brother of Rex Beach, officiated at the ceremonies.

The Illington Amusement Company, which operates the Illington Theatre here, has increased the capital stock of the house from $10,000 to $50,000.

The Marshfield Amusement Company, which operates several houses on the west side, has certified to the Secretary of State an increase in the capital stock of the company from $25,000 to $100,000, which will provide for future expansion of the business.

During holiday week, Ascher's Palace Theatre at Peoria had a combined unit vaudeville show and feature movies, and turnaway business was reported for that period. It is not certain that this policy will be continued in the future as there may be some changes made soon.

The Kedzie Montrose Amusement Company has been formed by Gus A. Zaft, August N. Felton and Dorothy Felton to promote musical talent and other amusements, with offices at 4330 North Kedzie avenue.

D. A. Leifkeit, E. P. Ellwood and P. W. Pisk have formed the DeKalb Theatre Company, of DeKalb, Ill., with a capital of $75,000, and will engage in amusement and theatrical enterprises in that city.

"Broken Chains" packed the Chicago Theatre last week and tied-up with the showing was some unusual big newspaper spreads that brought in the crowds to standing room only.

Word has been received here that Alfreda Goldman, Thomas Leonard and John Olsen have formed a company in St. Louis, with a capital of $20,000, under the name of the Progress Picture Corporation.

The vacant property south of the Tivoli Theatre, which belongs to Mayor Thompson and his brothers, was leased by Frank R. Loeffler for 99 years at a yearly rental of $7,500 and an option to buy the property within a period of ten years for $150,000. The advent of the Balaban & Katz house to Cottage Grove avenue has almost doubled the value of property in that district.

There has been some complaint raised by the public on account of automobiles blocking the streets in front of several prominent theatres, especially where the cars are parked diagonally to the curb. The city officials are trying to find a solution to the problem.

The recent robbery of the Howard Theatre was cleared up when a young girl bandit and several of the male assistants were arrested last week by the police for a series of robberies, of which the theatre hold-up was one.

C. E. Beck has taken over the Rose and Alcazar theatres on Madison street from Jones, Linick & Schaeffer, and these houses, with the Castle in the next block, will give him three houses in the center of the Loop. The Castle and Rose will continue to show feature films and the Alcazar will show repeats and short subjects. M. J. Weil will be general manager under Mr. Beck and in addition he will continue to look after his own house, the Lake Shore Theatre, at Broadway and Belmont avenue. Some changes will be made in the personnel and improvements in the houses will be made.

Joe Koppell is still booking pictures for the Astor Theatre, according to word from the management.

George Pehlman, publicity director of the Lyric Theatre in Springfield, is passing the cigars, as a baby daughter arrived at his home last week.

A. H. Woods has bought the Columbia Theatre property, which includes the Planters Hotel, on Clark street, near Madison, in the heart of the city. The house at present is showing burlesque, but when the season is finished many improvements will be made and this will give Mr. Woods control of three downtown houses in the Loop.

H. T. Loper, who sold the Kimbark Theatre here recently, expects to make his home at Springfield in the future, as he owns the Lyric Theatre there and will give the house his personal attention.

Conferences continue between the Motion Pictures Operators' Union and the theatre owners, and both sides are sparring back and forth to gain the upper hand. The operators say they will strike if the wages are cut and the owners say unless business improves they will have to close up some of the houses. So there you are. Some of the boys make as high as $80 a week in the big houses downtown, while the neighborhood houses pay according to seating capacity.

The Catline Theatre at Catline, Ill., has opened again for business after a short closing for improvements.

The committee appointed by the board of directors of the Illinois Motion Picture Theatre Owners held a meeting in this city last week and decided that all arrangements for the national convention and exposition to be held at the Coliseum, probably in May, will be handled by the state association, and they turned down the offer of the eastern promoters to put on the event.

Among the members present were George D. Hopkins, of the Hammond Theatre; Joseph Hopp, of the Ft. Armstrong at Rock Island; Lewis Frank, of the Halsted Theatre; Glen Reynolds, of DeKalb, and Sam Abrahams, of the Gold Theatre of this city.

Preparations are being made for an event that will outshadow anything pulled off before, and if the Coliseum is used for the show, it will be the real thing from every angle.

Another amusement palace is promised for Lawrence avenue and Winthrop by Flotke and Grosby, who plan a $1,500,000 building for the corner from plans by J. E. Pridmore. If the projected theatres and amusement enterprises are all put over in the Wilson avenue district, Randolph street may have to take a back seat as the White Way of Chicago.

Rules Against Klan

Motion pictures of the Ku Klux Klan will not be permitted in Chicago theatres if they spread Klan propaganda, according to a ruling by James W. Breen, assistant corporation counsel of the city. He ordered the final scene of "The Invisible Empire," now showing here, cut from the film.

Seek Cause of Non-Delivery

Who is responsible? That's the question that Joe Hopp, of the Fort Armstrong Theatre at Rock Island, is trying to find out. It seems that on October 18 the local office of the Pathe Exchange delivered a can of film to the express company for transmission to the theatre at Rock Island. The film showed up one day late and now Joe says that somebody ought to reimburse him for the rent of the film for the day and the expense of tracing the delayed shipment.

The exchange says that delivery to the public carrier completed its liability to the theatre owner for delivery in time, and it was up to the express company to deliver the film as per its regular schedule.

Heretofore it seems that the exchanges have adjusted the matter of delayed films, but to test out who is really responsible for the prompt delivery is the object of the present claim that has been filed with the express company. The outcome will be watched with interest by all concerned in the matter.

Tate-Cella Borrow $300,000 for Expansion in St. Louis

Frank Tate and Charley Cella, owners of the Columbia Theatre, have obtained a $300,000 loan on the theatre and site from the Edward K. Love Real Estate Company. Recently they obtained a similar loan of $125,000 on the Strand Theatre and site adjoining the Columbia. It is said they contemplate the erection of a lofty store and office structure on the site, which is in the heart of the retail shopping district.

About twenty-five years ago they took out a 99-year lease on the Columbia site with an option on purchase on the basis of the annual rental. A few weeks ago they exercised this option and conservative real estate men estimate they made a book profit of $800,000 on the deal.

That was some New Year's party that Spyros Skouras and his wife staged at the Jefferson Hotel and which included Mr. and Mrs. Gene Rodemich, Mr. and Mrs. Dave Silverman, Mr. and Mrs. Hill, Mr. and Mrs. Norman Rankow, Mr. and Mrs. Chas. Skouras, and Mr. and Mrs. Harry Weiss. On the dance floor everybody was out of step except Harry Weiss and his partner.

F. S. Russell is the manager of the Yale Theatre, Anna, Ill., which on New Year's Day passed under control of the Illmo Amusement Company. This company, which has headquarters at 3330 Olive street, St. Louis, now owns three houses, the Yale, Shelbyville, Ill.; the Yale at Anna, and the Yale at Macon, Mo. The latter formerly was known as the Princess Theatre and the Anna, Ill., house as the Main Theatre.

Out-of-town visitors this week were: Jimmy Clayton, Strand Theatre, West Frankfort, Ill.! Elmer Brient, Illinois Theatre, Centralia, Ill.; Geo. Newsome, Plaza, Mt. Vernon, Ill.; Tom Reid of the Coal Belt Circuit; Chas. Goodnight, DeSoto, Mo.

Joe Mogler of the Exhibitors' League of St. Louis expects to spend a week in New York, leaving St. Louis shortly.

Spyrus Skouras of Skouras Brothers expects to spend the week of January 15 in New York City. Bookings at the New Grand Central, West End Lyric and Capitol Theatres include such First National releases as "The Dangerous Age," "Rose of the Sea," "Oliver Twist," "Voice from the Minaret," "Lorna Doone," "The Hottentot," and "Heroes and Husbands." Some of the above pictures are to play day and date and on some weeks two separate pictures will be shown day and date. This deal was negotiated by Harry Weiss representing First National and Spyros Skouras representing the Grand Central Amusement Company.

Bans Tent Shows

Following protests lodged by exhibitors in Corpus Christi, Texas, the mayor declared he was convinced it was injurious to the interest of exhibitors to allow traveling tent shows in the city and that hereafter the shows would be confined to the bluff section of the city, outside the fire limits, in accordance with a city ordinance to that effect. Among those appearing during the hearing on the subject were George Zinzs, of the Harbor Theatre, and H. H. Elliott, manager of the Aldine Theatre. Suggestions were made that a definite limit be put on the number of tent shows and carnivals allowed each year. Two tent shows and one carnival would be a fair number, it was declared.

At the close of 1922 it was revealed that Dallas made a splendid showing in all lines of business endeavor. Building permits reached the unprecedented figure of $18,600,000 which placed the total building permits for a four-year period at more than $60,000,000. Merchants report sales increase from 15 to 40 per cent. over 1921. All in all, exhibitors should face 1923 with every assurance that it will be a good year.

According to Dr. Joseph J. Weber, head of the visual instruction division of the bureau of extension of the University of Texas, Austin, Texas, there is a great need at the University for a picture theatre. Dr. Weber suggests that a co-operative society be formed by the faculty, students, and citizens of Austin to co-operate with the proposed theatre.

Two Dallas Suburban Houses Taken Over by Foy Company

Announcement was made today that the Ro-Nile and Haskell theatres, new suburban houses recently erected in Dallas, had been taken over by Foy Neighborhood Theatres, Inc. This brings the total number of houses operated by the Foy Company in Dallas to eight, the other theatres being the Columbia, Ideal, Parkway, Rialto, Bluebird and Colonial. With this larger number of theatres, according to Mr. Foy, the matter of booking feature pictures is made simpler. As in the past, the theatres will show a new film each day.

New Year's Day brought a trade to Dallas fifty theatres that made the managers unanimously unite in declaring that they believed a period of near-prosperity was here. Practically every showhouse on Elm street was crowded during afternoon and night performances, while all of the neighborhood houses did a splendid business. This, too, in spite of strong legitimate and vaudeville competition.

Fire starting from a film in a machine in the operating room at the Palace Theatre in the Elks' Building, Marshall, Texas, did about $3,000 worth of damage. James Cornwall, operator, was burned about the face and hands but not very seriously. The theatre will be out of business for some time until repairs can be made.

Final plans have been prepared by the Ponca City Amusement Company for the construction of a $100,000 picture theatre in that city. It will be a fireproof structure of spacious dimensions and finished and furnished in the most up-to-date manner and will maintain a picture policy, although road shows will be handled.

"Dr. Jack" began an indefinite engagement at the Old Mill Theatre in Dallas on December 31. It was preceded by the most unusual publicity ever given a motion picture in the Southwest.

A contract has been let for a two-story building on the site of the old Dallas Opera House. In this connection it is noted that a new theatre building has been suggested for the near future and it is declared that it will be constructed if conditions later on warrant.

Several thousand dollars will be spent in remodeling the Auditorium Theatre at Waco, Texas, recently purchased by C. J. Doerr of Kerens, for $54,000.

The Melba Theatre, Dallas, is making a big play for the patronage of children. A recent early Saturday morning program included a personal appearance of Baby Marie Osborne, who is, incidentally, of Dallas, appearing with one of her features, together with Jackie Coogan in "Oliver Twist," Buster Keaton in "Day Dreams," and an animal serial.

J. S. Phillips, of the Rialto Theatre, Fort Worth, Texas, appealed to the American Federation of Musicians, declaring that his three organists walked out, and he asked that they be instructed to return to their posts, pending complete investigation of the For Worth situation. Mr. Phillips said he was unable to meet the organists' demands from a box-office standpoint and charged that he was being discriminated against in view of conditions prevailing in other Fort Worth theatres. The Fort Worth local of the A. F. of M. refused arbitration last week, Mr. Phillips said.

The Belvick Theatre is the latest suburban house to open in Dallas. "School Days," starring Wesley Barry, was the initial feature.

Los Angeles

Sid Grauman was treated to a little special show of his own Christmas Eve when he was summoned to his study at the Million Dollar Theatre at the close of the first evening performance.

Entering the familiar room, lighted only by flickering candles, he heard the strains of Schubert's "Ave Maria," played by the violinists of his Symphony Orchestra. As the last note died away, M. G. Eisoff, manager of the orchestra, presented Mr. Grauman with a handsome clock and a beautiful silver card tray in behalf of the orchestra. He then added half a dozen volumes of the world's literary classics as his own gift.

Mike Newman then stepped forward, paying his tribute to his popular chief, this being a magnificent antique candelabra destined for Mr. Grauman's study in the New Metropolitan Theatre.

Manager Jack Collicotte, of the Kinema Theatre, booked "Omar, the Tentmaker," for the New Year's offering. It was booked for two weeks.

Manager Fred Miller, of the California Theatre, did so well with "The Stranger's Banquet" that he held it over for a second week. If business holds up he will keep it over for a third week.

The Superba Theatre at 518 South Broadway, the present home of Universal pictures in Los Angeles, is soon to become one of the largest and most elaborate cafes in the West. Universal announces it will build a new and bigger theatre in Broadway on a site still to be chosen.

Harry David, manager of the Mission Theatre, celebrated the fourth anniversary of his playhouse New Year's Eve with a midnight showing of "Suzanna."

Pittsburgh New Year's Eve Shows Prove Huge Successes

The East Liberty Cameraphone put on a midnight show New Year's Eve for the benefit of the house employes, which turned out to be such a success that it was necessary to put on a second show to accommodate the crowds. The last show was over at 3:30 a. m. The doors were first opened at midnight, and five minutes later the house was packed, several hundred tickets having been sold in advance. The various employes of the theatre worked hard with advance advertising to put the show over, and they were rewarded for their efforts beyond their fondest expectations.

The Minerva Theatre, downtown Pittsburgh, was another house that held a midnight show. "Thelma" was the attraction, and the crowd was so great that the brass railing and lobby frames in the front of the house were destroyed.

There were not many midnight shows in Pittsburgh on New Year's Eve. The majority of theatre managers were a little dubious as to the business that could be expected, owing to the "eve" falling on Sunday night. One of them said that there would be nothing for the people to do before 12 o'clock, therefore they would stay home. Judging by the success enjoyed at the houses which did open, next year will find practically all of the houses open at midnight on New Year's Eve.

T. V. Barnes reports that progress is being rapidly made toward completion of his new Liberty Theatre at Ellwood City, Pa., to seat 1,100. The building, which will entail an expenditure of $75,000, is a three-story brick designed by Architect L. H. Lowman, of McKeesport.

Admission prices at Pittsburgh's Million-Dollar Grand Theatre were raised this week from 40 cents to 50 cents. The new scale price is for 45 cents and war tax. The raise became effective the first of the year with the showing of First National's "The Dangerous Age." Incidentally, on January 8, the Grand began an indefinite run on "Dr. Jack." Seven days after the completion of this run, "Dr. Jack" will go to the East Liberty Cameraphone for an indefinite stay.

John Moskola, manager of the Luna Theatre at Breckenridge, Pa., informed the World correspondent that he has changed the house name to Dreamland. Business is good down his way, says John.

Wm. and Frank Fairgraves opened their new State Theatre in Erie on December 30. The State seats 1,100, and is one of the most modern picture houses in Western Pennsylvania.

The Grand Opera House at Norristown, Pa., was saved from complete destruction by fire a few days ago, after a stubborn fight by local firemen. Damage was estimated at $20,000.

Ike Silverman, of the Strand Theatre, Altoona, Pa., journeyed to Pittsburgh in his new Cadillac Coupe to see the old year out and the new one in.

Dinsmore Brothers, exhibitors of Patton and Carrolltown, Pa., have taken a new lease on their house in the last-named town, and are again booking film for the theatre.

Abe Baltimore, of the Strand Theatre, New Castle, Pa., is building a beautiful new home for his bride in that town. News of Abe's wedding was recently published in the World. The new house will soon be ready for occupancy.

John Graham, of the Lyric Theatre at Butler, Pa., has purchased a pet monkey, and when it is not on Graham's shoulder, it is out in the theatre lobby amusing the passersby.

Joe Brown, for the past six years manager of the Colonial Theatre at Braddock, Pa., has sold the house to A. Melnick, who took charge the first of the year. Melnick is a newcomer to the show game. Brown is looking around for another location.

John Lang on the first of the year took over the West Park Theatre at McKees Rocks, Pa., formerly conducted by W. A. Ashe.

Bride Gets Theatre As Wedding Present

When George J. Reid, widely known in Milwaukee as a picture theatre owner and apartment house landlord, took for himself a bride in the person of Miss Marjorie Luedtke, he immediately transferred the Jackson Theatre, an out skirt house, to the young woman as a wedding gift. The destinies of the house will be entirely in her hands, he announced while passing out the cigars. Following the ceremony the couple left on a honeymoon trip to New York.

Until two years ago Mr. Reed was connected with the Saxe interests here in their theatre and real estate business. After a short absence from the city following his break with them, he entered business for himself.

Morris Goldstein Dies

Morris Goldstein, pioneer exhibitor in the Pittsburgh territory, having conducted the Morris Theatre on the North Side for the past fourteen years, passed away at his home on Friday, December 29, a victim of diabetes, after having been ailing for some time.

Deceased was born in Poland in 1871, and came to America at the age of twenty-two. He immediately engaged in the clothing business, which he conducted for fifteen years and which he quit to take over the Morris Theatre.

Two of his sons, are well-known to local film people, Ely, who is manager of the theatre, and Leonard, a salesman with the F. B. O. organization. The World joins the many friends of the Goldstein family in extending sincere sympathy in their bereavement.

Jake Smith is having plans prepared for the erection of a stage in his theatre at Barnesboro, Pa. Work will be completed in six weeks after it is begun.

Jim Regan, Bakerton exhibitor, has purchased the Bakerton hotel property and will erect thereon a 500 seat theatre. It will be modern in every respect, according to the plans.

Manager B. B. Kester, of the East Liberty Cameraphone Theatre, Pittsburgh, has a ticket printed called "Student's Certificate," with a blank line thereon for the student to sign his name. The certificates are distributed free to pupils at both the grade and high schools, and state that any student under 18 years of age will be admitted to the theatre for 18 cents. This is a reduction in admission price, effective only if the certificate is shown at time of purchasing ticket.

Rice Rejoins Son in Control of Four Milwaukee Theatres

M. Rice, who recently returned from Los Angeles, has rejoined his son Earl, and N. Cohen, in the operation of a string of four picture houses in two of which this organization has just acquired the entire interests. The houses include the State and Fern and the Riviera and Kosciouski, the two latter being obtained in full through the sale by Joseph Schwartz of his shares.

With the four theatres to take care of, M. Rice has taken over the direct management of the State, Twenty-sixth and State streets; Earl Rice is in charge of the Riviera at 551 Lincoln avenue; Alexander E. Rice is conducting the affairs of the Fern at 966 Third street, and Frank Galleska is house manager at the Kosciousko. Mr. Cohen is not active in the direct conduct of the houses.

According to M. Rice, alterations will be made this spring at all but the Kosciousko, where remodeling took place recently. The details of the alterations have not yet been decided upon.

A peremptory order demanding the immediate removal of inflammable film from Milwaukee department stores has been issued by W. D. Harper, city building inspector, who charges that on a single counter he found enough celluloid displayed to imperil the entire building. Revocation of film exchange or theatre licenses was threatened for failure to comply with the order.

The evil became especially great during the holiday season when the film, which had been cut into 100-foot lengths from longer strips used in theatres, was sold for use in amateur movie machines in the homes.

"The use of this type of film is allowed only in approved picture machines when installed in a fireproof booth," Mr. Harper explained. "Only non-inflammable film, marked with an inspection label, should be used in the home."

One of the most unique and original prologues ever presented, in which members of his synco-symphonist orchestra alone took part, combining music with acting, was staged at Saxe's Strand Theatre during the first week of 1923 by Ed. Weisfeldt, manager.

Featured in connection with Tom Meighan's "Back Home and Broke," members of the orchestra, dressed as vagabonds instead of their usual neat evening clothes, played from a box car on the stage, which under special lights had the appearance of a moving train.

Mr. Weisfeldt, with whom the idea was born, is a staunch believer in the policy that it is wise to play up an orchestra as well as a picture and as a result has planned several other prologues in which his versatile musicians will take part.

Incidentally, judging from his returns on his first picture of the year, Mr. Weisfeldt predicted that 1923 would be a record breaker for business. He feels, however, that the public will only support the big productions.

Film Exchange Personalities

The Carolinas

"My name is Dardine and I come from the best town in the United States," was the greeting E. F. Dardine, of the Universal Film Exchange, gave the Wilmington Kiwanis Club when he attended their weekly luncheon as a guest last week. Then he went ahead and gave them the strongest four-minute anti-censorship talk they had heard in a long time and made an instantaneous hit with the Kiwanians.

S. A. Lambert, former North Carolina exhibitor and more recently in the Dallas territory for Metro, is now with the Charlotte Universal office, selling short product through the Carolinas.

C. E. Peppiatt and M. W. Davis, of the Charlotte Southern Enterprises office, have returned from a district sales conference held in New Orleans.

Two of Charlotte's most popular exchange managers have been ill with the "flu" the past week, E. E. Heller, of Pathe Exchange, and "Bill" Conn, of Film Booking offices.

Ben Abrans, field representative of the Automatic Ticket Register Corporation, has been calling on the exhibitors in the Carolinas.

J. J. Rogers, formerly out of the Charlotte office of Enterprise Distributing Corporation, has been transferred to the Atlanta office.

Fritz Friend has just completed a fifteen weeks continuous trip through the Carolinas.

Jos. L. Marentette has left the Goldwyn office temporarily in charge of his assistants to call on a few Carolina exhibitors.

H. H. Everett, Charlotte manager of Bromberg Attractions, spent the holidays in Atlanta.

Pittsburgh

A. J. Burgun, Universal salesman, now is taking care of twenty-seven key towns in the territory on Jewel productions. His former work on the main line will be taken care of by Mike Hogan.

Bill Karrer, of the Merit, and Sammy Steinberg, of the S. & S. exchanges, both reported badly damaged automobiles, which were wrecked while standing along the curb on Film Row and a runaway team of horses crashed into them.

Frank Drew, manager of the Pittsburgh Fox branch, will leave this city on February 10, prior to sailing on the 15th for London, England, where he will be assistant general manager in the British Isles for the Fox exchange. No successor has as yet been named for Mr. Drew's position in Pittsburgh.

William C. Pearce and M. J. Chernoff, representatives of the Lande Film Distributing Company in Ohio, spent the holidays at their old homes in Pittsburgh.

David Silverman, former booker at the Universal exchange, is now on the road for the Exhibitors Supply & Sign Exchange.

George Wilson, Federated salesman, who has been on the sick list, is again feeling hale and hearty and back on the job once more. George is working the main line and reporting much success, especially with the Lichtman productions.

If all predictions come true, it looks like several changes of management in local film exchanges. The Hodkinson exchange has a new manager, while Fox will have a new one next month. Rumors that there will be new managers at the Universal and American Releasing exchanges are persistent. However, these had best be taken with a grain of salt.

"Bob" Smeltzer, Pathe division manager, who spent the holidays at his home in Washington, D. C., is again spending a few days in conference with Manager B. M. Moran, of the Pittsburgh branch.

Captain A. H. McClelland, one of Pittsburgh's pioneer exchangemen, is confined to his home at 906 Federal street, North Side, with an attack of asthma. Through the columns of the WORLD he wishes all his friends the most prosperous of New Years, and asks that all who can drop in to chat with him to help pass the lonely hours do so.

Jack Cohen, assistant manager of Goldwyn, who recently established a branch office on Film Row in Pittsburgh, reports business increasing every day. Jack says that "our main office is a little off the beaten track, and the exhibitors approve our move in bringing to Film Row on Forbes street, a place where they can look over our line of features, and sign up for them as well."

The S. & S. Film & Supply Company, Pittsburgh, have just announced the acquisition for release to theatres of the territory of a brand new series of twelve two-reel comedies starring Billy West. S. & S. has also secured a feature starring Rodolph Valentino. Manager Abe Steinberg, of this exchange, has just returned from New York City.

Merit Films, Inc., Pittsburgh's newest independent exchange, announces the following first runs for "Deserted at the Altar," their initial release, all for week runs: Plaza, Wheeling, W. Va.; Rialto, Erie; Lyric, Butler; Capitol, McKeesport.

H. F. Peak is First National's new representative on the main line. He was formerly with Paramount and Goldwyn here, and previous to that was in St. Louis for Pathe.

Louis W. Greenstein, vice-president of the Federated exchange, spent a rainy day in Pittsburgh recently. Judging from the happy smile on his face, business must be good at the Iron City branch.

Guy R. Ainsworth, newly-appointed branch sales manager of the Hodkinson exchange, has just purchased a new Durant car. This will enable Guy to get around to the theatres in much quicker fashion in the evenings.

A Bouquet This Time

Probably the happiest man on Charlotte's film row Christmas morning was Jack London, genial and popular booker and assistant manager of the First National office. In his morning mail he found a substantial check—and it was from an exhibitor, too!

William C. McIntyre, of Burlington, was the donor, in appreciation for excellent service and courtesies shown during the past year. Strange things do happen—it's usually only the brickbats these boys get!

San Francisco

George E. Chamberlain, of the Independent Film Exchange, 177 Golden Gate avenue, San Francisco, has brought out an entirely new film catalogue, supplanting the one in use before the disastrous fire of a few months ago.

The Cinema Distributing Company, successor to the Clune Film Exchange, has opened offices at 177 Golden Gate avenue, San Francisco, and the physical distribution of its film is being handled by the Independent Film Exchange.

W. A. Crank, manager of the San Francisco branch of the American Releasing Corporation, will soon tour the San Joaquin Valley territory. Gust. E. Noren, a new man in the film exchange business, is covering the Northern California territory for this concern.

Ralph B. Quive, manager of the San Francisco office of Select, recently made a trip through the San Joaquin Valley.

Dr. W. E. Shallenberger paid a visit to San Francisco early in the year, spending a short time on Film Row.

The entire traveling staff of the San Francisco branch of Universal came in for the holidays, but the first business day of the new year witnessed an exodus to business hunting grounds. Among those who left on this date were Charles Crowley, Izzy Wolfe, Jack Frazier, A. M. Goldstein and Joe Huff.

M. H. Lewis, special representative of Famous Players-Lasky, with headquarters at San Francisco, left early in the year on a visit to Seattle and Portland.

S. J. Vogel, division manager for Hodkinson, with headquarters at San Francisco, has left on a six-weeks' trip to New York.

F. J. Alberti, who recently joined the Hodkinson staff at San Francisco, has returned from a long road trip.

Seattle

D. G. Rodgers, an old-timer in the Northwest, who has been in the exhibition as well as the exchange end of the business, has left his apple orchard in Kennewick to go on the road for United Artists. He is now out on his first trip.

F. W. Talbert, district auditor for Universal, is about to wind up a three weeks' visit at the local exchange. Mr. Talbert covers the Pacific Coast and Western Canada. He is on his way south.

L. K. Brin, manager of Kwality Exchange, leaves the last of the week for Los Angeles, where he will confer with Warner Brothers concerning the new season's product.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Red Ink Overprint Beats Regular Issue in Extensive Campaign in Niagara Falls

GETTING the red ink overprint on the streets in advance of the newspaper's own distribution is the chief stunt of a campaign worked by the Bellevue Theatre, Niagara Falls, N. Y., on "If I Were Queen." This was the star stunt on this F. B. O. production which is interesting chiefly because it gave a big jump to the picture at a comparatively small cost. The campaign was handled by H. W. Burtch, the theatre's exploitation agent, aided by a F. B. O. man.

Burtch decided upon the slogan, "Royalty is coming to the Bellevue" as his chief drive, and started in to sell that slogan to the 60,000 population of the American side as well as to Niagara Falls, Ont., just across the river, and to the outlying territory. Three new houses have been built at the Falls in the past fifteen months, and competition is keen to show a profit on the investment of nearly two million dollars represented by the three houses.

Beat the Newsboys

The campaign was started with teasers reading: "Royalty Days" and "Royalty is coming" a week in advance of the opening, and at the same time ten 24-sheets were put on illuminated stands. In the middle of the week the playing card novelty, originated in that section by the F. B. O. publicity man, H. P. Josephson. These cards show the queens of the four suits, a free admission being offered for a complete set. The queen of diamonds was used as the governing card, and only a limited number of these was used in proportion to 5,000 of the other suits.

Then the drive was made on the newspaper, the Gazette. A deal was made whereby the first thousand copies of the Saturday issue were to be delivered to the representatives of the theatre, who rushed them to a job office in the same building for overprinting with two red "Extra" ears and a "Royalty coming. See page five" across the upper half of the sheet.

While these were on the press the Gazette was running off the news dealers' edition, which is sent out ahead of the copies sold the newsboys for street distribution, permitting the theatre to get copies into the hands of the special boys before the kids could get down with the regular edition.

Woke Up the Town

The red ink edition is pretty stale stuff in some places, but this was the first time it had ever been used in Niagara Falls, so it was as new as though Adam had just invented it.

It startled the two towns of the same name and drew a lot of people across the bridges, for Sunday shows are not permitted in Ontario.

Twelve newsboys were also dressed in white coats, bannered with the slogan, and paraded. They were selected because of their lung power and kept shouting the slogan as they marched in single file.

The lobby was dressed with escutcheons and other insigna of nobility, and even the comedy rode on the slogan, for if Ethel Clayton was Queen, Mack Sennett was announced as the King of Comedy.

The stunts were all inexpensive, but they helped to put the picture over to an unusually good business, and the impression created by the stunts helped to bring the patrons into the house convinced that the play was something extra good, thereby making it more easy to send them out well pleased to tell the others.

One More Contest Idea Is Suggested

There is danger of the newspaper contest stunt being overdone with the result that the newspapers will shut down cold, but if you want to try it again, the Capitol Theatre, Charleston, W. Va., sold "The Sin Flood" on a contest in which the awards went to the writers who gave the most graphic description of some perilous situation in which they found themselves. The word limit had to be raised from 100 to 250 because the stuff was too good to be so briefly condensed.

Helped Insurance Company Advertise

A fake insurance policy against rain during the engagement of "The Eternal Flame" brought 8 inches of free space to C. M. Krups, of the Hamilton Theatre, Lancaster, Pa.

He arranged with the insurance company to help them advertise their rain policies, and because it was new in that town, it went over just as though it never had been done before.

Old Donkey Stunt Gets Patron's Goat

A. L. Middleton, of the Grand Theatre, De Queen, Ark., writes that because he could think of nothing else, he used the "I am a jackass" gag for "Fool's Paradise" and one of the towners was so sore he wanted to thrash the manager.

The text read: "Everyone will see 'Fool's Paradise' but me. I *never* go to a picture show." The extremely thin-skinned person seemed to see in the remark a personal reflection and only the kidding of his fellow citizens held him back from a clem.

Mr. Middleton writes that he gets splendid results through tack cards on stakes driven into vacant lots. They have the lot to themselves and stand out better than three sheets on regular boards.

Another stunt which paid him was blanketing an old goose for a slow feature. The gander squawked up and down the main street and put the title over as no usual work could have done.

An even better stunt was a taxpayer's "final notice" which was mailed to everyone. If they had not paid, they read with interest, and if they were paid up, they read with indignation which changed to mirth, but they all read. Try it around tax paying time. It will get attention.

And his Christmas program was sent out in a sealed envelope, "not to be opened until Christmas morning," with the further warning not to make any dates for Monday or Tuesday until the contents of the envelope had been read. The enclosure was the tinted heralds on "Beyond the Rocks."

By the same token the kiddies had their own free show nine o'clock Christmas morning with a free show for adults and children at ten thirty, which, we take it, was not the star feature, but a special show.



A First National Attraction

HERE IS THE PALANQUIN USED IN "OMAR THE TENTMAKER"

The photograph is supplied by Richard Watson Tully for exploitation. The original dimensions are two feet ten inches by five feet on the platform. An old cot with solid frames built up with compoboard will work very well. Try it.

Seasonal Lobby Beat a Special

Thanksgiving Day, Oscar White, of the Rex Theatre, Sumter, S. C., had "The Cowboy and the Lady," which, of course, called for a western display. But Mr. White figured that the holiday was bigger than any feature, so he featured the day.

Large shocks of corn stood on either side of the entrance, with husked corn in front, with a large pumpkin on top of each. In behind the shocks were turkeys.

In the center of the lobby a small tree was erected with two live opossums chained in its branches. Strangely enough the opossums attracted more attention than anything else. They are common enough around Sumter, but many white persons, especially children, had never seen one.

It cost only four dollars and four passes to make the display, and it brought a boost even to the holiday business, but with turkeys at seventy cents a pound and every darkey willing to do murder to get the beloved 'possum, Mr. White was as nervous as though his lobby display had been a load of coal.



A First National Release

THIS BEAT THE SEASON'S RECORD BY THREE HUNDRED

It was planned by H. B. Clarke, of the Majestic Theatre, Memphis, and made better business than any other attraction to be played this season. A book store hook-up was the only other special exploitation.

Cops Chaperoned

Four policemen were told off to guard the negro porters carrying the films of "Monte Cristo" from the express office to the New Theatre, Baltimore, when that run opened. It seemed to arouse public curiosity and got the film off to a good start.

Then a special showing was staged for one hundred educators and seventy-five clergymen, and their expressions of opinion were so favorable to the film that the run was extended to fourteen days of good business.

Reached the Curb on "Old Homestead"

Earl Settle has a new one. When he played "The Old Homestead" at the Palace Theatre, McAlester, Okla., he persuaded the City Council, in view of the moral of the picture, to permit him to picket the sidewalk.

A white picket fence was run out to the curb and along that boundary, large openings being left through which the pedestrians could pass. This is merely an adaptation of the canopy idea, but it has the advantage of not shutting out the light or the lobby display.

You can see how it works from the accompanying cut, and realize the open effect he gains while still impressing the passerby.

Took a Substitute

Because J. W. Daley, of the Orpheum Theatre, Fort Wayne, Ind., could not get a 'rickshaw even when he drew a picture of it, he had to use a pony cart to advertise "East Is West." At least that is what the press agent says, but we think that the municipaliy of For Wayne has good grounds for a libel suit.

Anyhow the Orpheum used a pony cart, with panels for the advertisement, and a special railing for paper lanterns.

Even the small house can exploit.

Fur Trees Exploited "Brawn of the North"

Hooking a furrier to "Brawn of the North," the Strand Theatre, Erie, Pa., got a window display of fur and fur trees. They were fur and not fir trees, because the decorator used neck pieces draped on uprights in such a manner that these looked very like the fir trees painted on the scenic backing, and the odd effect brought selling comment. Larger pieces; coats, capes and the like, occupied the front of the window and the stoles were put in back to blend into the scene. It's a novel idea and effective, as well.

The Strand also used posters frozen into cakes of ice instead of A boards for street work. In the cold weather it was several days before the ice melted sufficiently to release the posters, and by that time their service had been performed.



A Paramount Release

EARL SETTLE'S IDEA FOR AN "OLD HOMESTEAD" DISPLAY

When it came to the Palace Theatre, McAlester, Okla., he ran the picket fence to the curb line, getting all of the attention of the canopy idea without concealing his lobby display or cutting off light.

Franklin Prepares a Useful Cut Sheet

Harold B. Franklin, head of the Paramount theatre department, has prepared for small houses unable to swing their own art work, a set of mortise and elastic frames to be used in conjunction with the heads and slugs previously issued. These are to be worked for flashes and a set of twelve designs give the management an ample selection.

The rigid frames are mostly two column widths, on the proposition that most houses needing these cut aids use about that size of display, but there is one elastic cut composed of two sides which will work nicely in from two to four or even five columns with the aid of a piece of stock rule or border.

They should be found very useful by the small time managers who desire something new, for most of the displays are usefully planned. Some of them are schemes to work in with the mats and cuts provided in each press book.



A First National Attraction

WALKED A MILE AND GOT A CAMEL FROM THE SHRINERS

Because the camel is the national bird of the Mystic Shrine, the Capitol Theatre, Davenport, was able to borrow a camel from Kaaba temple, on which the Shah's 351st wife was paraded around town for "Omar The Tentmaker." Put her in a palanquin.

Slab Sided Ads

Small slabs of wood, obtained from a lumber company, were used by W. B. Bowman, of the Rex Theatre, Olympia, Wash., to tell his patrons that "Kindred of the Dust" was a story of the lumber camps. The wood, which was veneer, was printed up, "This comes from the forests of the Great Northwest where live the wonderful characters of drama and delight you'll see in Peter B. Kyne's story, 'Kindred of the Dust,' at the, etc."

Juvenile Exploiteer Breaks Own Records

Perhaps you will remember that James F. Thames, Jr., still in the high school, broke records at the Y. M. C. A. Theatre at D'lo, Miss., on "Way Down East." James wrote at the time that he was going to try to break this on "The Four Horsemen," but he had to wait until the Christmas vacation before he could find time to tell of his campaign, back in November.

D'lo is near Mendenhall, where James lives, and the film attractions are put on by the Y. M. C. A.

He ascribes most of his success to the teaser campaign, which he started with tack cards and ran over into the Mendenhall paper. This was a quotation from the book of Revelations (vi-8) ending with "The Four Horsemen of the Apocalypse. Conquest—War—Famine—Death. Their arrival will create a sensation in Simpson County."

This was followed with painted sidewalks with only the title, and with numerous hand-painted window cards. Plenty of paper was put out, not only in D'lo, but in the surrounding towns, and these feeders were also covered with heralds. One store was also given printed bags for use.

For the lobby a three-sheet cutout of Valentino was used for advance and this was sent around town on a bannered truck the days of the showing.

The entire campaign was worked on the proposition that while everyone should know by now of the "Four Horsemen," it would be the theatre's fault if they did not, and the picture was sold just as intensively as though it were a brand new title.

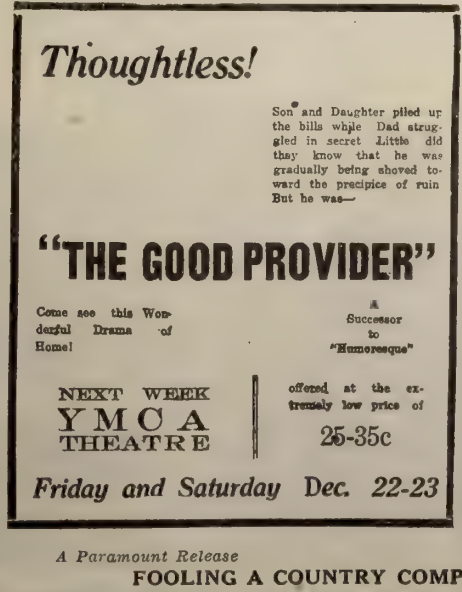
The result was a turnaway business the opening night, with close to capacity the second day, and the old records were blown to pieces.

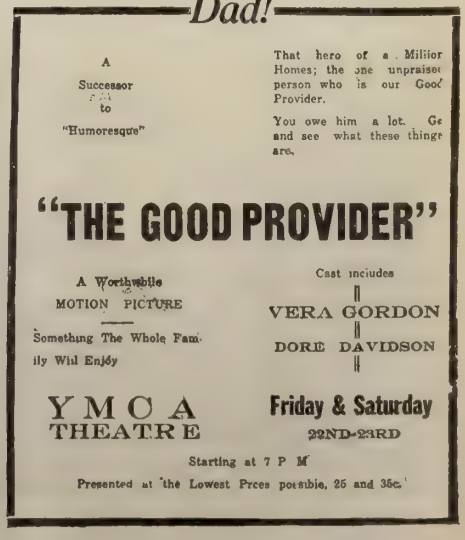
Mr. Thames also sends in a couple of ads he wrote on "The Good Provider." He sold this on the paternal angle and persuaded the high school to permit a poster in the assembly room.

And in connection with his advertising he makes a remark that should be printed in letters a foot high in every small town theatre business office. He says:

"As I cannot get just the display I would like to from the papers here, I endeavor to get plenty of white space, WHICH IS SOMETHING THE SMALLEST PAPER CAN GIVE."

A lot of veterans have not gotten that idea into their skulls yet, but here is a high school pupil who instinctively hits upon the great truth that not even a small town compositor can kill the display value of white space. We think that James will be heard from one of these days.





A Paramount Release

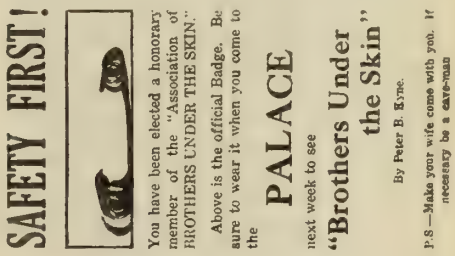
FOOLING A COUNTRY COMPOSITOR BY WHITE DISPLAY

James F. Thames, Jr., wrote these ads on "The Good Provider" for the Y. M. C. A. Theatre, D'lo, Miss., and knowing that he could not get type display, he got a fine showing by using white space instead of black type.

Trade Paper Ad Is Basis of a Herald

Allen's Palace Theatre, Calgary, got a special herald at no cost for art work by reproducing a trade paper advertisement on "Brothers Under the Skin." This was the page reproducing headlines from papers all over the country on the henpecked association.

On the other side was a clipping from the Calgary paper of the day before with "The only thing the Herald forgot to say was that 'Brothers Under the Skin' is the title of one of the finest motion pictures of the season. Be sure to bring your wife with you. It's wonderful propaganda."



A Goldwyn Release

THE MAILING CARD

Something even better occurs on the bottom of the card mailed a selected list of names, and which is shown here. A real safety pin is stuck into the oblong at the top and at the bottom the line reads "P. S.—Make your wife come with you. Be a cave man if necessary."

So many men carried on the joke by wearing the "badge" that others who had not received a card copied the idea.

Hottentot Dresses

First National surely does hate to give up an idea. Now it is the Hottentot Dress which is to be added to the "Lorna Doone" gowns and the rest of them. The poetical press agent calls it "a gown of frills and fancies." It seems to be a draped blouse and a corrugated skirt. Anyhow, you can get the name of the maker from the First National exchanges, and work for a window hook-up.

One Act Play Is Basis of Contest

Feeling that a two-week run called for something extra jazzy, the Mary Anderson Theatre, Louisville, which had "Oliver Twist" for a fourteen-day engagement, persuaded the Louisville Theatre Guild to sponsor a prize contest for the best one-act play based on any incident from the story, to run not longer than twenty minutes. Fifty dollars and a public presentation was to be the reward; the latter probably appealing more strongly to the authors than the money.

This production was to be the presentation by the University of Louisville Players Club as a prologue to the Coogan production, which gave the Mary Anderson about the best advertised prologue ever offered by a picture house.

As the Theatre Guild was a prominent society, both of the daily papers gave the stunt plenty of space as local news.

This can be worked in any town with a dramatic club, and there are hundreds of small towns with such an organization. If your town has none organize one, then pull the stunt. It's a wow.



A First National Release

AN INEXPENSIVE BUT VERY STRIKING LOBBY DISPLAY

H. B. Curtis, advertising agent for the Sayre Theatre, Sayre, Pa. Manager W. L. Merrill writes that the work was done by using the backs of stage wings and was very inexpensive, but it is a decidedly good checkerboard effect. Copy it.

Sold the Plugger With Clever Fake

Between them Joe Madsen, of the Idaho Theatre, Twin Falls, and Kenneth O. Renaud, Paramounteer, have invented a new ballyhoo for selling plugger songs, based on an old idea but offering a new and clever angle.

Most large cities are familiar with the truck singer, who plugs some special number, singing from a truck on which is mounted a piano or hand organ. That was the basis of this stunt, but merely the base.

Eight Feet—or Less

A fake phonograph, eight feet high, was built of compo board and placed on a truck, on the forward end of which was a piano. Within the phonograph was concealed a vocalist, who sang through a megaphone to the accompaniment of the piano whenever the truck was halted at a promising corner.

After the song the singer threw back the door, the inside of which had been painted with signs for "Burning Sands," and sold the plugger song to the assembled crowds. It not only sold many times the usual number of songs, but the novelty of the stunt was mentally credited to the play and not to the inventors.

The theatre supplied the accompanist, in the person of its organist, and the phonograph store paid the singer. The phonograph did not cost much and the rest was salvaged material, but it worked better than a lot of hundred dollar stunts and had the practical advantage of selling off many times the usual quota of songs, and each song taken into a home is a distinct advertisement for the picture.

Moreau Advanced

His splendid work for the Palace Theatre, Arctic, R. I., got promotion for A. J. Moreau, and he is now managing the Broadway Theatre, Chelsea, Mass., which is a better job and a deserved reward.

His first stunt in the new house was the free apples gag used for "The Old Homestead," for which it is particularly appropriate. The distribution was made from an old hay wagon, properly and profusely bannered.

Klinger Has Scheme for Hook-up Contest

Straight hook-ups are getting scarcer as the merchants learn the value of the contest and most hook-ups now carry some device to ensure the reading of the advertisements.

Clyde D. Klinger, of the Refowitch Theatre, Freeland, Pa., sends in a new one he used on "The Man from Home" which is simple and therefore more apt to be followed than the intricate stunts.

He tied thirty-six merchant ads to his attraction and then wrote a sentence of thirty-six words, one of which was repeated in each of the merchant spaces. These were set in a small six point and placed in various positions; under one cut, as a dash in another space, for a tail-piece in a third and so on. You had to collect and paste up these words to reconstruct the sentence. Neatness of work was used as the deciding factor to control the prizes.



A Paramount Release

SELLING THE PLUGGER SONG ON "BURNING SANDS" BY MEANS OF A BALLYHOO OUTFIT

The Idaho Theatre, Twin Falls, that state, built a fake phonograph eight feet high in which a man was concealed while he sang the "Burning Sands" plugger song. The picture at the left shows the singer in his box. On the right you see the doors opened with the advertising matter displayed, as the song ended and the singer emerged from his retirement.



A Paramount Release

A MODIFICATION OF THIS DISPLAY IS POSSIBLE ANYWHERE

You may not be able to get the armor, but the rest can be straight cutout. Possibly you can borrow the pillars from some Masonic lodge. This was planned by the Missouri Theatre, St. Louis, as part of the "When Knighthood Was in Flower" campaign.

A Revival

Bill Danziger, Paramounteer, used the local pull of O. K. Reddington, of the New Century Theatre, La Porte, Ind., to dig an old one up and put it over anew.

They persuaded the Mayor, who presides over the traffic court, to sentence all speeders to witness a performance of "Manslaughter." The Mayor was willing to make them pay for their tickets, but Mr. Reddington thought it would look better to give his Honor a pad of passes.

The newspapers took the story up and gave lists of those who had been sentenced, and saw to it that they witnessed the picture—which was good for another news story.

Clarence Goes West

George Smith, Canadian Paramounteer, worked Winnipeg and Calgary in the interests of "Clarence" by making those towns and posing as the Clarence Smith who was broadcasted in the press dispatches as the organizer of the Clarence Society in Montreal. He got a lot of newspaper work, which ran for the local showings, and made things easier for the later run houses in the smaller towns.

In Winnipeg Manager Cloakley, of the Capitol, staged a saxophone contest for amateurs, with a $175 instrument, donated by a music store, as the prie. In Calgary, as in The Peg, headquarters of the new society was opened, with a heavy enrollment.

Loads of Tickets

Five thousand tickets is something of a "buy," but the Mutual Drug Store took that number from the Strand Theatre for the engagement of "Skin Deep" and disposed of them within a ten-hour day.

One ticket was given with each fifty cent purchase, and the store did a greater volume of business than it has enjoyed since the Christmas Eve of last year.

This being the case, it regarded the tickets as a profitable investment at seventeen cents each; which was fifteen cents and the tax.

The house profited on the full price tickets which came in with the souvenir issue.

A $7,500 Exploit

Savings Banks hook-ups are easy to get and listen well, but the Colonial Theatre, Allentown, Pa., hooked the Trust Company to a distribution of 7,500 vouchers, each good for one dollar, on condition that an average balance of $10 be maintained for a period of one year.

Missouri Theatre Sold "Knighthood"

Herschel Stuart, of the Missouri Theatre, St. Louis, cracked a hard boiled egg with "When Knighthood Was in Flower." He gave a special showing for the three largest newspapers, including the one which has always been somewhat hostile to the pictures. But the beauty of the Marion Davies production fractured the shell and for the first time the editor opened his column to an appreciation. Educators and prominent citizens were also included in the list of guests and their endorsements were used for publicity work.

Stuart and Ed. Olmstead, publicity director, along with Oscar Kantner, Paramounteer, made a drive on the musical score, advertising this to a special list and hooking two of the leading stores to special displays, one of which is shown.

There was a vivid poster specially made, and Kantner could not let the Navy recruiters get away from this, so he printed posters which opined that not since knighthood was in flower was there so fine a chance offered young men as the Marine Corps afforded. This gained some exceptional A board locations.

All of the street cars were bannered, front, sides and back, on the proposition that the cars would make extra business, and no publicity angle appears to have been overlooked.

Something for Swift

Let Harry Swift, pioneer window grabber, read and gnash his teeth. The New York Mark-Strand Theatre got three thousand windows for "Lorna Doone" when the Ince-First National opened. These were the retail grocers with displays of "Lorna Doone" shortbread.

In addition Wanamaker's, Macy's, Gimble Brothers, and other big stores gave windows to the various merchandise hook-ups, there were seven windows on dresses and seventy-five windows for the plugger song. In all more than 3,100 windows were obtained.

Read it and weep, Harry.



A First National release

SOMETHING NEW IN IDEA FOR JACKIE COOGAN LOBBIES

Frank J. Miller, manager of theatres, Augusta, Ga., worked this for the Rialto Theatre for "My Boy," using the Yearsley idea of Jackie's supposed spelling for the announcement. The suits are the ones named after the young star.

Scrim Dissolver Helps This Lobby

Something new in the lobby always gets attention, and J. B. Robertson, of the Palace Theatre, Fort Smith, Ark., found a new one in an adaptation of the dissolve curtain idea.

For "The Man Who Saw Tomorrow" he built a shadow box about the proportion of a three sheet. Some distance back of the opening was a scrim curtain on which was painted: "The Paramount decision of life is the choice of a mate. One woman offered him wealth, luxury and power. The other love and adventure." Back of this was a cutout showing Meighan between the two women and the caption "Which did he choose?"

By means of a home made device, the lights were alternately thrown on from in front of and behind the screen. When the front of the scrim was lighted, the sales legend showed. When the lights went out in front and on back of the scrim, the tableau was disclosed and the legend faded.

It is an old stage device, but worked up for the lobby it had the necessary element of novelty.

Spaces Nicely

W. A. Doster, of the Strand Theatre, Montgomery, Ala., made the discovery that not only are there the same number of letters in "House Peters" and "Human Hearts," but they are divded the same way, so he got eleven compo board hearts and put two letters in each so that they read

HOUSE PETERS
HUMAN HEARTS

Then he ran smaller hearts down the sides of the lobby opening and also used cutout letters for the title in front of the heart display. It gave him three prosperous days.

A Questionnaire

Memphis knows mules, so there was real appeal in the 2,000 throwaways put out by A. B. Morrison, of Loew's Palace Theatre on "Clarence." These read, "Can a man drive mules without swearing? Clarence did." A thumbnail cut of a mule's head adorned one corner. There was no house or date. These were thrown into autos and handed into stores, and they did the business.

Mr. Morrison also announced that "Wall S. Reid" would play a saxaphone solo in conjunction with the film.



A First National Release

THE WHOLE DARNED DOONE FAMILY ON PARADE IN NEW YORK

A riding ballyhoo planned by the Mark-Strand Theatre, New York, for the Tourneur production. The men not only paraded on horseback, but they were used to jazz up a recruiting drive for the army and perform other useful offices.

Gilding the Lily

Dressing up the cutout of the locomotive on the Fox 24-sheet for "The Fast Mail" helped to give a full week for the attraction in a house with a two-day limit.

Abe Craft, of the Lyceum Theatre, Findlay, O., got a real headlight for the choo-choo, put on auto wheels that actually revolved, set in a locomotive bell that could not keep its tongue still and connected the smoke stack to the steam system, with a red light to give color. The wheels went round and round, the bell swung back and forth and the smoke-steam went straight up, which gave plenty of motion. The head supplied its own spotlight. It did not cost much and it held business for three times the usual run.

Saunders Pinched

When Claud Saunders, exploitation chief of Paramount, made his recent western trip, he was pinched by Federal officers in Denver. Rick Ricketson, local Paramounteer, engineered the stunt as a little welcome-to-our-city for his Chief. Now Rick is wondering what made Saunders look so worried before the sting was exposed.

Real Davies Gown Dance Hall Prize

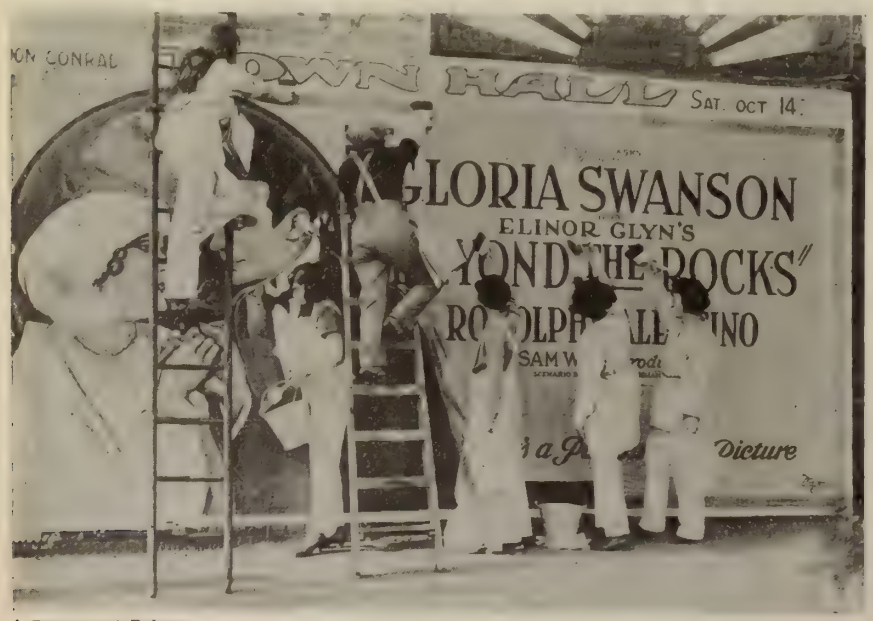
Walter Lindlar is Paramounting in the Detroit section, and recently be hooked the proprietor of the Greystone, the "million dollar ball room" to the idea of a costume dance for "When Knighthood was in Flower." To make sure it would go over, he further sold him on the idea of a Marion Davies resemblance contest, the decision being arrived at by the ballots of the dancers, the previous week.

This gave the Cosmopolitan production and the Adams theatre a lot of very valuable publicity, because the ball room management spent a lot of money advertising the event, chiefly because the prize was a gown actually worn by Marion Davies in the production.

This "original" costume stuff is older than Rip Van Winkle, but this really was an original, because Lindlar figured that the second hand costume would be cheaper than a reproduction and he arranged with the home office to put through the deal.

The proprietor gladly bore all the costs, and got a big return on his investment, while the theatre obtained a two weeks' drive free of all charges other than a hook-in slide.

But the next time Lindlar takes photographs, we hope that he will remember his war-time patriotism and not use an American flag as a drape for the stand, for the model to walk all over. They would have lynched him for that back in 1917, but we are already back to our old tricks.



A Paramount Release

OF COURSE WE CANNOT PLAY FAVORITES AND SO—

Here is a picture of the Paramount's London staff girls posting a sheet for "Beyond the Rocks" to match the painting the Universal girls did in a recent issue. Bashful girls these, with their backs turned to the camera. Very impolite.



An American Release

A SIMPLE MILL FOR "QUEEN OF THE MOULIN ROUGE"

This was designed by Frank J. Miller, manager of theatres, Augusta, Ga., for the Rialto Theatre. The arms were geared to a slow motor and a brush connection supplied current to the lamps. The one sheet was lighted from behind.

Future-Impressionist Does Stuart's Bills

Herschel Stuart's poster artist is not crazy. He is just angling for odd effects on the posters for the Missouri Theatre, St. Louis. He is a futurist, an impressionist and a crazy quilt designer rolled into one, but he gets results.



A Paramount Release

STUART'S POSTER

Of course this display for "Singed Wings" cannot show the color scheme, but the vivid posters which are put out for the Missouri are rapidly becoming one of the features of the town's art life. They are wonders of chromo craze.

One Printing Gets Two-Sided Folder

This cut shows a four-pager a little different from the usual "blank book" idea, in that the inner pages are printed up. The original comes from the Grand Theatre, Greenburg, Ga., and was a four-pager.



A Paramount Release

THE GREENBURG HERALD

We think that it would be cheaper to use twice as much paper for an uncut eight-pager, turn the lower form upside down and get it all on one printing and handling, since cheap paper will generally cost less than a double printing. Another way would be to use an eight-page sized sheet, print half the run one way and reverse and print the other half on the reverse, then cutting apart, but an eight-page folder will give a better effect. The chief value of this herald is that every woman will read it and be sold in a double sense.

The Right Kind of Exploitation Will Bring Results to Big and Small Theatres.



A First National Release

THIS OMAR ENJOYED NO PERSIAN GARDEN IN SIOUX CITY

He had to tramp the snowy streets without an overcoat, but they let him keep his glasses on. That helped some. Part of the time he handed out cards and the rest of the time he ran a "This is no bull" ballyhoo for "Omar the Tentmaker."

Striking Attractor Gets Big Attention

This second week space from the Ohio Theatre, Indianapolis, does not show very good drawing. Miss Terry has all of the expression of the old style dry goods store dummy, but the black and white is handled vigorously and the well written copy sells better than the cut. There are only three lines of selling talk and the "second week" which in itself has a decided sales value, and



A Metro Release

THE OHIO APPEAL

the cut conveys the suggestion of action and dash in spite of the poorness of the faces, while the handling of the black is done with unusual skill. This is 140 lines by four—a four tens—and it kills the rest of the page with the sweep of the white into the black. This is the real secret of the attention value of the space. A regular black outline would have been conventional and ineffective, but the artist has made an irregular sweep with his brush and the white faces and the shirt of Rassendyl benefit largely from the black ground, just as the white is heightened by the black clothing. There is a swing to the entire space that makes for fine effect, even though you may not realize the cause. When an artist can do this, faulty portraiture can be excused in the appreciation of the greater achievement. The Ohio advertisements are worth watching, for they nearly always pull the eye from all parts of the page. They refuse to be overlooked.

—*P. T. A.*—

A Characteristic Ad. for "East Is West"

The Des Moines Theatre uses a good layout for Constance Talmadge in "East Is West," but the half tone work does not come out well because it is in too fine a screen. The background is particularly good and with that in line, which cannot be spoiled, the wreck of the cuts is not so serious a matter. But the chief value of the display is the clear panel into which the type is set. The artist does all his work on the margin and leaves the announcement alone. It has mostly hand lettering, but it is well done and is as legible as a great many display faces—better than Della Robia, for instance. The main point is to give a good display to the star name and title, and this has been done. Doing the title in imitation of Chinese character does not make for legibility and in theory this is poor, but the breakage of the rule is justified by the fact that Miss Talmadge's appearance in this play has been so well advertised that even were the title put into real Chinese most persons would know what was meant. We would like to make a small wager that the man who laid out this copy is an old circus man, for he speaks of the prologue "on" the 3, 7 and 9 o'clock shows, which is red wagon phraseology. "At" would be a better word for non-theatrical people, but it does not matter materially. This is a six sevens and worth what it probably cost. We would like even better a display bringing in the China and Chinatown scenes in small line sketches. That will help to sell better than the supporting characters.

P. T. A.

Tells of Newness of New Tess Feature

The California Theatre, Los Angeles, stresses the new production of Tess of the Storm Country in its recent display for that picture. Knowing that Tess was one



A United Artists Release

SALES TALK FOR TESS

of the best known; perhaps the very best known, of the old Pickford releases, instead of trying to sell Tess, the bulk of the sales talk is directed to establishing the fact that this is a new production and not a new form of the old film. This is the best angle to use in the sale of this story. Tess of the Storm Country does not need to be sold. That was sold long ago. What needs to be sold is the fact that this is a very superior production of the old play, new, up-to-date and reflecting the improvement made in photography and direction methods since the other story was made. This is covered in a very inviting display by the California artist, who has done better than usual with the layout, and his present average is of high standard. A layout of this sort has a real sales value. It is not merely handing money to the newspaper in return for mention in the reviews. It is using the space to sell additional tickets and as many additional tickets as possible. Almost overnight the California changed from the usual Los Angeles dark secret style of advertising to this clean and inviting form, and the artist must be using the Coue formula, for day by day he is getting better and better. No one could ask for a more attractive advertisement than this, and while it is pretty to look at, the chief aim of any advertisement—sales—is not overlooked. It is first of all a selling display, and after that it is a very pretty example of good looks. Any artist can show the same improvement if only he will study the best work of others and figure out just what is done and why.

—*P. T. A.*—

Tickled the Town

Because it was the first perambulating volume seen on the streets, Syracuse responded to the appeal of the walking copy of "Oliver Twist" to alvertise Jackie Coogan at the Strand. The book was only four feet high, and the perambulator could poke his head over the top, but it was large enough to attract the crowd.

It is better to put in a scrim inset and run the book up to six feet, so that the operator's top hamper is not visible, but the first time out any sort of book will get attention.

Another stunt was to rewrite the story of the play in simple language the younger children could understand, with the idea of selling them the matinee business. This may not have been strictly necessary, but it supplied an excuse for laying it off to one of the local papers as a feature.

—*P. T. A.*—

Tie-Up With Taxis

S. R. Scott, of the Allen Danforth Theatre, Toronto, has effected a valuable tieup with a taxi company. He has arranged with a concern to give a flat rate of 25 cents per person to and from the theatre within pre-



A First National Release

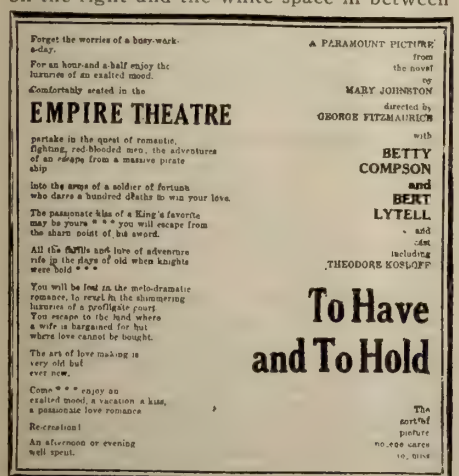
A NICE DISPLAY FROM DES MOINES ON "EAST IS WEST"

scribed limits, which evidently cover the proper radius from the house. There is a minimum charge of fifty cents. This is a splendid tie-up in the suburbs, where the street car service is not all it might be, and there is the additional appeal in that the man who wants to take a friend can call a taxi knowing precisely what the charge will be. It should not only make business for the house, but the taxi company will profit from two angles. It will make immediate business and at the same time give the residents the taxi habit and they will call for taxi service at other times when the regular meter service is in force. A half page advertisement on the program and a slide on the screen is the extra inducement. Mr. Scott advances an admirable idea. It is not altogether new, but we do not recall that it has ever been put into practice as a permanent feature. Try it out.

—P. T. A.—

All Type Ads. Are Made From Layout

Lem Stewart has a ditto machine and on the big pictures he sends out to all managers suggestions for advertisements. This reproduction of an advertisement from the Empire Theatre, Montgomery, Ala., shows the results he gets. It is a better than usual following of a copy design and a credit to the compositor. This form is only a now and then style but it will sell the average reader on the appeal to the love of the romantic, and it makes a good display on the page because it is different. The only big display lines are house and title, but these ads run with the contest hook-up page. It is different from the usual reader, which is generally set either across the space or with a white margin. Here the selling talk is against the left hand side with the facts on the right and the white space in between



A Paramount Release

AN ODD LAYOUT

instead of at the sides. The border is used to hold the type together, so that the two halves are not lost. There is no striking display, and because of this very fact it is better displayed than it would have been had a mess of boldface letters been dumped into the enclosure. You get house, title and players in a single glance. If you never read the rest, you cannot escape that. The slightest contact with the page gives you the message. If there is enough to the title to interest you to read further, well and good, but no matter how you feel about it, you must carry away the fact that "To Have and To Hold" is at the Empire. No advertisement is really good unless it can do this at the first glance. Comparatively few amusement advertisements do perform this function. They carry so much display that you have to read it all to pick the title from the adjectives.

Copies from Post

The Allen Theatre, Cleveland, makes effective use of the Ellis Parker Butler ads for "East Is West." These were designed for use in the Saturday Evening Post, but the copy is just as good for theatre use as by First National in its own displays, and it makes a capital set of readers to put over an unusual picture. Elbert Hubbard used to write some corking ads now and then, and Butler seems to be in line for similar distinction. He writes a better advertisement than the average press agent because he makes clean writing take the place of adjectives and yield a better result.

Independent Readers to Build Up Business

Every now and then Stanley Chambers, of the Miller Theatre, Wichita, drives on the house instead of some particular feature; generally in an independent advertisement such as this double five and a half.



JUST BETTER PICTURES

This is only eleven inches of space, a small item in proportion to the regular displays, but it sells the idea of the Miller as the home of better pictures and it sells the coming of "Manslaughter" and "Prisoner of Zenda" and "Grandma's Boy" on the success of "Blood and Sand." This picture went over to the satisfaction of the public. Chambers capitalizes the fact to prepare for the coming attractions and to establish the tradition of good shows at the Miller. He probably never bought eleven inches which did the house more permanent good. Now and then it is better advertising to crow over a picture you have had than to brag about a picture you are going to get. It is very true that people have seen the picture and know that it is good, but there is an appeal in the printed word. The printed statement that it *was* good will crystallize public opinion. A patron *thinks* that "Blood and Sand" is good, but when he sees the statement in print, he *knows* that it is so. It is for this reason that it is good practice to use house talk, to advertise the softness of your seats and the comfort of your rest rooms, to brag about the music and the value of the shows. People know the seats are good and appreciate the comforts you provide, but they have merely a sub-conscious knowledge. Bring it up into the active brain with definite printed statements and they will go out and tell others, and each time they tell they will add to their own conviction. The manager who does not constantly work to establish this tradition of comfort and entertainment is not building to the best advantage. He is just a retail dealer in certain film features and not a salesman of his own house. Strive to build up the loyalty of your following by first giving them the best and then calling attention to that fact, not in a braggart way but with the air of modest convicion.

—P. T. A.—

Makes Column Cuts Serve as Display

R. A. Gill, of the Erie Theatre, Hugo, Okla., wrote recently that he was cutting down on his newspaper space, but two out of four of the recent displays are about the old time size, possibly because of a revival meeting which Mr. Gill explains has a tendency to hurt business. These two are planned pretty much along the same lines, though they are not sufficiently alike to be hackneyed, and each uses a single column line cut for the attractor. With an open display, this gets just as much attention as



A Paramount Release

MR. GILL'S LAYOUT

Mr. Gill could gain with a two or three column scene cut, and at considerably less cost. If you get the reader to stop at your space, it does not matter whether you do it with a one or a three, except that the one is less expensive, and if Mr. Gill can do it with a one, as he very clearly does, he would be foolish to take more space. We like this display in all its points with the possible exception that it does not play up the house as strongly as it might. This is a negligible fault where the Erie is so well known, and a 24 point letter is not exactly what you might call shy. The other display carries the signature across the top in place of the welcome to the leading citizen, and uses the cast where the author is named in the example shown, but the general layout is the same, and it could not well be improved upon. The other examples are a single column space for Harry Carey, six inches deep, and another of the same length splitting the space between Miss Clayton, just closing and Carey as the following day's attraction. We gather that Mr. Gill opens a two-day run with a two or three column and closes with a single, though he is too good an advertiser to hold to any set form, but proportions his space to what it will buy for him in the shape of ticket sales. That is by far the better way.

—P. T. A.—

Edwin Gilpin Orr, of the Colonial Theatre, Turtle Creek, Pa., has to depend upon his mimeograph, but that does not prevent him from exploiting. He got out a three side herald for "The Sin Flood," starting with a personal letter and working up some of the press book material into readable form.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

American Releasing

GREAT ALONE. A good picture that went over fine for two days. Advertising: lobby and cutouts. Patronage: mixed. Attendance: good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Associated Exhibitors

GRANDMA'S BOY. Star: Harold Lloyd. Extraordinary picture. Fine business. Good photography and execution. Book—and then book again. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WOMAN WAKE UP. A very good program picture that is sure to please. Had many comments from the other sex; ninety per cent. satisfaction, and it don't cost you a fortune to get. I have found these people very reasonable in their rates. Advertising: one three, two ones, slide. Patronage: small town. Attendance: good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

F. B. O.

BEYOND THE RAINBOW. Star: Billie Dove. Not a wonder picture, but a good one which caused us to get a bunch of good comments. We used it Christmas day. Advertising: newspaper, programs, extra paper. Town of 1,000. Drawing from farming community. Admission: 10-30. Attendance: good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

BILLY JIM. A fair program picture; liked by only a few, thought but fair by the rest. Advertising: slide, photos. Attendance: fair. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

IN THE NAME OF THE LAW. Special cast. Nothing to brag about, but will get by if properly advertised. No kicks registered. Business fair. William Noble, Folly Theatre, Okahoma City, Okahoma.

IN THE NAME OF THE LAW. Only one poor report, and this was in your last issue. Nothing but praise from our patrons. Exhibitors who want clean pictures and are working for the welfare of the industry can't afford to pan a picture like this. We want and must have more like it and then the fanatics will have to let us alone. I say again, one of the best: however, cost us too much. Made good on Christmas, otherwise couldn't have gotten enough in house to pay expenses. Small towns, buy it right and boost it; invite in your church friends. J. R. Rush, Pastine Theatre, Pearl City, Illinois.

IN THE NAME OF THE LAW. A very good picture and one of the best pictures played in my house for a long time. I call this a 100% picture and so did my patrons. Play this one and boost it. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

KICK BACK. Star: Harry Carey. Ran this picture on Christmas day and cleaned up. Also ran F. B. O. comedy, "Fire Fighters," with Dan Mason—very good. Advertising: six, three, ones, slide. City, drawing from all classes. Admission: ten cents at all times. Attendance: capacity. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

VERMILION PENCIL. For me, rotten; I'd leave it alone. Had plenty of walkouts. Print was terribly rotten. Advertising: usual, and mailing list. Business fair, but sure jipped my patrons with this. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

First National

ALIAS JULIUS CAESAR. Star: Chas. Ray. For me, five reels of tommyrot with Ray trying to be funny; the laugh never gets over. Poor direction. Would call it a classic for the inmates of a State Prison. Advertising: usual. Patronage: small town. Attendance: poor. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

BRAWN OF THE NORTH. Features Strongheart. Fair picture but oh, Boy! It's a bear of a drawing card. Sure-fire box-office attraction. Advertising: six, three, one, twenty-four, photos, cutouts, special lobby and campaign. Patronage: small town. Attendance: good. Robert Marsden, Jr., Noble Theatre, Marshfield, Oregon.

COURAGE. An old picture but a Special. It is bound to please any house. A real, sure enough picture. Patronage: small town. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

CUP OF LIFE. Good, as are all Thos. Ince pictures; only did a fair business though. Advertising: regular. Patronage: family. Attendance: good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

DEVOTION. Star: Hazel Dawn. A fairly good feature. Did not draw very well. Average entertainment and that is all. Advertising: posters and slide. Town of 4,500. Draw from better class. Attendance: fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EAST IS WEST. Star: Constance Talmadge. Excellent picture. Direction the best. Miss Talmadge does the best of her work in this, due, no doubt, to good direction. Advertising: sixes, threes, ones, post cards. Town of 3,000. Draw from all classes. Admission: 15-25-30-50. Attendance: very good. Adolph Schutz, Liberty Theatre Co., Silver City, New Mexico.

Last week, in error, First National's "Bond Boy" was listed under Paramount; also Western Pictures' "Broadway Buckaroo" was given place under Metro heading. Sorry. Won't happen again.

EAST IS WEST. Quite an improvement, and about time. It's far ahead of anything; you'll get a shock. Advance your prices all. Star will stand it. Has "Smilin' Thru," "Eternal Flame," "Sheik" all cheated for pleasing your audience. Patronage: general. Attendance: S. R. O. S. H. Blair, Majestic Theatre, Belleville, Kansas.

HER SOCIAL VALUE. Fairly good picture, but star chases away business, though personally I like her fine. Advertising: regular. Attendance: just fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

LOVE OR HATE. Poor—can't say poorest picture because "One Arabian Night" is just as bad for me—but one of the poorest I have run. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

MOTHER O' MINE. A hundred per cent picture. Everybody well pleased. Book it and push it. Advertising: one three, two ones, slide. Patronage: small town. Attendance: good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

NINETEEN AND PHYLLIS. I have not found a First National release that does not deserve boosting, and I run them after an opposition house of sixteen hundred seats. My seating capacity, 215. Advertising: six, three, one, lobby, slide. Patronage: all classes. Attendance: good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OLD SWIMMIN' HOLE. Pleases ninety-five per cent. The no-titles angle is novel. I worked the feature up with that alone. Advertising: regular newspaper and billboards. Patronage: small town. Attendance: good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

PENROD. Splendid show. Never had one unfavorable comment. Kids, especially, liked it. Can't go wrong on this one. Patronage: general. David Hess, Iris Theatre, Monte Vista, Colorado.

POLLY OF THE FOLLIES. Fine picture; you won't go wrong on this. Advertising: regular. Attendance: good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

ROSARY. This is a picture above the average, and pleased about eighty per cent. Advertising: one, three, six, newspapers. Patronage: small town. Attendance: good. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

ROSARY. Comments divided. Some liked it immensely. Just a little bit too "churchy." Good acting, beautiful scenery, and drew well on account of book being so popular. Don't advance your admission. Advertising: ones, threes, sixes, photo. slide. Patronage: neighborhood. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SALVATION NELL. It's "goody-good," but we got by on account of playing it for the benefit of the church. Not for the average small town theatre, but should go good where intelligent plays and acting are

appreciated. Advertising: posters and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

SEVENTH DAY. Fair attraction; not anything to brag about, but went over fairly well. Do not advance admission on this. Advertising: newspaper and paper. Patronage: mixed. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SILENT CALL. Featuring Strongheart. We think that this is one of the finest features we have played in a long time. Play it big as it will please one hundred per cent. Advertising angles: the dog will get the business if advertised properly. City of 1,800. Patronage: mixed. Admission: 25. Attendance: capacity. Fred S. Widenor, Opera House, Belvidere, New Jersey.

SKIN DEEP. An excellent picture. Cast did excellent work, especially Milton Sills. It should please any audience. Advertising: double space, billboards and press. Patronage: general. Attendance: very light (cold weather and general depression). H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TOL'ABLE DAVID. Extra good, and showed to good business on Saturday. Everybody liked it. Advertising: regular. Attendance good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

TOL'ABLE DAVID. It has everything. Probably the best picture I have booked in ten years. Advertising: window displays, street ballyhoo. Patronage: small town. Attendance: excellent. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

UNSEEN FORCES. A very good picture, but didn't have the pull. One critic noticed this flaw: In the earlier scenes showing the arrival and departure of the boy an auto was used, while a scene twenty years later showed an old-fashioned carriage and a decripit nag as the means of transportation. The director must have gotten his dates mixed. Advertising: posters and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

Fox

A FOOL THERE WAS. Very good picture. Fine acting. Did not draw as well as I expected, yet there is no fault to find with the picture. Patronage: mixed. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

A FOOL THERE WAS. A good picture, well acted. Money can be made on this if you get it at the right price. Advertising: ones, three, six, twenty-four, heralds, window cards. Patronage: mixed. Attendance: fair. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

BUCKING THE LINE. From a box-office standpoint it meant nothing; but the picture pleased those who saw it. This star (Flynn) is not known and they did not come out to see him. Advertising: usual posters. Town of 4,800. Draw neighborhood patronage. Admission: 10-22. Attendance: poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CALVERT'S VALLEY. Not up to John Gilbert's standard. In fact, nothing to it. There are worse pictures than this in existence, however. Advertising: usual allotment. Patronage: mixed. Attendance: poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CRUSADER. A good program picture. William Russell is fine in this. Fine story, photography and beautiful outdoor scenes. Advertising: regular. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Between Ourselves

A get-together place where we can talk things over

J. L. McCurdy, of Randolph Theatre, Chicago, Illinois, has joined the circle of good fellows reporting; and you want to look at his report on "The Flirt" (Universal) because it shows how much you can get and give in that new line on the reports.—"Advertising Angles."

Notice the way others are giving their experience and tips in that division of the reports. It is going to help you a lot to know whether the star, the whole cast, the title, the story, the director or the special aspects of that film will pull strongest. It is going to help, also, to tell the others what holds the crowd, or drives it away.

Others are using the new blank to good purpose. As H. H. Hedberg, of the A-Muse-U Theatre, Melville, Louisiana, says, "Many thanks for the new form. It's a great help for 'Straight From the Shoulder.'"

Anything that will make it easier for exhibitors to send reports, and every tip that will make it easier to pick good shows and avoid bad ones—that's what we all want in this "Exhibitors' Insurance League." VAN.

DO AND DARE. While not equal to some of Tom Mix's pictures, this will get by. Our patrons like him best in Westerns. Advertising regular. Patronage: all classes. Attendance: S. R. O. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FAST MAIL. If you want something that's full of action and thrills, book it. And advertise heavy. Good money getter and backs it up. Booked it for one day and had to hold it over for a day more. Don't be afraid of it; get it while it's hot. Advertising: banners, window cards, photos, dodgers. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

FAST MAIL. If they like a lot of action and sensation, give them this one. Can't go wrong. But I must say that there are a lot of impossibilities in it. Advertising: special printed one sheets, newspapers, etc. Patronage: mostly men. Attendance: good on first day; second, poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FIGHTING STREAK. Good Mix picture, but they ask too much for the Mix pictures to let us make something. Advertising: extra twenty-four. Attendance: good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

FOOTFALLS. Should call it "Footballs" for it sure is the biggest slip-up I've ever run. We refunded admission on this and would have felt ashamed if we had not. Advertising: extra amount. Patronage: small town. Attendance: fair (sorry so many came). R. K. Russell, Lyric Theatre, Cushing, Iowa.

JUST TONY. Best animal picture I have ever seen. Tony, Mix's horse, is wonderful. Let more like this come. This is a good one—clean. The acting of the horse is great. Advertising: ones, slide and newspaper. Patronage: small town. Attendance: best I've had in year. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

MONTE CRISTO. A wonderful picture. John Gilbert does some wonderful acting. Good cast. But fell flat here. Absolutely not, in my opinion, a small town picture. Advertising: ones, threes, sixes, twenty-fours, window cards, heralds, newspapers, street car. Patronage: high class. Attendance: very poor. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

MOONSHINE VALLEY. For me, impossible; no story, poorest excuse for picture I ever saw. Farnum went crazy for a while, his wife went crazy, I'd think the producers crazy for making it, I was crazy for running it. Farnum tries to pull too much heavy dramatic stuff; had some rotten sex stuff in it. Will they ever do better? Advertising: six ones, slide and newspaper. Patronage: small town. Attendance: poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

MY FRIEND THE DEVIL. Star: Chas. Richman. Great for a certain class of people. The footage of the production is too long, but if you run it at a good speed through the machines it will look 100% better than if it is run slow. Advertising: heralds, etc. A bad title to draw crowds. Town of 3,000, draw from poor class mostly. Admission: 10-20. Attendance: poor; second night, better. Chas. Martin, Family Theatre, Mt. Morris, New York.

OATHBOUND. A good detective story. No variation of scenery—mostly motor boats. Advertising: photos, slide, ones. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

RAGGED HEIRESS. Best Shirley Mason picture I have ever played, and one that will please. Went over good as a light, mid-week program. Advertising: usual lobby, slide and newspaper. Patronage: college town. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

ROUGH DIAMOND. Like all Mix pictures; will draw to capacity. Patronage: small town. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

WESTERN SPEED. One of the best Buck Jones' Westerns we have used and one that is sure to please where an audience cares for that kind. Advertising: lobby, slide and newspaper. Patronage: mixed. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

WEST OF CHICAGO. Pretty good story in this Charles Jones' Western. Quite a bit of comedy. Advertising: ones, posters, slides, newspaper. Patronage: general. Attendance: good. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

YOUTH MUST HAVE LOVE. Just a real cute picture; one of Shirley Mason's best. Some real snap and "pep" in this one. Advertising: ones, photos. Attendance: good. Rialto Theatre, Nelson, Nebraska.

Goldwyn

GLORIOUS FOOL. Star: Helene Chadwick. Bought this picture right, and it pleased. Nice, clean little story and a good line of comedy all the way through. Should please most any audience. Advertising: lobby and slide. Draw small town patronage. Admission: 10-25. Attendance: very good. F. P. Werner, Queen Theatre, Trinity, Texas.

OLD NEST. A very good picture and it surely pleased our patrons one hundred per cent. Advertising: big. Town of 850. Mixed patronage. Attendance: fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

REMEMBRANCE. Picture pleased; but the title is not particularly good, in that many dislike a picture that they think is going to be sad. City of 50,000. Drawing better class patronage. Admission: 35-50. Attendance: fair. Claude E. Cody, Gladwin Theatre, Lansing, Michigan.

REMEMBRANCE. Just a program picture; too much money for a picture like it. Pleased fifty per cent. Advertising: lobby, newspaper, billboard, twenty-fours. Patronage: mixed. Attendance: poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

REMEMBRANCE. A good picture, and those who saw it were very well pleased, but not enough to do any talking for the picture. No special at all, and will not make money as one, though the picture seems well made from most every point. Advertising: in addition to usual ones, threes, sixes and photos, a large banner was used; good newspaper campaign, window cards and slide. Patronage: college town. Attendance: very poor. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

REMEMBRANCE. The picture is not what they claim for it. We ran it as a Special, but were disappointed and it did not draw the second night. Advertising: daily papers and window cards. Attendance: poor. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

SHERLOCK HOLMES. A great picture with John Barrymore at his best—and exhibitors should know what that means. He does great work, and for that matter so does the entire cast. Go after this strong; it will take care of every promise you make regarding its excellence. Advertising: heralds, mailing list, photos, etc. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHERLOCK HOLMES. With John Barrymore—a very good picture. They all liked it three days. Business not so very good. Advertising: six, three, ones, slide, window cards. City of 31,000. Attendance: three days, 4,000. Patronage: white—best. Charles Warner, Palace Theatre, Hagerstown, Maryland.

WALLFLOWER. Six reels featuring Colleen Moore, who is becoming very popular here. Richard Dix also popular and is coming strongly to the front. Pleased 100% and will stand strong advertising. The six sheet is a business getter. A picture the old folks will enjoy as much as the young folks. Advertising: ones, six, slide, sidewalk signs. Patronage: small town. Attendance: fair (rain). C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

FRENCH HEELS. Star: Irene Castle. Not much of a story, but the star's dancing and the lumber camp scenes help to put the story over. Good supporting cast. Town of 955. Drawing from town and rural. Admission: 10-30. Attendance: fair. Fred Jones, Rialto Theatre, Nelson, Nebraska.

U. P. TRAIL. Nothing new about the story, but it carries a good comedy strain that makes them all laugh. Fred Jones, Rialto Theatre, Nelson, Nebraska.

Metro

FASCINATION. Mae is a regular star All her late pictures have been good in all respects. This one is no exception. I think it as good as any she has made. Drew well and pleased. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

As It Came

No editing on this letter. Mr. L. A. Hoover, Gem (and other theatres), Durango, Colorado, sends it.

"Dear Van:

Many thanks for the greeting card. Makes me feel as if I amount to something. Am sure glad if I am able to help.

Straight From the Shoulder has everything beat as far as I can see. I may be a poor publicity boob but I know something good when I see it. May the coming year bring favor and glory to you and your department."

No glory for me—but lots for the boys who take time from their business—and Heaven knows an exhibitor doesn't spend his days in a porch hammock—sending these dependable tips. Mr. Hoover DOES amount to a lot, and so does every exhibitor—they're all good friends and what Mr. Hoover wishes the department, Straight From the Shoulder wishes for every exhibitor.

FASCINATION. One very clever production. Patrons thought it better than "Peacock Alley." All pleased and very favorable comments. Teaches a good moral lesson at the end and should go for a good Special with advance in admission of about ten cents. Advertising: photos, ones, threes, dodgers. Patronage: general. Attendance: good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

FIVE DOLLAR BABY. Star: Viola Dana. Very good Dana picture. Only an everyday picture. Patrons slightly pleased. Advertising: two sheets, slide. Town of six hundred, draw from soldier patronage. Attendance: 300. J. Lewis, War Dept. Theatre, Fort Totten, New York.

FOUR HORSEMEN. Good. W. M. Venturo, New Mill Theatre, Eleele, Hawaii.

HANDS OF NARA. A good picture, but did not draw here. Advertising: ones, threes, six, newspaper. Patronage: mixed. Attendance: poor. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

MATCH BREAKER. Above the average program picture. Story very good. Pleased 80%. Advertising: posters, photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

QUINCY ADAMS SAWYER. All-star cast, and "I don't mean 'maybe.'" It's great. Pleased everybody. Business affected by Christmas shopping and tent shows; sorry I didn't save it until later. Will create prestige for the house. Should go anywhere. Advertising angles: forget the title, tell 'em about the comedy, thrills and cast. City of 10,000. Cater to the best, but will welcome any. Attendance: fair. George K. Zimsz, Harbor Theatre, Corpus Christi, Texas.

SHERLOCK BROWN. Very good program picture. Lytell always pleases. Your patronage will like it. Advertising: lobby, newspaper. Patronage: mixed. Attendance: average. L. A. Hoover, Gem Theatre, Durango, Colorado.

STROKE OF MIDNIGHT. The most gruesome picture I ever saw. Booked it for two days, but took it off after one showing. If you want to lose your regular patrons, show this one. For me, not one redeeming feature in it. Advertising: newspaper, billboards, lobby. Town of 1,500. Draw from residential section. Attendance: average. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

YOUTH TO YOUTH. Star: Billie Dove. Only a fair picture. Nothing to brag about. Will get by if well exploited. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

ABOVE ALL LAW. This is the poorest picture—otherwise punk. Any exhibitor who can escape running this picture, he will do it. Advertising: six, twenty-four, window cards and mailing list. Attendance: very poor. Town of 20,000. Strand Theatre, Passaic, New Jersey.

BACHELOR DADDY. This is a wonderful picture; one of the best comedy dramas we have ever shown. You can raise your admission on this one. Advertising: six, three, one. Patronage: resort. Attendance: good. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

BEYOND THE ROCKS. Stars: Swanson-Valentino. Ordinary attraction. Nothing to brag about. Did good on the first day, went flat on the second. Advertising: special printed one sheets, posters and newspapers. City of 16,000. Draw from mixed population. Admission: changes. Attendance: fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

BLOOD AND SAND. Only fair. Advertising: newspaper and billboards. Attendance: fair. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

BLOOD AND SAND. For me, a great picture in every respest and should draw well if properly advertised. The picture pleased a large majority of the audiences, as the star is popular with Oklahoma City movie fans. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DICTATOR. Great! Wallace Reid, Lila Lee and all the rest of the cast fine. It's a fine picture; go after this strong; it will keep your promises. Advertising: usual. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GREAT IMPERSONATION. Very interesting picture, although there are a few war scenes in it. People thought it to be a wonderful picture. You can't go wrong booking Paramount Pictures. Advertising: ones, threes, sixes. Patronage: small town. Attendance: fairly good. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

GREAT IMPERSONATION. One of the best pictures we have run this year; pleased 100 per cent. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

GREAT MOMENT. A very good offering indeed. One that will appeal to the women. Gloria Swanson well liked here. Advertising: ones, threes, sixes, photos, slide. Patronage: neighborhood. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GREEN TEMPTATION. One of the finest dramatic pictures the writer has ever seen. Pleased 100 per cent. Advertising: usual. Patronage: mixed. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GREEN TEMPTATION. A dandy; one that will go over anywhere. But after I

got through paying the film rental there was nothing left for me. They got it all. Advertising: lobby and six sheets. Attendance: fair. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAN FROM HOME. A very good picture to very good business. A play for Americans. Advertising: good. Patronage: masses. Attendance: great. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MANSLAUGHTER. Here's a real one, boys! Go the limit, then keep going. Best picture I have seen in years. Advertising: traffic signs, windshield stickers, safety campaign, worked machine-and-victim stunt, others too numerous to mention. Patronage: mixed. Attendance: a steady gain to the last show. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

WHITE OAK. Very good, but Hart is not as good as he useter be. Pleased about fifty per cent. Advertising: regular. Patronage: mixed. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

WOMAN WHO WALKED ALONE. A very good feature. Everyone liked it. Advertising: regular. Patronage: mixed. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

YOUNG RAJAH. Extra punk. Why do such producers as Paramount allow such trash? It looks as if it was going to kill Valentino. Advertising: everything possible to be had. Attendance: good and awful. Robert Marsden, Jr., Noble Theatre, Marshfield, Oregon.

YOUNG RAJAH. Valentino carries this picture to success with his wondeful acting. Would have lost on it at the price I paid if it had not been for Valentino's drawing power. Advertising: sixes, threes, ones, heralds, newspapers, etc. Small town, drawing mixed patronage. Attendance: good. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

Pathe

NANOOK OF THE NORTH. The greatest educational feature we ever ran. This picture is in a class by itself. Pleased about eighty per cent. Advertising: one six, two threes, four ones, window cards, slide. Patronage: small town. Attendance: good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

Playgoers

HER MAJESTY. Stars: Mollie King-Creighton Hale. A pleasing program picture, with the stars doing good work. We play five acts of vaudeville with pictures of this calibre. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.

SEND REPORTS EVERY WEEK

RUSE OF THE RATTLER. Star: J. P. McGowan. Very good. Enough action to please all. No blood-and-thunder. McGowan is coming to the front where he belongs. Advertising: ones, photos, slide. Patronage: church community. Attendance: good. P. J. Delgrande, Parkland Theatre, Louisville, Kentucky.

Selznick

BY RIGHT OF PURCHASE. Norma Talmadge great in this. A practical program picture; worth the money. Good cast. Advertising: usual. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CHANNING OF NORTHWEST. Very good program picture. Went over big. Patronage: general. Attendance: good. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

CLAY DOLLARS. Eugene O'Brien in a fine story. Star fast approaching "Francis X" style. Advertising: usual. Patronage: neighborhood. Attendance: fair. J. A. Emery, Star Theatre, Bar Harbor, Maine.

EVIDENCE. With Elaine Hammerstein. This picture is absolutely neutral; they did not care much for it and they did not say much against it, but too many stayed away. Why they pose Hammerstein with foot after foot of "closeups" is more than I know. That day is over; but this girl's director's main hold still is to bring her close to the camera and use footage. Audiences want the story to keep moving. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

IS LIFE WORTH LIVING? Eugene O'Brien in a Class C picture. This is as good as you will get anywhere for the price. It is hard to get an average on the public sentiment on this star, for it is a job like tunneling a mountain to get 'em in for Wednesday nights this time of year. Advertising: regular. Patronage: country town. Attendance: punk. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ONE WEEK OF LOVE. Great audience picture, nothing but praise for picture and nothing but wonder expressed at the title—this title would kill business in any theatre and the man that tacked it on should have ten years at hard labor. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

ONE WEEK OF LOVE. Stars: Elaine Hammerstein-Conway Tearle. As opening attraction, made a big hit. Well advertised. Good attendance, bad weather. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

THE POOR SIMP. A comedy well worthy of comment. Pleased everyone who saw it. While no special advertising was done, I played to a fine business. Patronage: general. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

WOMAN OF NO IMPORTANCE. The one trouble with this feature is that it depicts everyday life so realistically it hurt a lot of them. The title failed to pull, but ninety per cent. of those who came were satisfied. Advertising: regular. Patronage: small town. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

United Artists

RULING PASSION. Here is one you can back and boost. We have shown all of Arliss' pictures and my patrons said it was the best yet. In my opinion, Arliss is the best actor the screen has. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TAILOR-MADE MAN. Charles Ray well liked; a wonderful story. Pleased 100%. Advertising: lobby, cutout, handbills, twenty-four sheet. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Universal

AFRAID TO FIGHT. A good program picture that should please, and an elegant fight scene that is not offensive to the ladies. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

DON'T SHOOT. Star: Herbert Rawlinson. Sold as a program, but should be a Special. I have used lots of Specials that were not as good as this one. This class of show will please any audience. Business fair—opposition, skating rink. Town of 3,000, draw from all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HUMAN HEARTS. Star: House Peters. Appeal to a large part of those who saw it.

Fill In Fill Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

A splendid emotional picture with fine acting. Advertising: medium, strong. Attendance: medium, weather poor. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

DELICIOUS LITTLE DEVIL. If the Universal film exchange is so hard up that they have to sell this as a 'special,' they had better quit. The poorest picture I have shown. Had to refund the patrons' money. All walked out on the first show. Paid $50 for it; to me, not worth fifty cents. Advertising: photos, ones, banner. Patronage: general. Attendance: poor. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

DELICIOUS LITTLE DEVIL. Although this picture is perfect in production and cast, I cannot recommend this to any exhibitor who is looking for clean and uplifting pictures. It is a reissue, but we paid double its worth. We ran it with first chapter of "Winners of West" so do not know which they came to see. Town of 443, drawing small town and community. Attendance: good. Kenneth W. Thompson, M. W. A Theatre, Hancock, Wisconsin.

FIRE EATER. Here is a Western picture that outclasses other so-called Westerns by a wide margin. This picture pleased the majority of our patrons. Advertising: best. Patronage: community. Attendance: fair. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

THE FLIRT. Pictures of this caiibre do more towards keeping this "scandal infested industry" of ours on an even keel than any other single factor. Attracted the solid element as well as the frivolous. Well received by the press, who predicted long and successful run. Advertising angles: played heavily on Tarkington's name as author; used extreme "Vanity Fair" type ads. in newspapers; keeping in entire harmony with spirit of picture; book tie-ups in large department store windows; ten "little Flirts," all blond, petite and sixteen, paraded the streets, women's stores and rest rooms, each intently reading a copy of "The Flirt." Billboard campaign, etc. Drawing from transient patronage. Admission: 25 matinee —50 night, gross. Attendance: excellent. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

OUT OF THE SILENT NORTH. Wonderful snow stuff and above the average of Western stories. Pleased average crowd. But so many of them too much alike. Advertising: regular lobby. Town of 2,500. Drawing normal small town patronage. Attendance: average. Admission: 10-20. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

STEP ON IT. It will go over where Hoot Gibson is liked. It is a Western, but it is too dark. Why does Universal make their pictures so dark? You will see this fault mentioned in about every trade paper of the darkness of Universal products, but they do not seem to take the hint. Patronage: my patrons will not stand for the rough stuff, and the production must be of the best—they are real critics. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THE STORM. Very fine production and exceptionally well done. Storm is neither big nor unusual. Forest fire scene is immense. Seemed to please practically all who saw it. Advertising angles: forest fire is best bet. City of 14,000. Draw from merchants, workers and wives. Admission: 10-25. Attendance: fair. E. W. Collins, Grand, Liberty and Empire Theatres, Jonesboro, Arkansas.

Vitagraph

FLOWER OF NORTH. Good picture. Pleases nice business against bad weather. Many comments. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

Sure! Why Not?

"My Dear Van,

And why not, since you sign yourself in that style? Making out S. F. T. S. Reports is like tearing off the coupon 'that brought the third $50 raise this year.' It's so satisfying after one does it. Those of us in the outer trench are so close to 'the enemy' (only in this sense) that we can not only see the whites of their eyes but often catch the sound of their growl when we shoot in a 'dud.' For years I've been a beneficiary in your 'Exhibitors' Insurance League'—now I guess it's up to me to begin paying back premiums.

J. L. McCURDY,
Randolph Theatre,
Chicago, Ill."

LITTLE MINISTER. Several patrons who had already seen another version of this play stated that this was far ahead of other efforts. This feature pleased 100% plus. Liked as well by rough neck element as by better class. Little folks, young folks and old folks made many favorable comments and I can recommend this feature to any of the boys. Will stand heavy advertising. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

NO DEFENSE. A very good picture; a little different from the usual type of picture, as is usual with this star (William Duncan). Advertising angles: the two stars—Edith Johnson-Duncan. Town of 2,200. Draw usual small town type. Admission: 10-20. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

PEGGY PUTS IT OVER. This was an old one, but print in good condition and at a rental that a small town exhibitor can afford to pay. Picture pleased. Advertising: one, three, photos. Patronage: small town. Attendance: fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

PRODIGAL JUDGE. Not enough comedy for length of picture; too many ducking scenes. Very fine acting, but didn't please all—judge about fifty-fifty. Advertising: ones, threes, lobby display. Patronage: farmers mostly. Attendance: good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

RESTLESS SOULS. Very poor and no entertainment at all. Did not please our patrons; keep shut of this. Advertising: regular. Patronage: general. Attendance: poor. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SILENT VOW. William Duncan in a good picture of action and outdoor life. Advertising: lobby. Patronage: small town. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Comedies

AMONG THOSE PRESENT (Assoc. Exhib). Lloyd well liked here, and this one pleased. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

GET RICH QUICK PEGGY (Universal). Baby Peggy is good in this, but these comedies do not please the majority of adult patrons. They want some real laugh situations. The children liked it. Advertising: the best. Patronage: village and rural. Attendance: fair. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

RAPID FIRE (Educational). A hodgepodge of slapstick comedy that is very funny at times. Advertising: regular. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Serials

DAYS OF BUFFALO BILL (Univ). An exceptional picture, but!—you must have service, and Philadelphia has not given me that, and have lost five hundred dollars on this picture. First four parts, attendance very good. Advertised with all they had. Draw from town of 1,195. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

DAYS OF BUFFALO BILL (Univ). Eposides one, two and three—fine historical serial that is pleasing grown-ups as well as the kids. Ran with two-reel Capitol Comedy and pleased my Tuesday night Goldwyn patrons. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Short Subjects

URBAN MOVIE CHATS (Series is now being distributed by Hodkinson). These deserve a place on any program. People like them and I have quite a lot of comments. Advertise with ones. L. A. Hoover, Gem Theatre, Durango, Colorado.

State Rights

ASHAMED OF PARENTS (Warner Bros.). A very good picture from the audience viewpoint. The title brought them in and as they went away satisfied, we were satisfied. We charged extra for it. Advertising: posters, slides, cards. Town of 2,800, drawing from all classes for this one. Attendance: fine. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

FLESH AND BLOOD (W. P. E.). Good. Book it and boost it. It should get the money. Pleased a hundred per cent. Advertising: lobby, cutouts, billboard, handbills. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

FRIVOLOUS WIVES (Fidelity). Cannot brag on this Valentino production, though it gave very good box office and pleased the ladies. Advertising: usual. Patronage: elite. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

HILLS OF HATE (Arrow). This picture pleased about twenty per cent., no more. It ends too funny and besides this Jack Hoxie picture is too much like the old 10-20-30 stock companies. Why any company makes stuff like these Hoxie pictures, I can't understand. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

HEROES OF THE STREET (Warner). A good picture that gave excellent satisfaction. It has plenty of clean comedy. We want more such comedies as this one. Advertising: heralds, three sheet, photos, slide. Patronage: local. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

RAGS TO RICHES (Warner Bros.). Great. Book this if you can. Will go good in any house in any town. Stimulates business. Pleased everybody. Wesley Barry great drawing card here. Advertising: one, three, six, twenty-four, photos, street car, heralds, window cards. Patronage: mixed. Attendance: excellent. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SEA MASTER (Standard). Star: William Russell. If you want a good rough picture, you'll find it in "Sea Master." Lots of action; good program picture, in very good shape. Business fair on this one. William Thacher, Royal Theatre, Salina, Kansas.

SHADOW OF LIGHTNING RIDGE (Aywon). Pretty fair picture and took well. Snowy Baker would soon become popular if we had more pictures with him. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"A Friendly Husband"

Lupino Lane's First Feature Comedy for William Fox Should Prove a Box-Office Knockout.

Reviewed by C. S. Sewell

William Fox, noted as a real showman, has given another evidence of that fact by presenting Lupino Lane, as the star of a five-reel comedy, "A Friendly Husband." It is chock full of laughs and should be welcomed by audiences everywhere. It has been only a short time since this star made his first appearance on the screen, in a series of two-reelers. At that time he was practically unknown to screen patrons in this country although he has made a decidedly favorable impression in New York in the stage production "Afgar." The reception accorded the two-reel comedies in which Lane has starred vindicated Mr Fox's excellent judgment in signing him, and "A Friendly Husband" definitely labels him as one of the finest comedians on the screen.

For the benefit of those who have not seen this star in short comedies, his style of work is unique, he has a pleasing personality and is a comedian of unusual ability and magnetism, in addition he is an excellent pantomimist and an unusually fine acrobat.

Just because the theme of this comedy, that of a whole troop of "in-laws" swooping down on a man as he and his wife are about to go on a vacation, has been used before, don't get the idea that the action follows a set groove, for the star has been provided with a lot of clever business and good opportunities for getting laughs, and he gets them. Full rein has been given him to use his unique abilities as a comedian and he certainly uses them effectively.

The stage is effectively set for the star's appearance by some clever stuff which depicts how terribly hot the weather is. Then Lane is seen buying a complete camp-trailer for his flivver. The fun starts and there is not a dull moment from that instant to the final fade-out. First he gets crowded out of the car and has to walk to camp, then he has to do all the work while the others loaf, of course, he has trouble with the unique devices in wich the trailer abounds, then he goes hunting, has all kinds of funny experiences with a squirrel, a rabbit, and a bear and finally a skunk gets in his trousers and you can imagine the stunts an acrobat of Lane's ability pulls then.

Just about the time you have concluded that this is the big climax of the picture, a gang of bandits kidnap the star's wife, and the fun begins again fast and furiously. The way in which he tackles and outwits the entire gang including the big chief, climbing trees and swinging over to others, darting through holes and windows, tumbling over the bandits' backs or sliding between their legs, leading them a merry chase over the housetop and elsewhere until they fall exhausted, should make anybody laugh.

The construction of this comedy is excellent; starting in the "lazy" atmosphere of a hot day, it continually gains speed until the whirlwind finish with the capture of the bandits. A clever set of titles by Ralph Spense also add to the merriment of the picture. The supporting cast is entirely satisfactory, especially Eva Thatcher as the mother-in-law.

You will make no mistake in booking this picture. You can go heavy on this in your exploitation and advertising with the assurance that your patrons will not be disappointed, and it should prove a box-office knock-out.

Cast

Friend Husband.....Lupino Lane
Tootsie, Friend Wife.....Alberta Vaughan
Mother-in-law.....Eva Thatcher

Directed by Jack Blystone.
Length, 4,527 feet.

Story

Friend husband has never had a vacation. The boss raises his salary and gives him two weeks off. He buys a fully-equipped camp-trailer, hitches it to his flivver and goes home. Just then all of the "in-laws" appear on the scene and decide they will go camping with the couple. He is crowded out of the auto and has to walk. Mother-in-law continually nags him, calling him a worm. He has to do all of the work and meets with all sorts of trouble at the hands of everyone. He decides to go hunting and after exciting and humorous experiences with various animals only succeeds in bagging a skunk (in his trousers). Soon after there is a bandit scare, Tootsie is kidnapped. Friend husband goes to the rescue and in a unique manner outwits the bandits, captures them and gets the reward.

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"The Flame of Life"

Priscilla Dean in Strongly Dramatic Universal-Jewel Production, Adapted from Popular Novel

Reviewed by C. S. Sewell

With Priscilla Dean as the star, Universal has made a Jewel production under the title of "The Flame of Life," which is an adaptation of Frances Hodgson Burnett's widely read novel, "That Lass o' Lowries." It is strongly dramatic, high in entertainment value and should appeal strongly to the average audience.

It is a story of a love that finally broke down the barriers of class, of a romance between the wealthy son of the mine owner who chose a life of work instead of idleness, and a girl worker at the mine who was at the other end of the social scale.

The picture has been well directed by Hobart Henley, the continuity is good and the story straightforward with an absence of side issues to cloud the action. It is pictorially beautiful with the scenes laid entirely in the mining section of Great Britain. The scenes in and around the mine have the appearance of being authentic. There is a big climax where a mine explosion is caused by the villain smoking a cigarette. The effect is impressive, the flames leap up the shaft down which the heroine goes even before the men have volunteered and resuces her unconscious lover.

It is a story of hardship for the heroine, who has an exceptionally brutal father, who does not hesitate to knock her down on several occasions, though in no instance do you see the actual blow struck. The girl has inherited her father's strength of will, but not his cruelty. There is the conflict that makes drama in the scenes between them.

A unique feature of the picture is the costumes, as the action of the story was laid many years ago, you see the characters dressed in the style of the times, such as were worn, we believe, in the period before the Civil War, with the women in quaintly cut dresses and odd looking hats, and the hero in a suit, that according to modern fashion, seems ill-fitting. This, nevertheless, does not detract from the strength of the story, which is strong in human interest and holds your attention throughout.

The three principal characters are especially well cast. Priscilla Dean as Joan gives a fine interpretation of the role, which seems particularly well suited to her. Robert Ellis was a good selection for the lover, and Wallace Beery is tremendously effective as the villainous and brutal father.

In addition to the thrill of the mine explosion there is an effective fight which has been ingeniously handled by the director so that you do not see the most brutal part of it, only getting the thrill of the physical encounter. In fact, though the brutality of the girl's father occupies a prominent place in the film, Mr. Henley has nicely handled these scenes so that the effect is dramatic and not too depressing.

Story

Joan Lowrie.....Priscilla Dean
Fergus Derrick.....Robert Ellis
Amice Barholm.....Kathryn McGuire
Dan Lowrie.....Wallace Beery
Spring.....Fred Kohler
Liz.....Beatrice Burnham
Barholm.....Emmett King
Jud.....Frankie Lee
Mag.....Grace DeGarro

Scenario by Elliott Clawson
Directed by Hobart Henley
Length, 5,780 Feet

The Story

Joan Lowrie, who was a pit girl at a coal mine in Great Britain many years ago, was at the bottom of the social scale. At the other end was Fergus Derrick, who though the son of the wealthy mine owner, preferred to work as an over-man instead of leading a life of leisure. Derrick has occasion to discharge Joan's father, who was a brute, and he vowed revenge. Derrick was attracted to Joan, but because previous over-men had all ill-treated the workers, she repulsed his kindly advances.

Derrick finally wins her confidence and when he defeats her father in a fight, the father leaves town and there follows a period of happiness for her. Finally he returns, determined on revenge. Going into the coal mine again, Lowrie starts to smoke, a mine explosion occurs. Joan bravely goes to the rescue and saves Derrick, who finally overleaping the bounds of class, declares his love for her, and the film ends with the prospect of final happiness.

"A Bill of Divorcement"

Famous Stage Drama Converted Into Superior Dramatic Feature by Associated Exhibitors

Reviewed by Mary Kelly

An interest that holds, largely because of its mental strength, invests this picture with a certain appeal to the person who thinks. Most of it follows closely the stage production of "A Bill of Divorcement." Because of its faithfulness to the original version, the picture is less obvious in most parts, than with many screen productions. But anyone who appreciates the distinctive mental and emotional crises of the drama will find it to be absorbing entertainment.

The picture's great force lies in the acting. The individual ability of the performers has been taxed in a number of striking emotional conflicts. Nothing but the most intelligent interpretation could make these particular scenes register, which they do.

In the beginning there is some unnecessary footage in introducing the characters, particularly that of Hilary Fairfield. This part is played by Malcolm Keen. The character's peculiar mental affliction is emphasized in too many agonizing close-ups. The situation would have been more artistically handled if some of these scenes showing the violent facial twitchings were eliminated. When the interesting part of the drama does start the entire character of the picture seems changed and a striking improvement is noticeable.

Constance Binney's performance is unusually versatile. The earlier scenes show her charm in a part that is more or less typical of the ingenue. There is no hint at any depth of character a feature which helps greatly in the suspense. When the big moment finally arrives she approaches it with an imaginative skill that is surprising, and contributes some acting that leaves the spectator with an established impression of the picture's worth.

Fay Compton in an equally difficult but more uniform role, also shares the same characteristic which the star and the production has of growing better and better. She is always pleasing to look at and her dramatic scenes are restrained and highly sympathetic.

The whole production and cast, which is English with the exception of the star, has dignity. It is the type of attraction which should be booked with an idea toward pleasing the more discriminating classes with whom it will undoubtedly be a decided success.

The Cast.

Margaret Fairfield .....Fay Compton
Sydney Fairfield .....Constance Binney
Hilary Fairfield .....Malcolm Keen
Hester Fairfield .....Dora Gregory
Gray Meredith .....Henry Victor
Dr. Alliot .....Henry Vibart
The Rev. Christopher Pumphrey .....Fewlass Llewellyn
Kit Pumphrey .....Martin Walker
Bassett .....Sylvia Young

Based upon the Stage Drama by Clemence Dane.
Scenario by Denison Clift.
Direction by Denison Clift.
Length, 5,819 feet.

The Story.

Hilary Fairfield suffers a distressing mental affliction which finally involves him in a shooting, and ends in his confinement in an insane asylum. Years pass and his heartbroken wife is told that his case is incurable. They have a daughter, Sydney, of whose existence her father does not know. A new law has provided that incurable insanity is legal grounds for divorce. Acting on the strength of this and on her daughter's persuasion, the wife plans to marry a man who is devoted to her. On the eve of her marriage the husband returns. The situation is saved by the daughter, who gives up her plans for marriage so as to stay with her father, thus allowing her mother the freedom which she thinks she deserves.

Lupino Lane's first feature comedy for Fox is the kind that should appeal to the average audience and prove a big box-office attraction. This comedian, until a short time ago, was unknown to the American screen, but in a few months has made good in two-reelers. In addition to his ability as a comedian, he is an unusually fine acrobat. "A Friendly Husband" provides Lupino Lane with fine opportunities to use his talents, which he does with good effect, resulting in a lot of genuine humor. The scenes where he goes hunting and bags a skunk, and also his experience with bandits, will make almost anybody laugh. —C. S. S.

"The Valley of Lost Souls"

Caryl S. Fleming Gives Independent Pictures Corporation Strong Mystery Northwest Melodrama

Reviewed by Roger Ferri

The locale of "The Valley of Lost Souls," produced by Iroquois Productions, Inc., is in a valley near the French-Canadian settlement of Lachine. Men who go into the valley seldom return. Once in a while one escapes, but he returns—robbed and seriously wounded. The settlement is panic-stricken. No one dares venture to go into the valley. Then comes a stranger—and he solves a mystery, a mystery that contributes in making this production one of the strongest and best this writer has witnessed on the silver sheet. It is an entertainingly interesting, smooth-going story that holds your interest. Although you have your suspicions regarding the identity of this "ghost," you find entertainment in abundance in the solution of a mystery that is fascinating, perhaps, more fascinating than the ordinary sort for the presence of the picturesque country and people involved. These people represent romantic types, types that have made men like James Oliver Curwood famous. And the story as it is interwoven in this production will hold any audience that delights in seeing pictures of this classification.

There are many possibilities in this production with which the showman can capitalize, for it suggests numerous tie-ups and involves a theme and cast that, together, contribute in the making of a capital picture. The action is rapid throughout with bootlegging coming in for its share of exciting experience, the Mounted Police and folks that do things because their hearts bid them do them. The photography, perhaps, could have been improved upon, but otherwise the picture is one that will stand any test of first nighters, for it seryes the purpose for which it was made—to entertain.

Victor Sutherland, as Sergt. MacKenzie, is all one could expect of his role, while Miss Muriel Kingston, as Julie, is charming; Anne Hamilton, as the half-breed girl, and Luis Alberni, as Jacques, the heavy, however, score the individual hits, their work surpassing that of the rest of the cast.

The Cast

Julie Lebeau .....Muriel Kingston
Sergt. MacKenzie .....Victor Sutherland
Wahneta .....Anne Hamilton
Jacques .....Luis Alberni
Anton Lebeau .....Edward Roseman
Constable Frazier .....Stanley Walpole

Story by J. Seton Drummond
Directed by Caryl S. Fleming
Length, Five Reels

The Story

The numerous mysterious deaths in the valley near Lachine bring Sergt. MacKenzie and an aide to the scene. Just before their arrival, Julie Lebeau's brother had been shot in the valley. Jacques, a half-breed, loves Julie, but she opposes his advances. Julie and MacKenzie meet and fall in love. Suspicious, Jacques offers to serve as guide to the stranger, who believes he has found a clue that will lead to the identification of the "ghost." The two set out on a tramp. His suspicion satisfied that MacKenzie is an officer, Jacques dynamites a hut where they had sought shelter. But MacKenzie miraculously escapes and a fight with Jacques ensues. MacKenzie is rendered unconscious with a blow over the head. Jacques returns to the trading post to kidnap Julie. But the timely arrival of MacKenzie and his aide, after a bitter battle, brings him to justice and the discovery is made that he is a bootlegger and the "ghost" of the valley.

"The Darling of the Rich"

Betty Blythe Scores Individual Success in This Whitman Bennett Production

Reviewed by Roger Ferri

Betty Blythe admirers will find "The Darling of the Rich" a splendid vehicle for this star, for she wears stunning gowns and brilliant jewelry—but more than that she assumes a most intricate, though charming leading role in a fascinating story of love and a poor girl's fight for luxury. It is a good box-office picture for it contains any number of good exploitation angles and is certainly one of the best productions in which this star has assumed the principal role. Supported by a cast of players who work diligently and with a realism that is gratifyingly entertaining, "The Darling of the Rich" should have no trouble catching on. In the neighborhood houses it should prove a big drawing card, for the story is the type that appeals especially to patrons of those theatres, although, this statement must not be construed to mean, than "The Darling of the Rich" is not a big house picture, for it is elaborate and pretentious enough to be shown to any audience.

Whitman Bennett spent lavishly on scenic backgrounds and in costuming Betty Blythe, who, indeed, ranks among the best dressers of the screen. In whatever she wore in this production she shone forth fascinatingly and with a charm that is seldom seen among players called upon to enact such a role. But one must not overlook the excellent support she received, for Montague Love, Leslie Austin, Julia Swayne Gordon, Charles Gerard, Albert Hackett and Gladys Leslie all do their share of work well. But the gowns—some depicting those worn by Juno, Cleopatra and Du Barry—are not to be overlooked and will take the women folk by storm. However, remember that this is a real production and is built on a strong melodramatic story. The lighting is particularly good, while the direction is acceptable.

The Cast

Charmion Winship.....Betty Blythe
Lizzie Callahan.....Gladys Leslie
Jane Winship.....Jane Jennings
Peyton Martin.....Montague Love
Torrence Welch.....Charles Gerard
Mason Lawrence.....Leslie Austin
Dippy Helen.....Julian Swayne Gordon
Fred Winship.....Albert Hackett
Mike Callahan.....Walter Walker
Detective.....A. Gowin
The Baby.....Rita Maurice

Story by Dorothy Farnum
Directed by John Adolphi under Supervision of Whitman Bennett

The Story

"The Darling of the Rich" tells the story of a poor girl, who finds herself taken from her poverty to an atmosphere of amazing plenty, but in all her luxury she does not forget the burning kiss of the man of her choice. Charmion Winship, although finding herself peddling stolen gems, does not cast aside her love; and when he returns, and saves her, after spirited bidding and a series of treacherous escapades perpetrated by a rival, she triumphs.

"Pawn Ticket 210"

Human Appeal and Dramatic Interest Found in Fox Picture With Shirley Mason
Reviewed by Mary Kelly

Fox is presenting Shirley Mason in a picture with a human appeal and good dramatic construction. "Pawn Ticket 210" is a program feature graced with fully an average amount of entertainment. It utilizes a plot that has some original angles, features a number of appealing characters and progresses without meaningless interruptions.

A pawn broker's shop is the locale for much of the action. The owner is a sympathetic character handled understandingly by Fred Warren, who is eminently responsible for the success of the heart interest. The most novel loan of the pawnbroker's career is effected when he accepts a child, and gives the mother a pawn ticket for a receipt. Years later, at a critical period in the girl's experiences, the mother returns. Interesting incidents hold the attention throughout and although the conclusion is probably obvious to many, there are several angles to be considered, and this holds the suspense. In the climax a number of loose threads are linked together with good dramatic effect.

Shirley Mason is pleasing in a role that is not in itself strikingly different. Her work with Robert Agnew in the juvenile leading role furnishes a number of charming scenes. Robert Agnew is a good type and fully registers. Irene Hunt, as the mother, is a figure in scenes which are somewhat too melodramatic. Otherwise the directing is consistent.

Cast

Meg ..... Shirley Mason
Chick Saxe ..... Robert Agnew
Ruth Sternhold ..... Irene Hunt
Abe Levi ..... Jacob Abrams
Mrs. Levi ..... Dorothy Manners
Harris Levi ..... Fred Warren

Based upon play by David Belasco and Clay M. Gree.
Scenario not credited.
Direction by Scott Dunlap.
Length, 4,871 feet.

Story

Pawn Ticket 210 is the receipt which Abe Levi gives to Ruth Sternhold for the custody of her child. She disappears for fifteen years. Meanwhile, the child, Meg, has been brought up by Harris Levi, son of Abe, who is devoted to her. Anxious that she should have the best opportunities for culture he arranges with his friend Robert Strong to take her into his home. Meantime Chick Saxe, a young crook, who has fallen in love with Meg, is trying to follow an honest occupation. He is helplessly drawn into a robbery of the safe of Harris Levi. At the same time Ruth returns for her child, Harris makes a startling discovery about his friend Strong. Everything conspires to make a dramatic climax in which Meg is finally blessed with all the joys she has missed, including a father and mother.

"Pathe Review No. 2"

(Pathe—Magazine—One Reel)

Of especial interest in this number are the slow-motion pictures showing the action of the propeller in starting an aeroplane. Then there is the usual section of photographic gems, this time showing shots of the sunlight on trees and streams. Another portion, the first of a series dealing with fish, shows shark, suckers and pilot fish that live on the scraps of food that a shark does not want. The suckers even attach themselves to the shark and force them to provide transportation as well. The Pathecolor section shows views of French towns with their fortifications, centuries old, still in a fine state of preservation.—C. S. S.

"Bits of Europe"

(Fox-Educational—One Reel)

Here is an unusually attractive collection of some of the show-places of Europe. The photography is splendid. The choice of subjects should appeal to anyone and show a good taste that add to the quality of any program. Shots of the Tower of London, the Palace of Versailles, the Doges' Palace, Monte Carlo and the beautiful Venetian waterways are included.—M. K.

"Second Fiddle"

Hodkinson Releases Splendid Attraction With Glenn Hunter Supported by Mary Astor.
Reviewed by Mary Kelly

This is a feature which should please every class of patrons. It has heart interest, thrilling suspense and Glenn Hunter in a most appealing role. It is a superior attraction that promises satisfaction to the box-office.

Anyone who has been interested in Glenn Hunter's particular style of acting will enjoy his sensitive performance of a role to which he is marvellously suited; as Jim Bradley, the boy with the manner of a shrinking violet. The picture shows in natural, appealing style the experiences of a younger brother, the obscure member of a family which has showered all the honors on the eldest son.

The theme has been handled with such fineness and Glenn Hunter is so responsive to both the weak and strong moods of his character that the sympathy of all who see it seems assured. There is no radical change from a coward to a hero—but at the time of emergency, the heroic traits which Jim has always possessed without being able to express them, are revealed.

"Second Fiddle" has a decided appeal to the masses. Seldom have melodramatic crisis been managed with greater suspense. There are moments when it seems impossible to wait for the arrival of justice. There are exciting scenes of conflict in which the age-old antagonists, such as brute villainy and frailty, honesty and swashbuckling bravado are weighed against each other with commanding vividness. The biggest crash comes when a stairway caves in as the villain is making his last terrifying approach. If for nothing else but its many melodramatic thrills, the picture should please.

Aside from Glenn Hunter's artistic performance, there are several members of the cast who are gifted. Mary Astor has never seemed more beautiful. Every minute of her performance is a pleasure. Townsend Martin handles an unpopular role with fine ability and because of his resemblance to the star is an unusually good type for the brother. William Nally makes the villainous scenes as terrifying as one could wish. The direction and photography are excellent.

Cast

Jim Bradley ..... Glenn Hunter
Polly Crawford ..... Mary Astor
Herbert Bradley ..... Townsend Martin
Cragg ..... William Nally
George Bradley ..... Leslie Stowe
Mrs. Bradley ..... Mary Foy
Cragg's daughter ..... Helenka Adamowska
Dr. Crawford ..... Otho Lang

Story and Direction by Frank Tuttle.
Photography by Fred Waller, Jr.
Length, 5,810 feet.

Story

George Bradley and his wife are proud of their eldest son, Herbert, who has just come home from college. Jim, his younger brother, plays "second fiddle" to the wonderful Herbert.

Cragg, a brute, murders his daughter and enters the Bradley home at night. Herbert goes for help and leaves Jim alone with an empty gun to protect Polly and Mrs. Bradley. Jim holds Cragg at bay until he faints and is overpowered by Cragg. Herbert returns with help and infers that Jim is a coward. Cragg escapes from jail and goes to his home to get money. Polly takes refuge there from a storm and is attacked by Cragg. Not knowing that Cragg is there, Herbert enters, but runs away after being attacked by Cragg, leaving Polly to his mercies. Jim arrives in the nick of time, and after a terrific struggle, in which Cragg is killed, saves Polly and proves he is the better man.

"The Scarlet Car"

Universal Offers a Lively Version of Richard Harding Davis Story—Star, Herbert Rawlinson
Reviewed by Mary Kelly

Action, romance and humor that are typical of the author, Richard Harding Davis, are found in this Universal attraction. Herbert Rawlinson is the star, but there are several other interesting characters as well.

He plays a young speeder who has a thrilling adventure in politics. Because he has been too slow about proposing, his girl promises to marry a prominent politician who is running for mayor. The hero promptly pledges his support to the cause until he learns of the other man's real character.

Several amusing scenes as well as a note of human interest are supplied by Tom O'Brien. He plays the bowery lover of a girl who has an unquestionable case against the mayor candidate. His performance adds a vivid touch to the drama. The action for the most part, follows a lively trend that is sufficiently different to hold the attention. The players have been well directed and the exciting moments are frequent and effective. Good types have been used in the subordinate parts and Herbert Rawlinson has a breezy role that features him as he is most admired.

In 1917, Universal, under Bluebird brand, used the same title for another of the author's "Scarlet Car" series of stories. However, the present production is an entirely new one with a different cast and story.

The Cast

Billy Winthrop ..... Herbert Rawlinson
Beatrice Forbes ..... Claire Adams
Ernest Peabody ..... Edward Cecil
Violet Gaynor ..... Norris Johnson
Jim Winthrop ..... Tom McGuire
Jerry Gaylor ..... Marc Robbins
Mitt Deagon ..... Tom O'Brien

Story by Richard Harding Davis
Scenario by George Randolph Chester
Direction by Stuart Paton
Length, 4,417 Feet

The Story

Bill Winthrop is fired because he got arrested or speeding thirty times in thirty days. His father has backed Ernest Peabody for mayor. Peabody has betrayed Violet Gaynor, Winthrop's secretary. Beatrice Forbes, whom Billy likes, has fallen for Peabody and promised to marry him. Violet learns Peabody has double-crossed Winthrop in politics about the time her drunken father discovers her condition, and believing Billy guilty attempts to blackmail him and "queers" him with Beatrice.

"Mitt" Deagon, who loves Violet, also discovers her secret and attempts to expose Peabody but is prevented by Billy, unaware of the facts. While campaigning, Peabody's car strikes Violet's father, and believing the man killed, Peabody flees in cowardly fashion. Peabody's election seems sure and he announces his engagement to Beatrice. When Violet reads this, she does what any woman betrayed in love might do, and a climax of fast events clears up the tangle.

"Lost in a Big City"

Blazed Trail Production, Replete with Good Cast and Story, Powerfully Human Box Office Magnet.
Reviewed by Roger Ferri

No wonder that prosperous little city geographically known as Gloversville, N. Y., declared a holiday Tuesday on the occasion of the premiere showing of Blazed Trails Productions, Inc's. second Arrow Film Corporation special, "Lost In A Big City." Gloversville is where the Blazed Trail studio is located, but the holiday declared was fitting, for here is a production that is not only superior, artistically, scenically, dramatically and in genuine heart interest, than the first Arrow special, "Ten Nights In A Barroom" which is still shattering box-office

records but incidentally it is so replete with thrilling moments, realistic episodes from human adventures, so picturesquely set and so expertly directed by George Irving that one can not help but sit back and feel that entertainment derived via the screen is indeed something blessedly great. Here is a production, so carefully put together, so painstakingly written by L. Case Russell, that it should prove a mint anywhere. Of its type is distinctly in a class all by itself, for it is stupendously staged, daringly produced by a cast of players, headed by John Lowell, who established himself an unusual following by his meritorious work in "Ten Nights In A Barroom," which works continually—not mechanically, but as just those humans whom they characterize would be expected to go about their daily toils.

L. Case Russell has made a splendid screen adaptation and Director George Irving lost no opportunity to properly capitalize on every chance given to grip the heart strings either through the injection of some human episode pathetic in appeal or some turn humorously realistic—and the two combining to make an appeal that not only should serve as a means to attract them to the box office, but, incidently, send them out loudly lauding the production to their friends. Remember, what we said about "Ten Nights In A Barroom." Remember the predictions we made on that picture. Remember the career we predicted for it. Well, we can't help refraining from saying that our every observation and our every prediction was materialized. Well—here goes—"Lost In A Big City," for every exhibitor who played "Ten Nights In A Barroom," is bigger and greater in every way. And we'll venture the prediction that it will give "Ten Nights" box office records a jolt.

The appeal is to no particular class, creed or age. It will reach out to everybody. There are pathos, romance, human comedy —not hoakum—adventure. There are fights that are fights. There is a scene introduced early in the picture, wherein Jane Thomas as a wronged mother heeds the call of the Great Judge, that brings tears. The manner in which Irving and his very able cameraman, Joe Settle, have handled this scene is most creditable, the double exposure being particularly commendable. There is still another scene where a child actress walks off a cliff about two hundred feet high; there is a splendid race wherein figure automobile, speed boats, locomotives and an aeroplane. And later there is a cleverly staged battle between bootleggers and the State Constabulary, the members of the latter doing well. And again a bitter struggle in a New York dive, with the scene later shifting to a Lodge in the Adirondacks and a combat between man and a fast-moving treacherous blaze. In another instance we see the villain dash madly in a high-powered machine over the rapids to sure death some hundreds of feet below, with this hair-raising scene shrewdly and realistically enacted.

Shifting of the locale from the Adirondacks to the slums of New York, from the slums to the white light district, from the white light district to the exclusive west side and from the exclusive west side back to the mountains, furnishes many picturesque treats. The New York exteriors are among the best flashed on the screen, particularly those of the slums which were taken with busy East Siders unknowingly playing a role in the picture. Scenically, the picture is as beautiful as the production is convincingly thrilling and human. There is plenty of good material, enough to meet all tastes and to satisfy any sort of appeal. There are luxurious sets and simple backgrounds, with lighting that contributes importantly to the superlative artistic calibre of the feature. Joseph Settle's photography is splendid.

John Lowell, the star, makes off with the acting honors. He characterizes the real man and acts as a real man would. As the brother who returns from Alaska after many years' absence only to learn of the disappearance of his sister and her betrayal by a bigamist husband, constitutes a piece of acting that is humanly vivid and convincingly natural. It is backed with a sincerity that is ever present, his more important scenes being unusually difficult affairs all cleverly handled. Jane Thomas as Helen, his sister, could not be better. She plays a difficult role with an ease and realism that will make many thousands of new admirers for her. But Baby Ivy Ward is so cute, so babyish, so daringly bold, that she wins you from the start as does little Whitney Haley as Cuboni. Charles Beyer, as the bigamist, paints that role as black as the kitchen stove, working carefully and doing no injustice to the part. Evangeline Russell as Blanche Maberly, the other wife, makes a pretty picture and wins the audience sympathy her part is aimed to grasp—and she holds it. Anne Brody as Mrs. Leary and Charles A. Robbins as "Raisin," the comedy relief, are entertainingly comical throughout. The New York State Troopers certainly contributed no small share of co-operation in making this special.

Directorially, George Irving's work is commendable, for the picture from any angle holds up. He handled his New York exteriors well and got the most out of his laborious and sincere cast, each one of whom worked with a consistency that encouraged the principals.

If "Ten Nights In A Barroom" made money for you, so will this one, for it is a much stronger story, backed with a powerfully well-built and staged production with angles that inspire exploitation. You can't afford to overlook "Lost In A Big City."

The Cast

Harry Farley	John Lowell
Florence	Baby Ivy Ward
Helen	Jane Thomas
Sidney Heaton	Charles Beyer
Blanche Maberly	Evangeline Russell
Dick Watkins	James Watkins
Salvatori	Edgar Keller
Cuboni	Whitney Haley
Trooper Ned Livingston	Edward Phillips
Mrs. Leary	Anne Brody
"Raisin" Jackson	Charles A. Robins

Screen Version by L. Case Russell
Directed by George Irving
Photographed by Joseph Settle
Length, eight reels.

The Story

Helen Farley marries Richard Norman, who deserts her and a daughter, marrying again Blanche Maberly, a society belle. Harry Farley returns from Alaska only to learn of Richard's desertion. He comes to New York, seeking his sister, whom he finds, only to arrive just as she is dying. He swears vengeance and seeks "Richard Norman," who has now assumed the name of Sidney Heaton. After a series of adventures with the underworld, during which his niece is kidnapped, etc., Harry meets his treacherous brother-in-law in the mountains. The villain and his band of bootleggers are finally brought to justice, but not until they have inflicted much damage on property and people.

"Be Yourself"

(Educational-Comedy—Two Reels)

This Christie comedy with Neal Burns offers two reels of good entertainment. As a wastrel son of a rich man the hero develops character in defending the working girl's cause in a suit factory. He instigates a strike and forces his father to raise the girls' wages. Then he finds that it was only a frame-up to test his ability. The factory scenes are very amusing and the entire subject shows originality and a keen knowledge of comedy values. The prettiest factory girl is played charmingly by Charlotte Merriam and the fat girl, played by Babe London is responsible for many of the laughs.—M. K.

"The Third Alarm"

F. B. O. Release Has Great Spectacular Scenes and a Wealth of Sentiment

Reviewed by Mary Kelly

Emory Johnson has resorted to one of the most prolific sources for thrills in this picture which F. B. O. is releasing. Not so much in sensational fire scenes as in the spectacular and human interest that surrounds the fire department, does the appeal lie. It is this important difference that gives the feature distinction. There are, however, some tremendous fire scenes for those who are most moved by that type of action.

Recalling probably the everlasting thrill that a fire engine brings as it races up a street, and the thousands who flock to see it even when there is no prospect of seeing the flames, Director Johnson has accurately gauged the interest. The reproduction is remarkable. He has given the fire engines an almost human character and paid a great tribute to the heroism of the firemen. Picture the usual display of interest in actually witnessing the department in action, and then picture the glamor and perspective which only the camera can afford, and you have some idea of the strength of appeal.

Spectacle, however, is only one angle of interest. The story of Dan MacDowell and his horse is entertainment of a most sincere order. Ralph Lewis gives a characterization of a faithful fire fighter who is discarded because he is unable to drive the new engine as skillfully as he could handle the horses of old. His attachment for Bullet, the horse which is also discharged, leads him into some pathetic experiences. One of the biggest thrills shows Bullet bounding away from a cruel master, when he hears the alarm, and dashing to the scene of need. The dog, too, adds more than one dramatic bit.

The burning of an apartment building, the home of the son's sweetheart, is the last sensational achievement of the film. The suspense has been splendidly managed. Pictorially, too, the effect is massive, as when repeated views showing half of the building about to give way are flashed on the screen. The rescue of the girl, the fate of Dan MacDowell and the outcome of the fire are all involved in the climax. A fine supporting cast includes Johnnie Walker and Virginia True Boardman. The photography is very good.

"The Third Alarm" will appeal to all who like big thrilling scenes and a wealth of sentiment.

The Cast

Dan McDowell	Ralph Lewis
Johnny McDowell	Johnny Walker
June Rutherford	Ella Hall
Mrs. McDowell	Virginia True Boardman
Dr. Rutherford	Richard Morris
Jimmie, a newsboy	Frankie Lee
Baby	Josephine Adair
Bullet	Himself

Story by Emilie Johnson
Direction by Emory Johnson
Length, 6700

The Story

Dan McDowell, who has given faithful service for years to the fire department, is fired because he cannot drive the auto-engines. His favorite horse, Bullet, is discharged from service too and sold to a cruel master. Bullet escapes from the barn one night and is found on the street by Jimmie, a newsboy whom Dan has befriended. Jimmie locks him up in Dan's barn. Dan is arrested for robbery. His son, Johnny, gives up his college career to earn money to keep the family. He enters the fire department and his first thrilling experience comes when he finds that the call for aid comes from the apartment where his sweetheart lives. At the risk of his life he saves her and a family quarrel is at last made up. Dan in the meantime has been freed because of Jimmy's testimony, and proves his worth again in helping to put out the flames. He is given a fine new job.

Send in All the Reports or Pictures You Can to Van—They Will Help Other Exhibitors in Booking Their Shows.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Coast News

An exact replica of Gopher Prairie, the small town described in Sinclair Lewis' "Main Street," has been built at the Warner Brothers' studio. The reproduction of this village cost about $50,000, according to Abe Warner, who returned to New York last week.

Louis Gasnier, the Preferred Picture producer, who turned out "Rich Men's Wives," "Thorns and Orange Blossoms" and "The Hero" for Al Lichtman Corporation, left late last week for New York for a conference with Al Lichtman.

Harry M. Warner, head of Warner Brothers, who has been on the Coast for several weeks, left late this week for New York, where he will make an important announcement concerning deals he closed here.

The complete cast for "Main Street," which Warnes Brothers will release, includes Florence Vidor, Monte Blue, Harry Meyers, Louise Fazenda, Noah Beery, Robert Gordon and Josephine Crowell. Sam and Jack Warner are supervising production of this picture.

Harry Rapf, the Warner Brothers' producer, is expected to leave here early next week for New York. He will take East with him a print of "Brass," which he recently completed. Sydney Franklin directed this picture.

"Poor Men's Wives," Gasnier's drama, starring Barbara La Marr, David Butler and Zazu Pitts, has been completed at the Schulberg studios. Gasnier's force is now editing and cutting the picture.

"The Girl Who Came Back," Tom Forman's next production for Preferred Pictures Corporation, is near completion at the B. P. Schulberg studio. This picture is based on a stage play produced by Charles E. Blaney and Samuel Ruskin Golding. In the cast appear Gaston Glass, Miriam Cooper, Kenneth Harlin, Joseph Dowling and Zazu Pitts.

Dr. W. E. Schallenberger, President of Arrow Film Corporation, who is here closing deals for the acquisition of pictures for his company to handle, is said to have purchased an interest in a studio here. There are rumors going about that Dr. Schallenberger in the future will spend at least four months of every year on the Coast.

J. G. Bachmann, treasurer of Al Lichtman Corporation and Preferred Pictures Corporation, left late last week for New York, after spending three weeks here conferring with B. P. Schulberg and the other Preferred Pictures producers.

That the independent market here is attracting the attention of important producers is freely admitted among those in on the know. Several banking institutions, in view of developments of the past few months, are encouraging independent production, by financing marketable stars and established directors.

Phil Goldtsone is working on another production along the lines of his first meldodramatic offering, "Deserted at the Altar." In Richard Talmadge, this producer is said to have a star who will prove one of the best drawing cards in the business before the week is over.

Lambert Hillyer will direct the latest Bennie Zideman production, which will be made at the Fine Arts studio here.

Hugh Dierker has also leased space at the Fine Arts studio, where he plans making an independent productien. He is now casting. Charles Stumar will photograph.

"Those Days Are Over"

SEVERAL self-admitted "old-timers" were discussing film conditions in the Mecca Building the other day. One recalled days when a "State right man rushed out with a picture, mopped up and passed out." The other agreed that "those were the happy days." Perhaps they were. But who will deny that State right operatives of today are business men, men who have learned their lesson and who are interested in their pictures for many more reasons other than a purely financial one? True, everybody in this and any other business is in it for what money they can make out of it. But it is equally true that there are many other problems besides a financial one, that must be taken into consideration.

WE have heard innumerable "get rich-quick stories." Some were told to us by those who were directly involved. But these "get-rich-quicks" are today "has-beens." They, perhaps, made little money, but we have yet to find one of this type who has any real money today. They may have been the happy days. But we have our doubts. In those days, from what we have gathered, it was a case of every man for himself. And that very theory resulted in the downfall of many of the supposed magnates of those bygone days. Those who worked legitimately, who were in the business because of the possibilities it offered, because, after all, it *was* a business; those who increased the value of their investments honestly, those who labored for the morrow, those who planned carefully, those who were shrewd enough to realize that to make money you must aid your client in making money—these are the survivors of the State right business of yesteryear. They are still very active. They are reaping a reward that is deservedly theirs, for to them must go a bulk of credit for the prestige the independent market enjoys today.

ELSEWHERE in this department is published a report relative to the "reported tightness of exchangemen" and the "absence of ready cash." Why, only the other afternoon in the offices of one of the distributors, the writer met an exchangeman from Boston. We questioned him as to business conditions as he found them. He promptly answered: "Rotten." We were surprised, for we know, for an absolute fact, that this gentleman's business during the past five months showed an increase of more than 100 per cent. over the best previous year he ever experienced. We pointed out specific instances, purporting to prove our contention that he was not as frank as he might have been. And, finally, he admitted the incorrectness of his hasty statement.

OUR curiosity prompted us to further question the gentleman We asked why it was that he had made such a hasty statement. Here was his reply: "Well, the minute these fellows (distributors) in New York hear that my business has increased up goes the price of films they offer me." Which might or might not have been the real reason. However, this continual fear that seems to prevail not only among exchangemen, but also among exhibitors, namely, a frank confession of business status, constitutes a genuine problem. But this fear prevails also among some distributors.

FOR example, it is not uncommon for a distributor to instruct his publicity man to pound out a statement purporting to show how "wonderful times are," as one statement we received this week put it. And yet these companies, bluffing their way through, come and go—but not one so far as we have been able to observe has learned the lesson it should have learned. We have in mind a certain gentleman, whose hobby seems to be in turning out these "optimistic" reports. Within the course of a year he has had six jobs—and he has just vacated his sixth. Yet, he continues with his "bluff."

TO properly progress this timidity, this fear, this suspicion must be eliminated. And the first to fall in line must be the producer. His statements covering production cost must be exclusive of padding. Then must come the distributor with the exchangeman and exhibitor next in line. Where there is suspicion there is bound to develop serious friction sooner or later. The quicker we take steps to eliminate this suspicion the better it will be for the business in general.

COMES a report from the coast this week relative to the formation of an association of independent producers to function along the lines of the organization of which Will H. Hays is the head. Organizing and disorganizing "co-operative associations" has been a fad. There is no denying the fact that a well-organized and well-officered organization of independents can accomplish no end of good, but there must be something besides talk—and there has been altogether too much of the latter in past years.

Among the Folks

L. J. Gasnier, one of the Preferred Pictures directors, arrived in New York this week and will be in the metropolis for two weeks.

Herman Rifkin of Eastern Film Corporation of Boston visited New York, and viewed several pictures.

J. J. McCarthy and Theodore Mitchell have decided to road show "Hunting Big Game In Africa With Gun and Camera by H. A. Snow," which was given its premiere showing at the Lyric Theatre in New York Monday night.

The current week was one of the busiest of the season insofar as rumors were concerned.

Ann Pennington, the musical comedy and vaudeville star, will make a series of pictures on the Coast taht will be released independently.

Harry Charnas' suit against the Stoll Film Company, producers of the Sherlock Holmes two-reelers, was dismissed this week by Supreme Court Justice Ford on the ground that his action against the Alexander Film Company had been previously dismissed. The court held that Stoll be held for the contract Charnas made.

A party of trade paper editors were the guests of Arrow Film Corporation on a trip of Gloversville, N. Y., Wednesday, to attend the premiere showing there of "Lost in a Big City," starring John Lowell. This is a Blazed Trails production.

The National Board of Review listed C. B. C. Film Sales Corporation's version of Charles E. Blaney's melodramatic success, "Only a Shop Girl," on the December list of better pictures.

The American Legion, through its Film Service Division, has acquired S. H. Boynton's "The Man Without a Country." This picture is based on a story by Dr. Edward Everett Hale.

As was predicted in this department several months ago, the competitive bidding of Associated Booking Corporation, made up of independent theatre owners of New York, and the syndicate bookers, has worked to the advantage of exchangement, for each has been boosting the price of the opposition.

Monte Blue and Wesley Barry, two Warner Brothers' stars, left late this week for Los Angeles, where they will resume production in forthcoming Warner Brothers' pictures.

Bobby North of Apollo Exchange of New York has purchased the metropolitan rights to a number of Anchor Films Distributors, Inc., pictures. Morris Schlank, head of the latter company, closed the deal.

Dale Hanshaw of Second National Exchanges left New York this week to reorganize several exchanges in which the former company is interested financially.

Just when Amalgamted Pictures Corporation will release its second picture, if there is to be a second picture, is problematical, as Amalgamated franchise holders are seemingly at loss for knowledge of the future intentions of that company.

"Secrets of Paris," Whitman Bennett's all-star production, which C. C. Burr is handling independently, equalled the house record at the Cameo Theatre, New York, on Sunday, when it opened there. Indications are that the picture, which is being cleverly exploited and was highly praised by press reviewers, will set a new record for that house.

Principal Pictures Purchases Vidor Studio on West Coast

The great extent to which Principal Pictures Corporation will operate in the independent production and distribution business was further intensified this week when a lengthy despatch from Los Angeles brought news of the purchase of the big Vidor studio by that concern. The deal, according to the despatch, was closed by Sol Lesser, President of Principal Pictures Corporation, interested in which also are Michael Rosenberg and Irving Lesser, eastern manager, who is now in Los Angeles.

This news confirms reports published in trade papers during the past month concerning the expansion of the Principal interests. However, this deal is only the first of a series of important transactions which are destined to prove and emphasize the importance and progress being made by independents. Several weeks ago it will be recalled Eastern Manager Irving Lesser announced the purchase by Principal of the screen rights to all the Harold Bell Wright.

According to the despatch, Principal Pictures Corporation will invest $100,000 more in improving the studio, which is characterized as one of the best equipped in the industry. Principal Pictures Corporation plans the production of twelve specials at the new Principal studio. The Jackie Coogan pictures also will be made there. Space also will be leased to other producers.

That several more important deals involving the acquisition of picture rights to several well-known and established Broadway stage successes will be closed before the expiration of the current was frankly admitted by Acting Manager Rathner of the New York office of the firm. Irving Lesser, who has been on the Coast for four weeks, was expected back in New York this week, but owing to the importance of deals under way he was unable to leave Los Angeles.

"Lost in Big City" Gets Great Sendoff

GLOVERSVILLE, N. Y.—(Special).—This prosperous glove manufacturing municipality virtually celebrated Wednesday, Jan. 10, in riproaring Fourth of July fashion, the entire place seemingly turning out that afternoon and evening to attend the premiere showing of Arrow Film Corporation's latest Blazed Trail production, "Lost in a Big City," starring John Lowell, at the Glove Theatre here. City officials and representative business men participated in the pomp and ceremony that launched this clever production, which George Irving ably produced and L. Case Russell adapted to the screen. Prior to the afternoon performance Photographer Joe Settle took motion pictures of the official party, which included representatives of trade publications, who were brought here in a special car. These pictures were later shown to the visitors at the local studio of Blazed Trail Productions, Inc.

Gloversville is mighty proud of the unique reputation it holds in the cinema world, for already one of the most talked-of pictures of the business, "Ten Nights in a Barroom," was produced here and financed by local capital. And since then a number of other independent productions have been made, but the launching of the second Blazed Trail production, which Arrow Film Corporation will State right, was accepted as an unusual occasion. City officials from nearby cities came to Gloversville to attend the premiere showing, which was a record-breaker. The regular price at this house is 28 cents, but despite the fact that the admission for this showing was increased to 55 cents, the theatre's capacity was taxed at every show. About four hundred people were turned away at the last show.

"Lost in a Big City" was several months in the making. John Lowell, the star, is well-known and unusually popular with the natives. And they honored him by turning out en masse. Everybody who was anybody here was on hand. The Elks' and Eccentric Clubs threw their doors open to the visitors. Officials of the company were hosts at a luncheon and banquet in the evening. A local committee headed by William S. Strong and S. B. Morrell, one of the wealthiest manufacturers in this country, welcomed the visitors. Frank Kathan also did all he could to make the altogether brief stay of the party a thoroughly enjoyable one. J. Charles Davis, 2nd., publicity director of, and assistant to President W. S. Shallenberger, Arrow Film Corporation, was in charge of the party that made the trip from New York.

Among those present were: John Lowell, L. Case Russell, George Irving, Roger Ferri, of Moving Picture World; John S. Spargo, of Exhibitors' Herald; George Blaisdell, of Exhibitors' Trade Review; Ray Gallagher, of Motion Picture News; J. Charles Davis, 2nd, of Arrow Film Corporation; Joe Setter, the photographer, and many others.

$100,000 Pictures and the Independent Man's Ambition

Commenting on an editorial published on the editorial page of this section last week in the course of which the tendency of a number of producers to append extravagant and unreasonable valuations on productions, Hopp Hadley, writes the following:

January 9, 1923.

Mr. Roger Ferri, Editor, "In The Independent Field," Moving Picture World."

Dear Sir: "Have just studied your interesting editorial, "Dollars and Sense," for, as usual, your treatment of the different problems of the independent producers, distributors and exhibitors merits more than hurried reading. Your mention of the production which cost $22,000 and is being state-righted on a $150,000 basis presents, to my mind, the one big misunderstanding between the three main branches of the industry which has put more really worthy producers out of business than anything else.

"The writer, with many others, has always used the theatrical business and its history as a guide in trying to see into the future of the motion picture business. While the problems of the producers, the booking offices, the circuits, and the independent theatres in the stage world are not exactly the same, motion picture history during the last few years has been written pretty closely along the lines of theatrical history. For instance, Paramount is now about in the position of Klaw and Erlanger a few years before the Shuberts came into being as a booking office. The other motion picture distributors, and also the producer-distributor combinations, represent the independent circuits, many of which, by the way, never died out completely even when K. and E. were most powerful. Conditions among the producers were much the same, then, in the theatrical business as now in pictures, which brings us to the subject in hand. Every producer could only hope to hit a small percentage of big winners. The indifferent shows of the independent producers failed quickly and, even when they had a winner, they were at the mercy of the big circuits for 'time.' On the other hand, the indifferent shows of the producers associated with the large circuits were given bookings and forced upon the theatre owners in the circuits. Frequently the theatres and producers took a loss and the booking combinations were the only ones who made money. However, the real sufferer was the independent producer and unless he could make money on his successes commensurate with the extent of his success he soon passed into the discard.

"We agree that the cost of a picture, as in the case of a stage production, does not measure its success as entertainment or as a box-office winner. Therefore, it would seem that it is not fair to the producer or the distributor to take the cost into consideration when measuring its value to the exhibitor. To base the sale or rental of a picture upon its cost of production will not get us anywhere in solving the independent producers' and distributors' problems. The producer and distributor must share equitably with the exhibitor in the success of a picture. Otherwise the profits of the winning pictures will not amount to enough for the producer and distributor to live after he has paid the losses on the percentage of poor pictures which, because of the very nature of the business, he finds himself possessed of. But—and this is some 'but'—the losses on the poor pictures must be taken by the producer and distributor and not by the exhibitor. Of course, herein lies the weakness of the big producer-distributor combinations from the standpoint of the exhibitor who is under contract to take their product. Also, herein lies the strength of the independent producer, distributor and exhibitor, when considered in connection with the general good of the industry.

"How can the producer and distributor of independent pictures be placed in a position where he can share sufficiently in the profits of the winning pictures so that he can remain in business and at the same time pay his losses? Percentage booking must be the answer; for who is wise enough to say whether the $22,000 production shall sell on a basis of $30,000, $100,000 or $1,000,000—and we all hope to make one $1,000,000 production before we die.

"Very truly yours.

(Signed) "HOPP HADLEY."

Coast Bankers Encouraging the Production of Independent Films

Los Angeles—Since the banquet accorded to President Giannini of the Bank of Italy, the wealthiest Italian banker in this country, who is heavily financially interested in motion production activities, there have been numerous reports hereabouts concerning the attitude of bankers in general toward independent producers. That the independent market is now at its best and that bankers are anxious to finance independent productions are facts admitted in well informed circles hereabouts. In fact, three producing units have been organized during the past few months and these have sprung up directly as a result of the encouragement and support given by the bankers.

Independents on Coast Seek Body Similar to That of Will Hays

Los Angeles—(Special)—A number of well-known and representative independent producers here have launched a movement for the organization of an association of independent producers and distributors to function along the lines of the organization presided over by Will H. Hays. Thomas Lee Woolwine, district attorney of this city, has been mentioned for the leadership at a salary fixed at $100,000. The first meeting was held last week when those present adopted the tentative name of Independent Producing Managers' Association. Herman L. Roth, an attorney, is said to be interested in the movement.

Daniel Carson Goodman Has Another Box Office Title Film

Daniel Carson Goodman, author and producer of "Has the World Gone Mad!" has again proved his genius in selecting honest titles of unfailing box office appeal. Mr. Goodman chose the title of this new Equity releasc after rejecting more than forty proposed names.

When "Has the World Gone Mad!" is screened for exhibitors and independent exchangemen it will be seen that this powerful drama is worthy of the big sensational title which has been selected. "I believe," states Mr. Goodman, "that an unjustifiable title is the most pernicious form of motion picture advertising—unjust to the exhibitor, the public and the actors who have worked in the picture. Only a big production is worthy of a big title. I sincerely believe that in 'Has the World one Mad' I have touched upon a theme that will awaken the sympathies of ninety-nine per cent. of the picture audiences today. My characters bring up a problem which is of vital importance to the country.

"We have had our stories of the flapper, her excesses, follies and insatiable love of excitement. In my new picture, I try to show that it is not entirely the flapper, but also the flapper's mother, who has become afflicted with the jazz disease of the age. 'Has the World Gone Mad!' preaches no sermon, nor does it attempt to effect any reform among our middle-aged women who grasp frantically and hopelessly at elusive Youth, but it does present for the consideration of the public a species of social unrest which is endangering the nation.

"In my opinion, such a production is worthy of a big title. 'Has the World Gone Mad!' suggests bigness, depth, fascinating drama. If I did not believe that my picture is able to live up to these qualities, I would be harming not only this production, but every future picture which I offer on the screen."

Daniel Carson Goodman, in a meteoric career as author and producer, has given the industry such pictures as "The Battle of the Sexes," "Souls in Bondage," "Thoughtless Woman," and "What's Wrong With the Women?" a recent Equity release.

"Has the World Gone Mad!" is enacted by a cast including Robert Edeson, Charles Richman, Hedda Hopper, Mary Alden, Elinor Fair, and Vincent Coleman. Production was recently completed in New York and is now being edited by Mr. Goodman.



Changes Made at D. C. Exchanges

WASHINGTON, D. C.—(Special)—Many changes were noticeable in independent circles hereabouts. In the first place Louis Bache, very well liked here and through whose First National Exchange many independent productions have been held, has been dispatched to the New York office F. N., and Walter Lusk, formerly head of the Cleveland First National Exchange is on the job.

Washington, D. C., promises to be quite an independent exchange center, judging from the number of exchanges already established here. Several independent exchanges now housed in Baltimore will be moved to this city within the next two months, according to official reports.

All hands at the local office of Lou Berman's Independent Film Corporation have taken the pledge to make 1923 an even greater financial year than 1922. Lou Berman has been compelled to make a number of changes in the personnel of his organization, but with that perfected now, he is concentrating on the Warner specials which he handles in this territory as well as in Philadelphia.

Reliance Films Exchange has taken over the ninth floor of the Mather Building, taking the quarters formerly occupied by Luerber. Sidney Lust is handling the exploitation and publicity for this concern. Leo Garner has been added to the force and he is now working on Phil Goldstone's new production, "Deserted at the Altar."

The number of theatres that are using independent productions in the District of Columbia, Delaware and Virginia, according to reports gathered at various exchanges and among exhibitors themselves, has more than doubled the 1922 figures.

Missouri 'Changes Stock Up for 1923

KANSAS CITY, MO.—(Special)—Missouri exchanges are laying in their supply of productions for the coming season. This means that every distributor in New York has in some way or another tied up with local exchanges. Skouras Brothers are releasing all the Warner Brothers product, while the Al Lichtman Exchange, too, is tied up with Preferred Pictures, which are making remarkably rapid headway in this section. Tom Leonard has renamed his Pioneer Exchange the Progress Pictures Exchange, and will distribute all of the Arrow Film Corporation pictures, while Sam Werner is satisfying himself with what he has had on hand for several months.

Richard & Flynn Exchange expect to gross a record figure on their Equity picture, "Where Is My Wandering Boy Tonight?" which they are just releasing hereabouts. A special showing was held Saturday, Dec. 23, just prior to the first run showing of that production at the Empress Theatre the following day.

Standard Film Company is seeking the best western pictures, and for 1923 is announcing the Jack Hoxie, William Fairbanks, Pete Morrison and Franklyn Farnum westerns. It's next release will be J. B. Warner in "Big Stakes." It is the plan of this exchange to release one western a week during the current year.

M. A. Kahn of the Crescent Film Exchange has acquired a new serial, the title of which he refuses to divulge, but which he says will "exceed the business done on 'The Lost City.'"

Harry Greenway, who has been on the road ahead of legitimate attractions, is now doing exploitation and publicity work at the Richard & Flynn Exchange here.

R. J. Rosenberg has been in town, interesting exchangemen and exhibitors in a pageant play production in which he is reported to be interested.

Business Picking Up in Southwest

DALLAS, TEX. — (Special) — With the advent of the new year business in this territory last week took a slight spurt with reports from representative first run houses showing a marked increase. Independent pictures are getting a goodly share of the business, which this season has been marked by a noticeable absence of road shows that prevailed in large numbers a year ago in this territory.

George Thornton, road man for Enterprises Distributing Corporation, started the new year auspiciously by putting over his biggest week since with that exchange, and it must be remembered that he is Enterprises "star" salesman.

Sol Davis, manager of the Arkansas Specialty Film Exchange, makes no few trips visiting the local exchange of that firm. He was here last week in conference with W. G. Underwood, president of the Specialty exchanges.

Arthur H. Bretherton, formerly exploitation manager for Fox Exchange, is now with Ben Y. Cammack, manager of Southern States Film Company, handling the exploitation on the C. B. C. "Big Six" specials.

True Film Company's exchange here is plugging on "The Black Panther's Cub," the Equity picture starring Florence Reed.

'Changes Blamed for Conditions

OMAHA — (Special) — Exhibitors in this territory are blaming exchangemen for conditions in this territory, saying that they shoot prices on good box office pictures so high on good theatre owners cannot see how they can possibly make enough to offset losses suffered on cheap or mediocre business. Business in this territory has improved wonderfully, but there are a great many big independent pictures held back for the reason that rentals, exhibitors say, have been shot so high that it is considerable of a risk for the latter to pay the money, for they cannot see their way clear to make up for their past losses, if they pay the money demanded.

That something must be done in this territory to help bolster up business is admitted on all sides, for local independent exchanges, despite the rich field at their command, are not strong financially right now. Several of them have assumed financial obligations that have placed them in an embarrassing position. Others are distributing big pictures, that are being delivered at regular intervals, but getting paying dates seems a difficult job, for exhibitors are counting their pennies and taking no chances, for the very reason that a like policy is being pursued by exchangemen.

"I Am the Law," C. C. Burr's Northwest production, did a wonderful business at the Liberty Theatre here. The splendid showing of the picture can be attributed to the unusual exploitation that heralded its local engagement together with the artistic merit of the production which satisfied patrons and brought others into the house.

Crescent Film Exchange has acquired the new series of Neal Hart pictures for this territory, and is spreading itself in exploiting the series to theatre owners.

Don McLucas, well known to exhibitors in this territory, is now sales manager for Enterprise. Johnny Waters is branch manager of the Enterprise Omaha exchange.

Artclass Gets New Series of Classics

Alfred Weiss, president of Artclass Pictures Corporation, this week announced the acquisition of an important series of films intended for immediate distribution. Contracts covering these pictures were signed this week between S. R. Newman, British Exhibitors Films, Ltd., of London, England, and Louis Weiss of Artclass Pictures Corporation. They embrace a series of eighteen single reels, each one presenting tense moments from some of the most famous plays the world has ever known. The series complete is as follows: "The Merchant of Venice," "Bleak House," "Jane Shore," "The Scarlet Letter," "The Hunch Back of Notre Dame," "Vanity Fair," "Never Too Late to Mend," "Macbeth," "David Garrick," "A Tale of Two Cities," "Sapho," "Moths," "East Lynne," "Oliver Twist" and "Les Miserables."

This series presents the works of such authors as Thackeray, Dickens, Victor Hugo, Shakespeare, etc. Each of these single-reel playlets presents casts embracing leading legitimate artists who have portrayed the same roles in stage versions of these classics for many years.

It is believed that, due to the present revival of Shakespearean stage plays, the single-reel film of the "Merchant of Venice" and "Macbeth" will find a place on the first run programs of many of the finest theatres throughout this country.



The Photodramatic Gem of 1923

HAS THE WOR



"HAS The World Gone Mad?" What a picture! What a title! And what exploitation possibilities! Seldom before has such a high class picture offered the seat-selling possibilities contained in this one—and never before has a picture been backed by such a showman's campaign — a showman's campaign which will bring millions of fans to theatres in Main Street as well as theatres on Broadway. Here's the photodramatic gem of 1923—backed by showmanship that will spread its virtues to the world that is awaiting a picture that TELLS SOMETHING.

To All Independents—

Distribution of This Great Picture Now Being Made—Wire Us Today



Daniel Carson Goodman's Masterpicture

LD GONE MAD?

HERE is the thundering answer to the cry of exhibitors and public for something different—for a picture that TELLS SOMETHING. Here it is—a gigantic ENTERTAINMENT that dramatically delves deep down into the very souls of real men and women of today and brings their lives, their emotions, their reactions—their very beings themselves—to life in an unescapable sweep of universally appealing drama.

HERE is the picture that is not only an answer to a cry but a challenge to those who will imitate. It is Daniel Carson Goodman's supreme achievement, as well as it is Equity Pictures Corporation's rightful claim to a place in the foremost ranks of the industry. "Has The World Gone Mad" is drama—pure, unadulterated drama—of such high class and so splendidly produced as to stamp it a masterpiece that will create new records for the exhibitors who book it.

Distributed Throughout the World By

EQUITY PICTURES CORPORATION

723 7TH AVENUE, NEW YORK



Abe Warner, Back From Coast Looks to Biggest Year Yet

Abe Warner arrived east last week after a three months' stay at the Warner Brothers coast studios. According to Mr. Warner, Hollywood is humming with activity, there are few, if any, idle film folk, and this year promises to be the biggest in the history of the industry from a production standpoint.

"My stay on the coast, and the many visits I made to the other studios," said Mr. Warner, has convinced me that this industry of ours is progressing as it never has before. By that I mean that everywhere it was noticeable the producers were taking greater pains in the making of pictures. And in the realization of this fact, it becomes at once apparent that fewer and better pictures are the signposts in every studio.

"This is indeed one of the most gratifying things that could happen to the industry as a whole. It reveals in a large degree that we are conscious of the crying need for exceptionally meritorious productions to meet the constant and ever growing demand of the motion picture public. Another good thing about this quality and not quantity movement is that the large wastage of footage and money and other incidentals necessary to the making of features has entirely been eradicated.

"Producers are taking their time, a careful selection of players for each production is a watchword, the construction of sets is painstakingly undertaken, and more harmonious conditions prevail everywhere.

"An instance of this fact can best be cited by our own example in the picturization of Sinclair Lewis' novel, 'Main Street.' It is generally known that this story is laid in Gopher Prairie, a small town in Minnesota. To faithfully reproduce this atmosphere we not only depended upon the descriptions in the book, but also enlisted the aid of the Minneapolis Chamber of Commerce. These officials were good enough to send us all sorts of literature and photographs of the town. With this data in our possession, we had no difficulty in building an exact replica of the town right on the studio grounds.

"In my estimation the coming season will prove to be the biggest in the history of the business. It will be the biggest not in quantity output, but rather in the quality of the productions. The best available screen players, directors and scenario writers are constantly in demand, and it is extremely difficult to find anybody of prominence out of work."

Mr. Warner expects to remain in the east about six weeks, after which he will return to the coast to assist his brothers, Sam and Jack, in the production of eighteen classics of the screen for the coming season.

Johnny Hines Film a Chicago Cleanup

CHICAGO — (Special). — Despite bitter opposition, extensive exploitation conducted by the opposition, Johnny Hines made his bow at a Loop house in this city on Monday in his latest production, "Sure Fire Flint," a C. C. Burr picture, at Balaban & Katz's world-famous and luxurious Chicago Theatre. The week was advertised as "Joy Week" and judging from the patronage at the first three days' showing together with the splendid reviews published in local newspapers, it was just that, financially and otherwise.

This marked the first appearance at a Loop theatre of "Torchy," and there is no denying the fact that he immediately "caught on." "Sure Fire Flint" was characterized by one reviewer as "the most joyful production presented at the Chicago theatre since its erection." All agreed that it was a "big" production, with the public responding in generous numbers. The opening performance was particularly big for a star who came to the Loop unheralded and known only as the featured player of two-reel comedies.

But there is no doubt as to the fact that Johnny Hines has "caught on." And he will require no introductions in the future, for "Sure Fire Flint" is going over like a house afire. Whether or not the record of the house will be broken depends entirely upon the break in weather, for the turnouts of the first two days were unusually big, with the house management thoroughly satisfied that it had a "great" picture. Johnny Hines' next picture will find a ready audience on the Loop when available for local showing.

After having played one week at Barbee's Loop Theatre, Frank Zambreno moved his Arrow production, "Night Life in Hollywood," to the Castle Theatre, breaking this second week's announcement in the Sunday papers with a big and attractive ad.

"None So Blind," the Burton King production, which Frank Zambreno will no doubt distribute through his Progress Exchange here, is billed for a showing at one of the Loop houses in the very near future, according to talk heard along film row.

Joe Friedman of Al Lichtman-Celebrated Film Players Exchange is going after "Shadows," the Tom Forman picture presented by B. P. Schulberg. This special opened Monday at Barbee's Loop Theatre to the best house that theatre has had in some time. The notice in the papers were particularly laudatory, with many exhibitors surprised at the marvelous drawing power this picture is showing. No surprise will be occasioned if this production is held over a second week or moved to some other house in the theatrical district.

Exhibitors and exchangemen are a unit in declaring that independent productions during the past six months have shown a decided improvement in quality as well as in box office merit. The biggest exchanges in the territory are scouring the field for first-class independent productions which exhibitors are booking as rapidly as they are being tied up by the exchanges.

There are numerous rumors current in local film circles, one concerns a string of theatres. The owners of this string of houses, most of which are located in the suburbs, are said to be contemplating the establishment of an exchange in partnership with a well-known Eastern distributor who is said to be lining up exchanges through which he will release productions that will surprise the market in general.

Irving Lesser, Eastern manager of Principal Pictures Corporation, stopped off in Chicago this week en route to New York from the Coast, where he spent the holidays. While in Los Angeles Mr. Lesser conferred with Sol Lesser, Michael Rosenberg and other officials of Principal Pictures Corporation relative to this year's product for that concern.

An official formerly connected with one of the leading national distributing organizations was in Chicago late last week and conferred with a number of prominent exhibitors relative to interesting them in the opening of an exchange in this territory. This official said he represented a number of producers who, while at present, tied up with national producing concerns, were about to launch independent enterprises and release through him. The proposition was a franchise affair and, according to exhibitors, constituted a very reasonable and substantial investment in view of the value of the names of persons involved in the deal with the New Yorker.

Si Griever, one of the best liked exchangemen in the Middlewest, is contemplating an expansion, according to reports heard along Film Row, but no verification of this report was available, however.

Just what the future status of Federated Film Exchanges will be has not been definitely decided, although through its local exchanges they are releasing short stuff. However, it had been announced earlier in the year that Federated would go into distribution on extensive basis, but this has not yet materialized. It is known that a number of important conferences of Federated exchangemen have been held, but what was done has never been made known, although there is now room for a proposition such as Federated advanced several years ago.

Mingo, New Firm, Completes Picture

Mingo Pictures Corporation sponsored by George Merrick and Max Cohen has announced the completion of a production of the "Deerslayer," picturized from the famous novel of James Fenimore Cooper. This film in feature length will be offered to the exhibitors throughout the country within the near future, and it is the intention of Mingo Pictures Corporation to back it up with an exploitation campaign of unusual scope.

Bradford Theatre, Newark, N. J., Holds Celebration with "Heroes"

Newark, N. J.—(Special)—The Branford Theatre, celebrated its second anniversary by inaugurating what is declared to be one of the best newspaper tie-ups ever secured in the East, staging an interesting prologue and building a unique lobby display in connection with the showing of the Warner Brothers classic of the screen, "Heroes of the Street," a Harry Rapf production, featuring Wesley Barry. The newspaper contest was unusual in that four little youngsters, possessing voices that blended in perfect harmony, were engaged to sing directly behind the box office. The youngsters were dressed as newsboys. To the right and left of the box-office were placed two lampposts with letter boxes which were utilized by the Branford patrons to deposit contributions for charitable purposes. As the youngsters sang they sold copies of the Newark *Star-Eagle*, and the first two purchasers were the Hon. Frederick G. Briedenbach, Mayor of Newark, and Police Commissioner W. J. Brennan.

Editors and Clergy Boost "Notoriety"

The theme of "Notoriety" is the theme of the nation, according to the wave of public interest shown in the subject of Will Nigh's latest production. The importance of the craze for attention as exhibited in the Weber & North release has been caught up by editors, clergymen, welfare organizations and women's clubs, and is winning broadcast publicity wherever the feature plays.

"Only a Shop Girl" Reports Boosting

C. B. C. Film Sales Corporation, producers and distributors of "Only a Shop Girl," the second release of their "Big Six" program, this week announced that following the successful "tryout" of that picture at the Strand in Newark, N. J., a veritable landslide of requests for booking dates have been pouring into the various exchanges handling this picture. In New York alone the total number of bookings to date is said to number 209 contracts. Loew and Sydney Cohen's circuits have booked the feature.

Equally commendable booking reports on "Only a Shop Girl" have come from the Strand Theatre, Los Angeles.

Critics Agreed on Merit of "Sure-Fire Flint"

It is seldom that critics of the daily press and the trade publications agree so heartily about a motion picture as was the case with Johnny Hines' latest, "Sure Fire Flint," presented by C. C. Burr at B. S. Moss' Cameo Theatre last week.

Without one dissenting opinion the reviewers accorded "Sure Fire Flint" the highest praise, commending it from every standpoint and pronouncing it one of the finest pictures presented on Broadway in months.

For instance, among the daily papers of New York City, appeared the following notices:

Harriette Underhill in the Tribune said: "It contains only sure-fire stuff, it is a melo-comedy. "Sure Fire Flint" is the best thing Mr. Hines has done. It is amazing that man's versatality. He can dance and how he can play pool. Then there are motor races and train wrecks and all the time a mystery. It has a better plot than nine-tenths of the photodramas one sees."

Gertrude Chase in the Morning Telegraph wrote: "Johnny Hines has a picture that should always be scored with George M. Cohan music. * * * Johnny Hines is to be congratulated upon his delightful work as well as his picture, which cannot help being a winner."

P. W. Gallico, in the Daily News, says that he likes Johnny Hines and his picture and then goes on to say: "His gags are brought in legitimately to further the progress of the story. * * * We had a chuckle on tap through most of the picture with an occasional hearty laugh.

Ben F. Holzman, of the Evening Mail, had this to say about the feature: "'Sure Fire Flint' at the Cameo this week is pretty likely to be a sure-fire hit. It has comedy, mystery, action and it shows the versatile Johnny to the best possible advantage. It is easily one of the best pictures in which he has ever appeared. The hair-raising stunts that Johnny goes through are enough to keep one on the edge of one's seat."

Quinn Martin of the Morning World wrote as follows: "With its ample supply of action views and its names, 'Sure Fire Flint' ought to go well in the film houses of the country." And in the Evening World Don Allen enthused like this: "'Sure Fire Flint' is a sure-fire box-office attraction. His latest picture will make for John a lot of new friends. It's good picture entertainment—something as rare as the Great Auk these days."

The Evening Sun said: "It serves chiefly to amuse those who have had a bad afternoon watching other moving pictures."

The Moving Picture World critic, Roger Ferri, wrote these lines regarding Johnny Hines' latest: "Johnny Hines' latest achievement is a comedy drama that no exhibitor can afford to overlook. This is an audience picture."

Pete Harrison of Harrison's Reports said: "The title, the star, plus the excellent supporting cast are apt to draw the crowd." Film Daily comments thusly on "Sure Fire Flint": "Looks like sure-fire money. You should have no trouble with this one," while the Motion Picture News reviewer, Laurence Reid, says: "Seven reels of intensified comedy and melodrama interspersed with high jinks and thrills."

Amusements says: "Johnny Hines, the dashing, impulsive American youth, has outdone himself," and the Motion Picture Journal critic thought "It contains everything one could desire—comedy, thrills, tragedy, suspense, slap stick, love interest and a bit of radio. It is wonderful entertainment from start to finish."

Freddy Shader in Variety wrote of the picture as follows: "'Sure Fire Flint' is a sure-fire audience picture. It has thrills, laughs and action from start to finish and with all a love story. Hines proves himself a go-getter with motor cycle, driving, auto racing, a leap into a river from a moving train and another leap from a locomotive to a moving train."

Aitken-Price Buy Out Two Thousand Triangle Films

It became known in New York this week, that Harry E. Aitken, former official of Triangle, had re-entered the picture business with Oscar Price as partner. They have formed what is known as the Tri-Stone Pictures, Inc. According to the report, the firm has bought from Percy L. Waters and Hy Winik, the entire domestic and foreign rights to the Triangle pictures, the total said to include some 2,000 negatives, including stars like Douglas Fairbanks, Dorothy and Lilian Gish, William S. Hart, Raymond Hitchcock, Charles Ray, Louise Glaum, Bessie Barriscale, Gloria Swanson, Dorothy Dalton and others.

Mary Anderson has returned to the Mastodon studios on Long Island and resumed production on her next comedy under the direction of Gregory La Cava. She had been in the South on a vacation.

President R. W. Woods, Jr., of Atlantic Features, Inc., which is producing a series of pictures for distribution through Arrow Film Corporation, announced that the final shots in "The Broken Violin" were being taken this week.

Dell Henderson is working on "Jacqueline," which he is cutting and editing. This picture, made for Pine Tree Pictures Corporation, is said to be the most expensive James Oliver Curwood yet made. Arrow will release the picture. The picture has been four months in making.

A staff of five special cameramen, under the direction of George Peters, assembled this week at Stamford, Conn., to photograph a thriller for "The Broken Violin." A hydroplane and five speed boats were used in the scene. Reed Howes, Rita Hogan, Zena Keefe, Dorothy Mackaill, Gladden James and Henry Sedley, who constitute the cast, were on the spot.

L. Case Russell, adapter of "Ten Nights in a Barroom," "Lost in a Big City" and "The Broken Violin," is now busy working on several scripts which will be produced by independent producing concerns.

B. B. Productions, Inc., this week announced that its third Betty Blythe special is now being photographed at the Yonkers, N. Y., studio. It is entitled "The Truth About Wives," the tentative working title having been "The Garden of Desire."

The complete cast in the third Betty Blythe picture, which Lawrence Windom is directing, includes Tyrone Powers, William T. Carleton, John Daly Murphy, Marcia Harris, Anna Luther, Parker Spaulding and Frankie Evans.

Elmer Clifton expects to make another special production for the syndicate of New Bedford capitalists who backed his production of "Down to the Sea in Ships," which last week was acquired by W. W. Hodkinson Corporation.

Production on the fourth Johnny Hines picture, the story of which is said to have been selected but no title yet announced, will begin some time late this month or early in February. The current Johnny Hines picture, "Luck," is now being cut and edited.

While nothing of an official nature was made known, it is said in production circles that Dr. Daniel Carson Goodman, producer of "What's Wrong With The Women?" and "Has The World Gone Mad?" the latter his latest release, will make three more pictures which Equity Pictures Corporation will handle.

Burton King will make a series of at least seven productions, based on well-known stories, during the current year. All production will be done at the Ideal studios in New Jersey.

A report was erroneously published in a Western newspaper that Warner Brothers had started production on "Little Church Around the Corner" in New York. All of Warner's pictures are being made on the Coast.

After visiting friends and newspaper offices Monte Blue and Wesley Barry, two Warner Brothers' stars, returned to the Coast this week to start production at the Warner Brothers' studio.

New England Is Having Big Year

BOSTON, MASS. — (Special)—Contrary to reports being purposely circulated by certain exchangemen who fear that the publication of the true conditions in this territory would prompt distributors to raise their prices on future pictures, and consistent with a campaign to lower the eight per cent. territorial valuation, motion picture theatre patronage in New England has increased 300 per cent. in the past three months, the holiday season excepted. In towns like Boston, Portland, Providence, Manchester, Springfield, Hartford, New Haven, Worcester, Burlington, Fall River and other business has taken a considerable spurt.

That the quality of independent productions has increased in proportion to the increased patronage at houses showing independent pictures is freely admitted by showmen-exhibitors. The latter are plugging such pictures with the result that the public is giving support accordingly.

The Al Lichtman and Warner Exchanges are conducting a determined drive, and it is mainly because of the aggressive tactics of these two organizations that exploitation in New England means something today. "Shadows" is getting some choice dates in this territory, with exhibitors not sulking at the price asked if the picture is there as a box office getter.

Sam Grand of Federated Exchange is going after the ballyhoo stuff in great style. He has been blazing away at his Weber & North picture, "The Curse of Drink," determinedly, with the result that that film is something of a surprise even among the more generously inclined exhibitors.

"I Am the Law," C. C. Burr's feature, seems to have topped all moneys for business done by a Northwest production in New England. Despite the scramble of last summer, thus delaying the release of this picture, the fact remains that this Edwin Carewe directed feature has mopped up at every house where it has played.

The Modern and Beacon Theatres are booking all the first class independent pictres available from local exchanges. This week the Gordon houses are featuring two independent specials, one Will Nigh's "Notoriety" and the other Principal Pictures Corporation's "Flesh and Blood," with Lon Chaney.

The Globe Theatre, one of Boston's famous theatres, having pursued a straight picture policy, is another downtown house booking all the independent pictures available. This house is pursuing a twice-weekly change policy with good success, with independents getting a 50-50 break on every program. This week Second National's "Any Night" and Ivan Abramson's "Wildness of Youth" hold the boards.

"The Beautiful and Damned" is topping the bill at Gordon's Codman Theatre this week.

Sets Record

"Secrets of Paris," which opened at the Cameo last Sunday, equalled the record of the house for the opening day's performance in spite of unusually bad weather.

Gasnier Is Back with Plans for New Year

Louis J. Gasnier, who is making a series of special productions for Preferred Pictures to be released through the Al Lichtman Corporation, arrived in New York this week for a ten days' vacation. The week before his departure from Los Angeles, Gasnier finished the last scenes of his next picture, "Poor Men's Wives," which is to be released next month. Barbara LaMarr, David Butler and Zaza Pitts have the leading roles.

This is Gasnier's first visit East in a year. During the past seven months he has been constantly at work at the Schulberg studios, where he has made in that time, "Rich Men's Wives," "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives." Immediately upon his return West the end of January he will begin on "Mothers-in-Law," a screen story by Frank Dazey and Agnes C. Johnston, co-authors of "Rich Men's Wives" and "Poor Men's Wives."

While Gasnier is here he will attend the Broadway plays which may offer material for future productions by B. P. Schulberg for Al Lichtman release.



Exchangemen "Tight" with Cash Despite Reported Business Boom

While exhibitor reports throughout the country indicate a marked improvement in business and while it is a fact that bookings of independent pictures have increased both in quantity and quality of pictures, special representatives and road salesmen who cover the country for national independent distributing agencies report an "unusual scarcity of money" and "extraordinary tightness among exchangemen." The situation is a perplexing one in more than one phase, for shrewd business men who have studied conditions frankly admit that exhibitor patronage of independent pictures has increased markedly during the past few months. The fact is, too, that many of the exchanges admit an increase in exhibitor patronage, but despite this there is a scarcity of cash money for pictures.

This situation, coming on top of statements from executives who have gone into territories, backed by observations made by correspondents of this department, who have investigated conditions in unbiased fashion, that the independent market had not only returned to normalcy, but was undergoing a period of prosperity, furnishes a great surprise to the trade in general.

Independent Back to Normal—Johnston

In an interview with a representative of Moving Picture World, W. Ray Johnston, the energetic vice-president of Arrow Film Corporation, gave some very interesting information regarding the condition of the independent field and was most optimistic over the general outlook.

He pointed out that the business for the past three weeks had shown a decided improvement, so much so that Arrow had found it necessary to increase its sales and office force, putting on two new special representatives in the field and several people in the office. Mr. George Hamp and R. I. Robinson are the two new special representatives. Mr. Hamp was assigned to the New England territory for his initial work, while Mr. Robinson went to Eastern Pennsylvania, where one of the first things he did was to close a contract for the premiere presentation in that territory of the big Burton King special, "The Streets of New York," at the Arcadia Theatre, Reading, Pa. This is the Carr and Schad house where "Ten Nights in a Barroom" got away to such a good start last year.



W. RAY JOHNSTON
Vice-President of Arrow

Mr. Johnston pointed out that Arrow would release a great many new pictures during the coming year and cited the first eight of a new series to be known as Arrowplays de Luxe, every one of which, according to Mr. Johnston, is a super-special in every sense of the word. Mr. Johnston stated that the reason they had adopted this new name was to identify certain pictures as the very cream of the market—pictures which were worthy of being placed above the super-special class. He also pointed out that a series of twelve two-reel novelty pictures were to be released under the Tom and Jerry brand.

In addition to this there will be a new serial entitled "Adventures of the South Seas," starring Peggy O'Day, who was the star of "Miracles of the Jungle." This serial will be produced under the direction of Francis Ford. A new series of twenty-six comedies will be released during 1923, which will be made up of 13 new Bobby Dunn-Mirthquake Comedies, produced by Eddie Lyons, and 13 new Broadway Comedies, with a star soon to be announced. There will also be a new series of Eddie Lyons special two-reel comedies, together with a series of feature-length comedies produced by and starring Eddie Lyons.

Mr. Johnston stated that he believed that the period of depression was a thing of the past; that the industry, so far as the independent market was concerned, was back to normal and was facing the most prosperous days in its history.

Miss Finch Better

Flora Finch, who is now in the Jamaica Hospital, as a result of a fall on the ice while leaving the studios of the Mastodon Films, Inc., in Long Island, is reported as resting comfortably with the prospect of having the cast removed in a few days.

Big Pictures Are Cleanups in Northwest

SEATTLE, WASH.—(Special)—Exhibitors in this territory are taking the attitude that a picture is either big or it isn't. There is apparently no middle class. The theatre men are complaining about "unreasonable prices." Yet they are demanding big pictures. In the larger cities in this territory, the first run exhibitors are lending every possible co-operation and encouragement to the independent producer by booking his pictures at prices that brings a fair profit to everybody concerned, but in the smaller towns and in the second run houses the situation is the reverse, despite the fact that business at the latter is seemingly better than before.

Despite this situation, however, independent exchanges here are lining up good high class box office pictures, and these are doing a good business. The little fellow with mediocre stuff is, indeed, having a hard time getting along and making both ends meet, but this situation is due to no fault of anybody but the exchangemen himself, for he spent unwisely a year ago and today finds himself stocked with films that are old and cannot be expected to be productive of the return that they would have got a year ago had times been better. However, these films represent money tied up, and until some of this money has been earned back these little fellows will have to stand by and watch others clean up with the concededly better type of independent productions.

There is some talk heard in local film circles relative to the organization of a new independent distributor. The name of this distributor is well known to everybody in the trade, having just been connected with a leading program distributing concern. This gentleman is said to have been guaranteed unlimited financial support, but in view of the tremendous overhead that would accrue from the maintenance of his own exchanges, has decided, instead, to line up with independently owned and already established exchanges.

"The Hero," the latest Preferred picture, bids fair to set new records in this territory, for exhibitors who have seen this Gasnier production claim it to be the best of the Al Lichtman series. "The Hero" already is being shown to exhibitors in this territory, and those who have seen it are particularly enthusiastic about it, and bookings are coming in unusually fast.

The Jensen-Von Herberg circuit of theatres in the Northwest have signed for the entire Al Lichtman output. Arrangements were completed this week with the local Al Lichtman exchange whereby "The Hero" will open on January 20.

L. K. Brin, president of L. K. Brin exchanges in the West, is back in town and concentrating on the Warner Brothers specials, the initial 1922-23 releases of which are doing splendidly in this territory. Mr. Brin this week received a print of "Beautiful and Damned," which will be given a premier here within a couple of weeks, with "Little Heroes of the Street" to follow.

Business throughout the State of Washington, as well as in Oregon, are improving encouragingly, according to reports brought back to the exchanges by road men. Particularly encouraging is the progress being made by the little theatres, which are using independent pictures in far greater quantity than ever before.

Louis Rosenberg of the De Luxe-Al Lichtman Exchange is somewhere in Oregon selling dates, on "Shadows" and the Principal Picture Corporation special, "The World's a Stage," satrring Dorothy Phillips.

Ned Edris of De Luxe is on another tour of Montana and Oregon and is expected to be away a month on this trip.

Will Nigh Buys a Story for Picture

For the first time in his career as leading director of the independent field, Will Nigh will not be the author of his production. The man who wrote "My Four Years in Germany," "Why Girls Leave Home," "School Days" and "Notoriety," will pass the honor of writing his next success to another man. Arrangements already concluded have given Nigh the screen rights to one of the successful stories of the season. It appeared two months ago in a national magazine whose circulation is the second largest in the country and hovers in the neighborhood of two million.

Followers of Nigh's career as the only author-director who has consistently hit 1,000 per cent could give only one explanation of the director's willingness to accept another's script rather than his own. The reason, according to Nigh, is that the story in question is the most original and fascinating that Nigh has ever come across. This is significant, as Nigh himself has in his possession several hundred scripts, some written by himself and others bought from the leading writers of this country and abroad. The scenario of his next picture appeared to him better than all he had on hand.

"Secrets of Paris" Scores Again

Critics who reviewed "Sure Fire Flint" at the Cameo last week and this week, at the same theatre, "Secrets of Paris," have been unanimous in according praise to C. C. Burr, producer for his unusually excellent casts composed of the best and most widely known players in the films. The two pictures mentioned above had such players as Doris Kenyon, Robert Edeson, Edmund Breese, Effie Shannon, Charles Gerrard, Lew Cody, Gladys Hulette, Rose Coughlan, Montague Love, Walter James, William Collier, Jr., and Jane Thomas, who is now slated for big roles with D. W. Griffith.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Artificial Forest Built for Film

An entire New England wood is under construction at the Biograph Studios for Glenn Hunter's next Film Guild picture, for Hodkinson release, "The Scarecrow," adapted from Percy MacKaye's witchcraft romance by James Ashmore Creelman and Frank Tuttle.

A studio built forest was used in order to enable Production Manager Fred Waller to use a special lighting system.

Popularity of "Knighthood"

When "Knighthood Was in Flower" received the greatest number of votes in a contest held in a theatre in Schenectady, New York, to determine what picture is the most popular.

Out of 324 ballots cast "When Knighthood Was in Flower," starring Marion Davies, received 94, almost a third of the entire number.

Exploitation Brings Good Results

Taking advantage of the novel exploitation stunt originated by the Hodkinson advertising department, in conjunction with the Hollandia Film production, "Bulldog Drummond," adapted from the stage play by "Sapper" and distributed through the W. W. Hodkinson Corporation, the management of the Electra Theatre, Brooklyn, N. Y., pasted the sticker reading "Get Bulldog Drummond Dead or Alive" on every letter and postcard sent through the mailing list.

Many people saw the envelopes beside the one to whom they were addressed, stirring up widespread curiosity and, according to the management, doing for the theatre capacity business.

"Three Wise Fools" to Be Screened

Goldwyn is going to make a film production from the Austin Strong play, "Three Wise Fools," which John Golden produced in New York three or four seasons ago and which had a season's run on Broadway and has since been on tour.

King Vidor will wield the megaphone. Mr. Vidor is making the screen adaptation of the play in consultation with June Mathis, editorial director for Goldwyn.

Leads in Fox Film

Robert T. Haines, who plays the leading male role in "Does It Pay?" a new Fox special directed by Charles Horan, was Marjorie Rambeau's principal support in "The Goldfish" during its New York run.

"Dr. Jack," Big Hit in Portland, Oregon

Pathe quotes telegrams from Portland, Ore., which show that flourishing city literally "obsessed" with Harold Lloyd's "Dr. Jack," at the Majestic Theatre. In wiring the home office that the Majestic had just added the sixth week to its original one week booking, with no signs of a let-up in capacity attendance in spite of continuous bad weather, Branch Manager Samuelson added: "Majestic announces they will run it all winter if the crowds continue."

In San Francisco, the "Dr. Jack" situation is equally flattering, but not so unexpected, as the New Portola's booking was for an extended run, and the house was closed for several weeks in order to prepare for it with $75,000 worth of alterations and new decorations.

"Dr. Jack's" second week on Broadway at the Strand not only held up its Christmas week record, but further fortified its position as, in merit and attendance, the most important of all the current Broadway attractions, Pathe says.

Bookings of the latest Harold Lloyd feature comedy throughout the country are said now to include, in contracts closed, practically all of the important circuits.

Fox Film Scheduled for Release Feb. 11

February 11 has been announced by Fox Film Corporation as release date for "The Town That Forgot God," the super special production which last week closed a successful run of ten consecutive weeks at the Astor Theatre, Broadway, New York.

This announcement follows closely upon the recent declaration by the Fox organization of its plans to release a group of six additional specials during the current season.

New York newspaper critics and the large audience who witnessed the picture at the Astor, were unanimous in attesting to the dramatic and pictorial heights attained by Director Harry Millarde in the presentation of the mightiest flood ever portrayed on the screen, Fox states.

Millarde is remembered for his direction of "Over the Hill," the picture which entered its third year of continued popularity with a two-week revival at the 44th Street Theatre, New York.

"Scaramouche" Will Be Rex Ingram Film

"Scaramouche," a picturization of Rafael Sabatini's novel of the same name, will be the next Rex Ingram production for Metro Pictures Corporation, by arrangement with Charles L. Wagner. The director of "The Prisoner of Zenda," "Trifling Women," and other big pictures, is now in New York, having returned from Miami, Florida, where, for the past three months he was engaged in the production of "Where the Pavement Ends," based on a story by John Russell. Mr. Ingram is now cutting and titling this picture.

The final selection of Mr. Ingram's next picture also brought with it the information that the director plans to make his next photoplay following "Scaramouche," in Europe. It is not yet known what will be the name of the picture to be made abroad.

"Broken Chains" a Big Hit in Chicago

Goldwyn's "Broken Chains," made from Winifred Kimball's prize winning scenario in the Chicago *Daily News* scenario contest, has taken Chicago by storm, according to advices received on Wednesday by Goldwyn Pictures Corporation from Walter D. Nealand, Goldwynner in Chicago, and from Balaban & Katz, managers of the Chicago Theatre where the film was shown.

Every newspaper in Chicago, says Goldwyn, gave the picture a splendid notice.

Vitagraph Says It Is True to Life

Stories dealing with newspaper life have been reproduced again and again and it has been rare, if ever, says Vitagraph, that working newspaper men have not found fault with the presentation of their profession upon the screen.

Vitagraph is so confident that "A Front Page Story," the latest Jess Robbins production, with Edward Horton in the lead, is the most accurate reflection of the Fourth Estate that has been offered that it is putting it to the supreme test. It has arranged to show it to the newspaper men of New York City at the Newspaper Club, No. 130 West 42nd street, Saturday night, January 13.

"One Stolen Night" is Now Edited

Editing of "One Stolen Night," the Vitagraph release with Alice Calhoun as star, has been completed at the Brooklyn studios. Miss Calhoun assumes the character of an Arabian girl.

The bizarre life of the city of Beni-Mora is accurately staged and depicted, it is stated.

Earle Williams to Play a Lead

Earle Williams is to play one of the leading roles in "Masters of Men," the picturization of Morgan Robertson's great sea novel. This announcement by Vitagraph follows the news that Wanda Hawley has been signed for one of the principal feminine parts. The picture will have an all star cast.

Mayor of Newark Honors Beban

During his engagement just ended, after an extension of time, at A. A. Adams' Newark Theatre, George Beban was presented by Mayor Breidenbach with a floral key to the city in recognition of his work in the successful combination of stage and screen in Beban's presentation of "The Sign of The Rose."

On his present tour, which began at the California Theatre, Los Angeles, it has been a feature of the engagements in Kansas City, Denver, Wichita, St. Louis for the mayor or governor to offer the actor this distinction.

Watch Out For

A Front Page Story

The Truth About Gorham

Activities Increased at Paramount Studio

Production activities at the Paramount Long Island studio for the new year are on the increase. At present four companies are busy on new Paramount pictures, two stories are in preparation for production and two other pictures are in the process of being edited and titled.

George Melford's latest production, You Can't Fool Your Wife," an original story by Waldemar Young, with Leatrice Joy, Nita Naldi and Lewis Stone in the principal roles, and Allan Dwan's production of Edith Wharton's "The Glimpses of the Moon," with a cast including Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Charles Gerrard, and Maurice Costello, are now occupying the two large stages at the studio.

Thomas Meighan and a company of players are in Panama making scenes for the "The Ne'er-Do-Well," under the direction of Alfred E. Green, while Alice Brady is in the fur country of Canada with Henry Kolker, her director, and a company, filming exterior scenes for "The Snow Bride," an original story from the pen of Sonya Levien and Julia Herne.

"Dark Secrets," Dorothy Dalton's latest picture, and "The Leopardess," with Alice Brady as the star, are being finally edited and prepared for the public.

Preparations are now under way for the production of two new pictures, "The Exciters," in which Bebe Daniels will have one of the principal roles, and "Fog Bound," Dorothy Dalton's next picture after the completion of "The Law of the Lawless," which is in production at the Paramount west coast studio. Irvin Willat will direct Miss Dalton in this picture.

Paper Praises Fox Production Highly

Typical of the praise being accorded "The Village Blacksmith," the Fox special, wherever it is shown, says Fox, is an editorial on a front page of the Denver Post written by Frank E. White in the issue of December 10.

The production which was released January 1, but was viewed at a private showing by Mr. White early in December, is one of the first of the second group of specials which Fox Film Corporation announced for the current season.

The Denver newspaper's comment follows in part:

And speaking of blacksmiths: The other day I saw an advance showing of the Fox special, "The Village Blacksmith." When it is shown publicly—and it will be within the next month—you will do well to see it. It is a most meritorious picture and quite remarkable, because it is very evidently an effort to copy another picture, "Over the Hill," and succeeds in surpassing its marks. That very seldom happens.

Selects Title for Edwin Carewe Film

"Mighty Lak a Rose" has been decided on by First National officials as the title for the picture Edwin Carewe has finished and which is scheduled for First National release next month.

"Mighty Lak a Rose" is called a drama of high society and low society and it is the initial First National attraction that has been produced since Richard A. Rowland became general manager of Associated First National.

"'Mighty Lak a Rose' looks to me like a showman's picture," declared Mr. Rowland. "It has no big stellar names but it has, nevertheless a strong heart appeal. In a way it is like 'Humoresque,' 'Over the Hill,' 'The Old Nest.' It has in it that something that tugs at the heart, makes one feel deeply and will send them away feeling the world to be a better place to live in."

"Mighty Lak a Rose" is an original tale by Curtis Benton, successful screen writer.

"Woman of Bronze" Is Now Completed

Clara Kimball Young has completed her performance before the camera in the Harry Garson screen production for Metro of "The Woman of Bronze."

This picture, directed by King Vidor, is declared by cinema experts who have been at the studios during the filming to be one of Miss Young's finest histrionic opportunities.

Translated from the French of Henry Kistaemaecher by Paul Kester, it was adapted for the screen by Hope Loring and Louis Lighton.

In Miss Young's supporting cast are John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Thirty Thousand Eyes

Every exhibitor has two eyes and he'd like to clap them on each picture as it comes out. It would help a lot in deciding on the bookings he will make.

He can't run his business and be where the pictures are first shown. Somebody has to do this latter for him.

Charles S. Sewell and Mary Kelly see pictures at the earliest possible moment, and give their opinions of these new films in Moving Picture World.

These folks don't take the attitude that they are "Critics." They try to merge their personalities in those of the mass of exhibitors for whose benefit they are looking at the films. Each tries to be the eyes, the judgment, of the exhibitors who can't use these aids to picture booking for themselves.

That is why "Newest Reviews and Comment" and "The Pep of the Program" are dependable exhibitor aids; written for the exhibitor, from his angle—which means that the reviews must compass the judgment of the two thousand seat palace as well as that of the two hundred seat house. Training and specialization has accomplished the trick.

Films Novel Before Publishers Get It

Allen Holubar has adopted a new method of screen procedure. Instead of waiting for a novel to be published and become famous he is making a picture of a novel and will have it on the screen about the time it is offered for sale by the book stores. The novel is called "The White Frontier," and was written by Jeffry D. Deprend, author of many adventure stories. Deprend read the story to Holubar and the director immediately bought it for a starring vehicle for Dorothy Phillips. It is a tale of Montreal and the Canadian Northwest, of society and the lonely, Snowclad reaches of the timberland. It is said to be full of thrilling adventure and to have a big heart appeal.

That Holubar realized he had fine picture material for this First National release is shown by the cast he selected to support Miss Phillips. In it are Lewis Dayton, George Siegman, Robert Anderson, Mayme Kelso, Ynez Seabury, and W. A. Orlamond. The interiors of the picture are to be made at M. C. Levee's United Studios in Los Angeles while the exteriors are being photographed in the Canadian Northwest and in Montreal.

Exhibitors Praise Metro Production

Pre-release presentation at the Loew Theatres in Boston and Washington of Laurette Taylor in "Peg o' My Heart" has evoked from the public and the exhibitors of those cities the same high degree of praise as was expressed recently by the New York daily newspapers and the motion picture trade periodicals, says Metro.

J. Hartley Manners, famous dramatist and author of many of the plays in which Miss Taylor has appeared in recent years, served in an advisory capacity during the course of the production of the picture under King Vidor's direction at the Metro studios in Hollywood.

The initial presentation of "Peg o' My Heart" on any screen took place recently at the Hotel Astor in New York. Their comment of those present as recorded in the New York press, was uniformly enthusiastic.

To Aid Exhibitors in Exploiting Films

Upon entering its second year of production Pyramid Pictures, Inc., announces that it has undertaken to effect direct exhibitor co-operation to supplement the exploitation activities of its distributors, American Releasing Corporation, in connection with every Pyramid production.

A campaign in behalf of the five special features already completed and released, as for those Pyramid productions now in work and scheduled for release, involving an expenditure of about $10,000.00 per month, has already been launched for the benefit of theatre which contracted to play these and all subsequent Pyramid productions.

The outstanding feature of this co-operation is the free distribution of handsome, two-color heralds to theatres throughout the country, which is a distinct innovation. In addition to the usual copy, there is printed on the back page of the heralds an offer to the patrons of the theatres receiving same, of a free six-months subscription to a new fan magazine called "The Pyramid Picture Monthly," published by Pyramid Pictures, Inc.

Paramount Plans Biggest Exploitation Drive for "The Covered Wagon"

S. R. Kent announced this week that the greatest exploitation campaign ever given a Paramount picture is now in preparation for James Cruze's much-discussed Paramount production, "The Covered Wagon."

"'The Covered Wagon' is undoubtedly one of the greatest pictures ever made," said Mr. Kent. "I saw it, in rough form, at the Lasky studio, and it more than surpassed our expectations. Our plans for this production call for the most sweeping exploitation campaign ever given any picture. The production will undoubtedly be given special long-run engagements at special key points, like New York, Los Angeles and Chicago, but the campaigns on the picture will not be confined to these centers."

Mr. Kent went on to say that all exhibitors throughout the country, regardless of the whereabouts or the size of their theatres, would be benefitted by the campaign given "The Covered Wagon."

In addition to the big display advertisement on the picture in The Saturday Evening Post, there will be a teaser campaign in the Post running over several issues. This campaign will acquaint the general public with the fact that "The Covered Wagon" is coming and that it is the pictured version of Emerson Hough's novel, which ran serially in the Post.

In co-operation with D. Appleton & Co., publishers of the novel, a special photoplay edition, illustrated with stills from the picture, is about to be issued. This photoplay edition will be advertised extensively throughout the country during the coming weeks, each advertisement calling attention to the Paramount picture of Hough's novel.

Probably one of the most extensive billboard campaigns ever given a picture is now in preparation. Starting with a full display of 24-sheet stands in New York, Los Angeles and Chicago territories, the campaign is to be extended over the country as the picture gains momentum.

John C. Flinn, in charge of the advance exploitation of the production, in co-operation with Claud Saunders, A. M. Botsford and Charles McCarthy, is now at work on a tie-up with the Union Pacific Railroad, which follows the general course of the old Oregon Trail, the scene of "The Covered Wagon's" story. Arrangements are being made to have the Oregon Trail marked off by the Union Pacific, with the motion picture theatres along the route used as the stations of the trail.

Because of the great educational value of the picture, plans are under way to enlist the active co-operation of the Boy Scouts, the Girl Scouts, the Parent-Teachers' Associations and kindred welfare organizations for promotion of the picture through their membership, to the end that when the campaign is done "The Covered Wagon" will be synonymous with the Americanism which these organizations are teaching.

Other exploitation plans, now in preparation, will be announced later.

Keaton's Next Is "The Balloonatic"

Buster Keaton's initial offering for 1923 is a two reeler called "The Balloonactic," which will be released by First National late in January. Buster and Eddie Cline, his director, who concocted the story of "The Balloonatic" have put into it some hair raising stunts.

Buster and Phyllis Haver playing opposite him in "The Balloonatic" and of course, had to have some water scenes and while Buster does some fishing Phyllis shows her lines, too.

Brandon Tynan Leads in Big Film Version of "Success"

"Success," the motion picture version of the Broadway stage play of the same name, has at last been completed, according to word from Murray W. Garsson, who produced it.

This photodrama, which was directed by Ralph Ince, has been more than five months in the making and is heralded as an achievement that surpasses anything this director has ever offered.

When the stage version of "Success" opened its engagement on Broadway the New York critics were virtually unanimous in their commendation of it, the New York American saying: "It is the greatest play since the 'Music Master.' It's a story of man's love for woman and of woman's love for man—its sunshine and shadows, its heavens and hells, its pits of despair and its light-kissed heights of victory, are told in a way that can never be forgotten."

From all reports the screen version of the play, which, by the way, was played throughout the United States and which, judging from out-of-town reviews scored a big hit everywhere it played, should prove superior in every way to the stage depiction. Every effort was made, according to Mr. Garsson, to select a cast of artists particularly fitted to portray the various difficult roles. Brandon Tynan, who played the leading role when the play was given its New York premier, is seen in the same characterization in the screen depiction, it is announced.

Others in the cast include Naomi Childers, Dore Davidson, Lionel Adams, Stanley Driggs, and Mary Astor.

The drama is based on a story of the stage, a romance behind the scenes which gives promise of being one of the most unusual screen entertainments to be offered this year. No time or effort has been spared in the making of "Success" into a special production in every sense of the word, according to announcement by the producers.

The screen production is an unique combination of the spectacle drama, exceptional dramatic moments and appealing comedy. More than 1,000 persons are engaged in some of the scenes and the staging of the "opening night" at a New York theatre is heralded as a master bit of realistic and artistic production work.

Davidson is seen in a humorous characterization of a typical Broadway theatrical producer and brings to mind the inimitable depictions of Abe Potash. Lionel Adams plays the role of a stage producer of the Belasco type.

Naomi Childers is seen in a characterization that requires her to extend her versatile talents to the utmost. First she is seen as the youthful Cordelia and later portrays a middle aged woman with a sincerity and conviction that is bound to add new laurels to her present successful record.

Mary Astor is seen in the role to which she is best adapted, a modern, vivacious girl, and her portrayal is said to be deserving of the highest commendation.

Arrangements for the distribution of "Success" have not been completed, according to Mr. Garsson, but definate announcement of these plans probably will be made within the next two weeks.

"Bohemian Girl" to Tour Canada

Basil Horsfall, Canadian operatic impresario, has entered into an arrangement with American Releasing Corporation whereby he will offer, on a tour which will cover every city and town in the Dominion, Harley Knoles' production of "The Bohemian Girl" in conjunction with a presentation of the opera from which it is taken.

For this purpose he is organizing a company of singers who will enact the principal scenes to give way, at intervals, to the picture in the same manner popularized by George Beban and "The Sign of The Rose."

Has a Leading Role

Albert Roscoe, the John the Baptist in the William Fox production of "Salome," plays one of the leading roles in "The Net," a Fox screen drama made from the stage play by Maravene Thompson, which was produced on Broadway under the same title.

Says "Fury" Is Equal of "Tol'able David"

"Tol'able David" was called the best picture of 1922 by the readers of Photoplay Magazine and now Associated First National is releasing another screen play in which Richard Barthelmess is the star and feels that this new release will be praised by the public just as highly as was "Tol'able David." The new picture is "Fury" by Edmund Goulding who wrote the scenario for "Tol'able David."

"Every one who has seen 'Fury' believes it is the equal of 'Tol'able David,'" is the statement issued by First National. "It has a fine well built dramatic story, sprinkled with natural humor. It is well directed by Henry King. It has a cast of players of well-known ability. Its settings are the sea and the old Limehouse District, London. And the photography is colorful and of exceptional quality. Supporting Barthelmess are Dorothy Gish, Tyrone Powers, Pat Hartigan, Barry Macollum and Jessie Arnold. It was made by Inspiration Pictures, Inc."



Hodkinson Films Going Big

Reports from Hodkinson indicate that three new series of short subjects are meeting with success and are being heavily booked through the country. All-Star Comedies, made by C. C. Burr and starring Charles Murray, Mary Anderson and Raymond McKee, have been booked by Tom Moore for his Rialto Theatre in Washington, and the first of this series played the Rialto Theatre in New York. This series has also been booked by the Stanley Company in Philadelphia, Hippodrome in Buffalo and Baltimore, and others.

The series of Bray Comedies and Romances has been booked by Interstate Amusement Company of Dallas, and the series of "Days Afield with Rod and Gun" has been booked by the Century Theatre in Baltimore, McVickers Theatre in Chicago and Missouri Theatre in St. Louis.

King Baggot Ready to "Shoot"

King Baggot is ready to start work on a new Gladys Walton picture at Universal City. It will be "Gossip" a screen adaptation of a popular novel by Edith Barnard Delano, entitled "When Carey Came to Town."

It probably will be ready for release about the middle of March

Says "Suzanna" Is Making a Hit

That Mack Sennett's latest photoplay comedy drama feature, "Suzanna," starring Mabel Normand, and now being released by Allied Producers and Distributors Corporation, is going over big at its premiere showing at the Mission Theatre, Los Angeles, is the gist of a message from the Coast to E. M. Asher, Mr. Sennett's Eastern representative.

Co-operated to Boost Film

La Patrie, the French language newspaper in Montreal, recently co-operated with Harry Dahn, manager of the Capitol, and William L. Sherry, a special representative of Distinctive Pcitures Corporation, in the "Kindly Act" tie-up with "The Man Who Played God," the third Distinctive film featuring George Arliss.

Making "The Artist"

Clyde Cook is busy with "The Artist," which under the guiding megophone of "Slim" Summerville, is being shot as another important addition to this star's Fox comedies.

Watch Out For

A Front Page Story

The Truth About Gorham

Noted Actors Are in Marion Davies Cast

Alma Tell, the well-known motion picture actress; Louis Wolheim, star of "The Hairy Ape," and Elizabeth Murray, vaudeville headliner, have been added to the cast in support of Marion Davies in Cosmopolitan's super-production, "Little Old New York."

Never in the history of the stage or screen has so many notables been brought together in one production, Cosmopolitan says.

The complete cast announced for the first time follows: Patricia O'Day, Marion Davies; John O'Day, J. M. Kerrigan; Larry Deleven, Harrison Ford; Robert Fulton, Courtenay Foote; Washington Irving, Mahlon Hamilton; Fitz Green Hallock, Norval Keedwell; Henry Brevoort, George Barraud; Cornelius Vanderbilt, Sam Hardy; John Jacob Astor, Montague Love; Mr. De Puyster, Riley Hatch; Reilly (Larry's Servant), Charles Kennedy; Bunny, the night watchman, Spencer Charters; "Bully Boy" Brewster, Harry Watson; The Hoboken Terror, Louis Wolheim; Delmonico, Charles Judels; Ariana De Puyster, Alma Tell; Betty Schuyler, Mary Kennedy; Rachel Brewster, Elizabeth Murray; Chancellor Livingston, Thomas Findlay, and Mrs. Schuyler, Marie R. Burke.

Fine Sets Built for "Enemies of Women"

Vying in its beauty, says Cosmopolitan, with one of the most gorgeous spots on the Cote d'Azur after which it was fashioned, is a scene in Cosmopolitan's forth-coming super-special, "The Enemies of Women," from the famous story by Vicente Blasco Ibanez.

This scene, designed by Joseph Urban scenic artist, is a copy of the magnificent gardens of the Villa Maryland, Cap Feret, near Nice, said to be the most beautiful villa on the Cote d'Azur. The whole floor of the big studio was converted into a garden making one of the largest and most magnificent sets ever filmed, it is stated. Huge palm trees and grape arbors cause it to strikingly resemble the original. At one side is an artificial lake, six feet deep.

It is in this scene that Prince Lubimoff, played by Lionel Barrymore, who is featured in the production, decides to dissipate the remnants of his once great fortune on a party, the extravagance of which makes his previous efforts as a host seem tame. When the party grows wildest scores of beautiful women in evening clothes, are tumbled into the lake for the entertainment of the host. The scene of revelry is described as one of the most fascinating ever filmed.

In addition to Barrymore, the cast of "The Enemies of Women" includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, W. H. Thompson, William "Buster" Collier, Jr., Paul Panzer and Mario Majeroni. Alan Crosland is directing the picture from the scenario of John Lynch.

Tells of Plans for Coming Productions

Arthur H. Sawyer, supervising director of S-L Pictures, has announced several plans for the forthcoming productions to be produced for distribution by Metro Pictures Corporation.

The final scenes of "Your Friend and Mine," the special feature which will follow "Quincy Adams Sawyer," for Metro release, have been shot. This picture produced from the vaudeville vehicle, written by Willard Mack, presents Mack in the leading role.

Following the release of this film, production plans will be started immediately for the filming of "Dangerous Dan McGrew," a picturization of the famous poem by Robert W. Serviss, and in which it is planned to use Lon Chaney, Barbara La Marr and Willard Mack as the three leading principals.

Mr. Sawyer has announced that S-L Pictures has acquired the rights to Willard Mack's latest stage play "Red Bulldogs." Arrangements have also been completed whereby Willard Mack will from now on write special original stories for Associated Pictures Corporation, the organization recently formed by Arthur H. Sawyer and Herbert Lubin for the production of special S-L features, for distribution through Metro.

Johnson Film Makes Hit on Broadway

The Associated Exhibitors feature, "Head-Hunters of the South Seas," Martin Johnson's picturization of his adventures among the wild tribes of Malekula and other unexplored islands, has been the photoplay at B. S. Moss's Broadway Theatre this last week and has attracted large crowds.

"In some respects 'Head-Hunters' seems even more interesting than Martin Johnson's two earlier pictures," said New York Times.

"We were rewarded by getting a great shudder out of this picture," said Harriette Underhill, in the New York Tribune.

"Knighthood" Breaks All Records

"When Knighthood Was in Flower," Cosmopolitan's remarkable photoplay starring Marion Davies, which closed at the Criterion Theatre on Saturday night after 15 weeks and three days' run, broke every record of the house.

In the 15 weeks and three days that "Knighthood" was at the Criterion, 122,086 persons paid to see it at prices ranging from 50c to $2.00. The total receipts during the engagement were $157,900.90, or an average of $10,329.90 weekly during the entire engagement.

No picture at the Criterion ever grossed such a sum. The nearest competitor to "Knighthood's" record, at the Criterion Theatre, is held by the Cosmopolitan Corporation, whose picture "Humoresque" played to approximately $148,000 in 12 weeks, continuous, noon to midnight.

"Tents of Allah" for February

Associated Exhibitors has selected February 25 as the release date for "The Tents of Allah," the second of the big productions made for that organization by Edward A. MacManus. Both story and direction are by Charles A. Logue.

Monte Blue and Mary Alden have leading roles.

Picture Said to Follow Book

Florence Vidor has kept her word to picturize Booth Tarkington's prize-winning novel, "Alice Adams," exactly as the author wrote it, according to the declaration of President Arthur S. Kane and his aides in the home offices of Associated Exhibitors, following the first preview, this week, of the feature.

The production was directed by Rowland V. Lee.

D. S. C. Man Has the Leading Role

Katherine MacDonald's leading man in her new First National release, "Money, Money, Money," made under Preferred Pictures banner, is a war hero. His name is Jack Dougherty. When the U. S. entered the war Dougherty enlisted in the marine corp and won a Croix de Guerre and a D. S. C.

Tom Forman directed the picture.

Crowds Come to See "Oliver Twist"

The old Hoyt Theatre in South Norwalk, Conn., was re-opened New Years day as the Rialto and had Jackie Coogan in "Oliver Twist" as the attraction. For the opening day only one showing was advertised to begin at 8 p. m. At 7 o'clock the house was filled.

The Rialto is following "Oliver Twist" with "Skin Deep" and "The Eternal Flame," two other First National attractions. Arthur Terriss is the manager of the Rialto.

Screen Used in Overture

During the week of December 31, in which New Year figured, Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, evoked some favorable comments because of the sheer novelty he injected into that week's overture.

The overture, because of its elaborate design, was not presented on the program as just a preliminary piece of music, but was made the second incident on the program. Named "Home Sweet Home The World Over," the overture was rendered with the use of screen titles, flashed on a screen covered with the Strand's regular tableau curtain.

It consisted of a series of versions of our old fireside song, "Home Sweet Home," each version being attributed to some race as the way the song might have sounded had it been composed by a member. The titles were first flashed on the screen and immediately followed by the version they designated would follow.

Thus, "As We Know And Love It," was the first title, and it was followed by the real American song, next came "Spanish Style," and the Orchestra swung into an imaginary Spanish version; then Russian, Italian, Scotch, Irish, Chinese; then as Irving Berlin might have written it, and last "Our Own Fireside Version."

Paramount Claims a Record

The Paramount organization in Australia closed the year, it is started, with still another record to add to the long list of success which Paramount says, made the year 1922 the most successful ever known in the film industry in that country.

Paramount Pictures were exhibited simultaneously in five of the leading first run houses in Sydney, during the week of December 4 which is said to be the first time that any one brand of pictures has been shown at the same time in five first-run houses.

Students to Act in Picture

Dartmouth college students, natives of northern New England, will be employed as the woodsmen extras in the exterior scenes of "Backbone," the all-star production now being directed for Distinctive Pictures Corporation by Edward Sloman. The boys will go twenty-five miles from their college to Woodstock, Vermont, where the exterior scenes of the Clarence Budington Kelland story will be filmed.

Formed Association to Exploit Film

C. Frederick, manager of the Union Square Theatre, New York, organized the "Don't Give Up Association" recently to exploit "The Man Who Played God," the Distinctive Pictures production with George Arliss in the leading role.

The initiation fee was the price of admission to the Union Square.

Beautiful Girls in "Enemies of Women"

Beautiful women predominate in Vicente Blasco Ibanez's great romance, "The Enemies of Women," despite the title, and in picturizing the story Cosmopolitan Productions has not lost sight of this fact, it is stated. As a result, some of Broadway's most famous beauties are appearing in the photoplay which is now nearing completion.

In addition to a number of beauties from the Ziegfeld "Follies," including Edna Wheaton, Helen Lee Worthing, Vivian Vernon, Polly Nelly, Addie Rolf, Marie Shelton and Nellie Savage, who appear in several of the big scenes, another group of Broadway beauties were engaged for the scene depicting the last revel of Prince Lubimoff, played by Lionel Barrymore. In this later group are Rita Hall, Elsie Bartlett, Alma Mamay and others who scintillate in "The Greenwich Village Follies." Beauties from other Broadway shows are also appearing in the "The Enemies of Women" which is said to bring together more pulchritude than any other picture ever made.

British Don't Want to Wait for Films

That a strong wave of resentment is sweeping over the British picture-going public against being forced to view pictures that have been shown in Canada and the United States a year or eighteen months before is indicated in a letter just received by Associated First National from Ralph J. Pugh, managing director of the newly opened Associated First National offices in England.

According to the letter British First National has found a demand among British exhibitors for the early release of the big First National attractions and under these conditions British First National is releasing at the present time at least one picture within a month or two after the premier showing in the big first run houses throughout Great Britain and intends to increase the number of releases as fast as conditions will permit.

Comic Opera Rights Bought by Goldwyn

Goldwyn Pictures Corporation has purchased from Col. Henry W. Savage the screen rights to Franz Lehar's comic opera, "The Merry Widow," as the second production to be made by Eric von Stroheim, who was recently placed under a long-term contract.

Von Stroheim is now completing the continuity for his first Goldwyn picture, "McTeague," from Frank Norris's famous novel. Upon completing the photography on that photoplay, von Stroheim will prepare the continuity for "The Merry Widow" and then direct it.

Von Stroheim will produce "The Merry Widow" on a big scale it is stated, so that it will take its place alongside "The Christian, "The Strangers' Banquet" and the other features on Goldwyn program.

Record Is Broken by Pickford Film

The engagement of Mary Pickford's "Tess of the Storm Country," at the Circle Theatre, Indianapolis, Ind., did a business that was unprecedented for the theatre and the town says United Artists.

The date, week of December 24, was of course, in favor of the picture, but house records were broken in the receipts due to the strength of the attraction, it is stated. The week closed with a tremendous Saturday and a week's record for business, it is stated.

Manager Ralph Lieber departed from the ordinary policy of the house by conducting a three weeks' advance campaign on "Tess of the Storm Country" and much of the success of the picture at the Circle can be traced to the judicious handling of this campaign, it is said.

Reproduces Exchange

The interior of the New York stock Exchange has been reproduced on the stage at the Paramount Long Island studio for scenes in George Melford's latest picture, "You Can't Fool Your Wife." Much wild speculating was indulged in by the 168 extra men on the floor of the exchange during the filming of the scene, but no money was lost.

Jack Holt Finishes Picture

Jack Holt has finished the picture in which he is to be starred by Paramount, "The Tiger's Claw." Jack Cunningham wrote the original story, which Joseph Henabery directed.

Eva Novak is leading woman.

Larry Seamon in New Comedy

Larry Semon's next comedy will be called "No Wedding Bells." The comedy is now being produced at the Vitagraph Hollywood studios. Lucille Carlisle plays the beautiful young girl whom the heroic Larry saves from the toils of a wicked Chinese. The sets in the Semon comedy are particularly elaborate and the stunts are not only full of laughs but as in all of Semon's productions, filled with thrills.

To Be Co-Starred with Bebe Daniels

Antonio Moreno, former Vitagraph and Goldwyn star, who appears as leading man with Gloria Swanson in Paramount's "My American Wife" and is featured in support of Mary Miles Minter in "The Trail of the Lonesome Pine," is to be co-starred with Bebe Daniels in "The Exciters," says a Paramount announcement. This picture will be made at the Long Island studio following the completion of the Allan Dwan production, "The Glimpses of the Moon," in which Miss Daniels is a featured player.

Breaks Record in Richmond, Va.

For the first time in the history of Richmond, Va., says Associated First National, a motion picture has had a two weeks' run. The picture was The "The Eternal Flame" with Norma Talmadge and the theatre that broke all Richmond records was the Broadway. Jack Re Ville, manager of the Broadway told about it in a letter to Associated First National.

Badger to Direct "Red Lights"

Goldwyn Pictures Corporation has engaged Clarence Badger to direct the picturization of Edward E. Rose's new mystery play, "Red Lights," formerly called "The Rear Car."

Carey Wilson, of Goldwyn's editorial department, and, incidentally author of the big South Sea picture, "Lost and Found," is making the screen adaptation of the play.

Getting Ready to Film "The Fog"

Final arrangements for the filming of William Dudley Pelley's novel, "The Fog," are being consummated by Louis Graf, president of Graf Productions, Inc., of San Francisco. The photoplay, produced under the personal supervision of Max Graf, will be released by Metro.

Watch Out For

A Front Page Story

The Truth About Gorham

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Baby Peggy Films Placed on Regular Universal Program

With the departure of Julius Stern for California following conferences with President Carl Laemmle, of Universal, it is announced that a decision has been reached to put the series of Baby Peggy releases on the regular program instead of making them specials.

It is announced that this series will be sold in blocks of six and under no circumstances will the subjects be sold individually. The word special will not be used in any way and they will be released on the regular program, one each month. The first six are: "Peg o' the Movies," on March 14; "Sweetie," on April 11; "The Kid Reporter," on May 16; "Carmen Jr.," on June 13; "Taking Orders," on July 18; "Tips," on August 18. All were directed by Alf Goulding, except "Tips."

"Peg o' the Movies," which is the only one of this lot which will be released under its original title, tells of a little girl who breaks into the movies and shows the little star imitating Charlie Chaplin, Harold Lloyd and other stars, and as a stage vamp.

"Sweetie," formerly called "Peggy Immigrates," is a pretty story of a little girl who takes pity on a poor man with a hand organ, and in which the girl and the monkey meet with unforeseen adventures.

"The Kid Reporter," formerly "The Cub Reporter," shows Baby Peggy as an amateur reporter who gets a big scoop for her paper. Albert Willis and Jim Kelly are in the cast. "Carmen Jr.," formerly "The Senorita," was filmed at the San Gabriel mission. It is a story of Old Spain, presents the star as both a boy and a girl, and contains a parody of a bull fight.

"Taking Orders," originally known as "Peggy's Busy Day," shows Baby Peggy as a little girl who adopts original methods to help her father, a dentist, to get business. Dick Smith and Fred Spencer are in the cast. "Tips" is the story of a little bell hop and his adventures in a big hotel. It was filmed at the Ambassador in Los Angeles and has been shown in a few first-run houses, but not released. Fred Spencer is in the cast and Arvid Gillstrom directed.

It is announced that owing to a series of misfortunes in filming, "Little Red Riding Hood" has been definitely removed from the program. The second reel was injured in a fire, the illness of the little star caused delay, and when she recovered it was impossible to secure the same people for necessary retakes.

Although the first subject is scheduled for March 15, due to the little star's long absence from the screen, her pictures will be made available to exhibitors at an earlier date. Mr. Laemmle has given orders to rush prints, advertising and exploitation on these subjects and to give them the right of way, owing to pressing demands from the exchanges for the Baby Peggy Comedies. Art Schmidt, general sales manager of Universal, states they will be handled in the same way as "The Leather Pushers," prints of the first three will be sent out immediately and the heartiest co-operation afforded to exhibitors.

It is also announced that Julius and Abe Stern have decided to make fewer animal and novelty pictures for the present. "We realize we have enough of these novelty pictures on the market," says Abe Stern. "The Brownie Series will be the only animal comedies we will make for some time. In addition to this and the Baby Peggy series, we will devote our energies to our new boy star, Buddy Messinger."

All Comedy Bill

As evidence of the increasing popularity of its short subjects, Hodkinson announces the Interstate Amusement Company of Dallas, decided to run an all-comedy bill in conjunction with vaudeville and tried it out in Dallas with the Bray Comedy, "Heeza Liar's Treasure Island"; the Bray Romance, "The Mystery Box and the All-Star Comedy, "Faint Hearts." It was such a success that they ran it over their chain of theatres in Houston, Forth Worth, San Antonio and Dallas.

Leo Maloney Western Heads Pathe List for January 21

Pathe's eight releases for Jan. 21 include one of the Range Rider series, "Border Law," presenting Leo Maloney in two reels of a thrilling mix-up with gun runners. Maloney is the bashful lover of the Captain's daughter. To stiffen him up to the proposing point, the father urges the girl to coquette with a supposed artist. This artist is really the chief of the gun runners. Maloney stumbles on this fact. The result is a spirited chase through the mountain passes and the capture of the lawbreakers. The hero forgets his bashfulness and wins the girl.

The one-reel comedy features Paul Parrott, with Jobyna Ralston. It is a take-off on hypnotic exhibitions called "Mr. Hyppo." The hero's performance limps, and a hypnotist in the audience sees his chance to get even.

"Speed," the Pathe serial, with Charles Hutchinson, reaches its exciting fourteenth episode, "The Peril Rider," in which there is a triangular fight between the hero, the witness he so sadly needs to clear himself from a grave charge, and the leader of the conspiracy. At the end he is apparently overwhelmed in a series of tremendous blasts which tear away the mountain side.

"Cheating the Cheaters" is the Aesop's Film Fable of this issue—a competition between Henry Cat, Fido Dog and Milton Mouse, whose acts belie their motto of "one for all, all for one," and proves the moral: "It takes a thief to know a thief."

Pathe Review No. 3, besides its "Living Paintings," street scenes in India and Pathecolor gems from a village in Alsace, draws on the New York Aquarium for some astounding pictures called "Fish Faces." Director Dr. Charles H. Townsend co-operated with a realistic reproduction of sea-bottom conditions, in which the moving subjects are seen with wonderful clearness of detail. This issue of Pathe Review presents also a curious and amusing shadow-action picture of a kind called "Sillietes."

Opening of Eighth Year for Christie Reveals Big Plans

With the beginning of the new year there is great activity about the Christie Studios, now entering into their eighth year of making only short-length comedies.

Al Christie, president and supervising director, continues to direct practically all the time, and in addition has Scott Sidney and Harold Beaudine directing Bobby Vernon, Neal Burns, Dorothy Devore, Henry Murdock and others.

Christie's plans for the coming year are ambitious. A company has just returned from Honolulu, where scenes were taken for "A Hula Honeymoon," in which the South Sea Island type of drama is in for a little kidding.

Educational, which distributes the two-reel Christie Comedies, has just released one of Christie's satires, "Hazel from Hollywood," featuring Dorothy Devore supported by Murdock, in which the movie serial "thriller" and the girls who "would be stars if they had a chance" come in for a little kidding. This picture was directed by Scott Sidney.

Before "A Hula Honeymoon" gets on to the screen, two other Christie Comedies will be ready for the public. They will be "Be Yourself," a comedy about a strike of the girls in a shirtwaist factory in which Neal Burns is featured, and which was directed by Christie, and "Second Childhood," with Bobby Vernon in the leading role, directed by Harold Beaudine.

The Christies are plunging into new fields of comedy. Satire and fast farces are supplanting the domestic comedy for which the Christie Studios have always been famous. "However," says Christie, "we are not forgetting the troubles of the blissfully wedded, and we may run in a little Reno yarn, now and then, just for variety."

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Books "Hodge Podge"

The Capitol Theatre, New York, which recently showed "King Winter," the first release of Lyman H. Howe's Hodge-Podge, has signed up for the rest of the twelve pictures in this series, being released by Educational. "Sea Elephants" is the second of this group.

New Comedy

C. B. C. announces the completion of the first "Hallroom Boys" comedy written by Jean Havez. It is titled "Day by Day" and is in the nature of a satire on the Coue treatment. Harry Cohn states that five comedians will appear in this two reeler, Billy Franey, Bud Jamieson, George Williams, Al Alt and Eddy Barry.

"Our Gang" Gets High Praise

As result of Christmas week showings of "Our Gang" comedies, Pathe reports these two-reelers have received unusual praise. "Saturday Morning" was shown at the Capitol in New York and the Globe said it took all the picture honors, while the Sun called it a hilarious outpouring of youthful mirth.

The National Motion Picture League, following a special children's matinee, reported: "We have yet to find a more entertaining comedy. The walls of the theatre rang with the hearty spontaneous laughter of children and adults."

Scientific Praise for "Via Radio"

Scientific American, in its January issue, reviews at considerable length Educational's special, "Via Radio." The picture is described in part as "a single reel film which tells in fifteen short minutes what every person should know regarding present-day radio communication." "Via Radio" rapidly unfolds the principles of communication, whether by means of light waves, sound waves, electric waves or radio waves. * * * It tells the story of radio and tells it well. All that is necessary for a general understanding of the subject will be found in the film."

Fazenda Film for February

"Pest of the Storm Country," the Mermaid Comedy featuring Louise Fazenda, has been finished, and will be released by Educational in February. Jack White has sent the Fazenda company to Wilmington, Cal., where the opening scenes for the second picture featuring this comedienne will be taken. Bob Kerr is directing, and the cast includes Harry Gribbon and Cliff Bowes.

Strange Fish in Urban Film

"Dwellers of the Deep," the Urban Popular Classic released this week by Vitagraph, shows rare specimens that inhabit the Aquarium in New York City. The short feature shows the strange life of the deep, from the sea-lions to the globe fish.

For what is said to be the first time a baby sea-lion has been successfully photographed in motion pictures. This baby lived only twenty-four hours and because sea lions must learn to swim and this one never had a chance he was named "Volstead, the Dry."

Two All-Stars

Two C. C. Burr All-Star comedies will be released shortly by W. W. Hodkinson Corporation. "Four Orphans" January 28 and "The Fatal Photo," February 25.

A new C. C. Burr comedy is now in the making under the direction of Gregory La Cava.

Newsy Notes of the Short Subject Field

The Robert C. Bruce Wilderness Tale, "The Natural Born Liar," is being well received at the Capitol Theatre, New York, during the current week.

Earl Hurd, who makes six cartoon comedies each year for C. C. Burr of Mastodon Films, has just finished one entitled "Chicken Dressing."

James W. Dean, reviewer for Newspaper Enterprise Association, states that while he supposes Pathe's "Our Gang" comedies were probably designed to amuse children, they are the best entertainment for grown-up boys that he has ever seen.

Vitagraph announces "Abraham Lincoln, Memories of America's Greatest Statesman," and "George Washington," will be released in time for the birthdays in February of these great statesmen.

Another instance, the second within a short time, where a Pathe serial has been rebooked for a return showing is reported. This time it is "The Timber Queen."

A timely subject being released by Vitagraph in the Urban "Roving Thomas" series shows, by means of a trip in a fishing trawler, the source of the fish seen in the markets at this season.

Alexander Film Corporation reports completion of distribution arrangements on the state right market for the American Home Life series of two-reelers made by Aralma Film Company.

Edith Grant, a newcomer in Century Comedies, will appear as the big sister of little Buddie Messenger in the comedy which follows "Boyhood Days."

The Aldine Theatre in Wilmington, Del., which is said to have never before run a serial, has booked Pearl White in the Pathe serial, "Plunder."

Neal Burns is featured, with Charlotte Merriam opposite, in the newest Educational-Christie comedy, "Be Yourself." It is built around the strike of workers in a shirt-waist factory and was personally directed by Al Christie.

Second National Pictures Corporation announces the second of the Bruce Barton one-reel subjects has been completed. It is titled "Unhappy Husbands."

M. N. Wolf, formerly of Goldwyn's Los Angeles exchange, has been appointed manager of Educational in that city, and Julius Wolf has been placed in charge of Educational exchange in Denver.

"Mr. Hyppo"

(Pathe-Comedy—One Reel)

Hypnotic exhibitions are the basis for amusing action in this Hal Roach comedy with Paul Parrott. The performance is full of unexpected developments that only succeed in making the hypnotist ridiculous in the eyes of the audience. A real hypnotist appears and gets the subjects under sly control. He then informs the audience that the entertainer is a fake and the police are called to arrest him. With his feminine accomplice, the faker escapes by riding up on the curtain when it is lifted. Jobyna Ralston is charming in a boy's costume and the whole performance has the popular note.—M. K.

"Border Law"

(Pathe-Western—Two Reels)

Less action and more romance is found in this latest Leo Maloney feature of the Range Rider Series. The first reel does little more than lay the basis for the action, while the remainder gradually speeds up to a thrilling close. Maloney plays the bashful suitor of the daughter of the Captain of the Rangers. Because he is slow in proposing, the girl accepts the attentions of a scoundrel who is posing as an artist. She overhears him planning a crooked move and is held prisoner by him. Her bashful suitor aids her in escaping and supplies the melodramatic climax in a dashing ride in which he speeds down one hill and up another and drags after him a tree which blocks the road of the villains. It is all entertaining and because of the final punch should be generally satisfying.—M. K.

"Doomed Sentinels"

(Universal-Drama—Two Reels)

There is considerable action in this number of the "Timber Tales" series and Roy Stewart as the hero puts up a good fight and executes a good stunt when by means of a timber hook he slides down the guy rope from the top of a derrick and overtakes the villain. It compares favorably with the preceding issues in this series from a standpoint of drama, but the forest conservation idea is touched more lightly, the only reference being to the fact that Stewart is cast as a safety first inspector who looks out for the prevention of fires, accidents, etc. The story involves a fight over a logging contract.— C. S. S.

"Hot Shots"

(Educational-Hodge Podge — One Reel)

A selection of entertaining subjects is offered in this newest of the Lyman H. Howe productions. It opens with an amusing novelty—an animated treatment of the Old King Cole nursery rhyme. Following this is a picturesque illustration of different phases of the steel industry revealing interesting angles that will be new to many. Third and last is a sprightly cartoon devoted to the course of a railroad engine. On the whole, a valuable number.—M. K.

"Pathe Review No. 3"

(Pathe-Magazine—One Reel)

This reel has an amusing opening in which the story of a hunter who fails to get anything except what he buys is depicted in shadow-action. After this number come the color-scenes of romantic features of Alsace. The rest is devoted to some surprising glimpses of the faces of various fish, including some straight front close-ups that are unusual.—M. K.

"Some Service"

(Universal-Comedy—One Reel)

The troubles of a process server in trying to serve a summons on an unwilling party furnish the basis of this comedy and considerable ingenuity has been shown in the various devices employed to accomplish this. Neely Edwards, who is cast as a tramp, accepts this arduous task in order to secure some much needed money. He finally succeeds when he serves the summons in a restaurant, in the form of a sandwich. He and his friend meet with disaster and are finally thrown out of the place. There are several humorous situations in this reel and it is an average comedy.—C. S. S.

IN THIS ISSUE

Be Yourself (Educational)
Bits of Europe (Fox)
Border Law (Pathe)
Cheating the Cheaters (Pathe)
Doomed Sentinels (Universal)
Casey Jones, Jr. (Educational)
Hot Shots (Educational)
Mr. Hyppo (Pathe)
Pathe Review No. 2 (Pathe)
Pathe Review No. 3 (Pathe)
Some Service (Universal)
Sting 'Em Sweet (Universal)

"Sting 'Em Sweet"

(Universay-Comedy—Two Reels)

In this Century comedy, Brownie the wonderful dog again shows what a clever actor he is. This dog has a lot of good stuff particularly in the early part of the picture. The human actors, however, figure largely in this comedy with quite a lot of new laugh-getting stuff. There is good comedy in the scenes where one of the girl's suitors gets the wrong hat, and where a very tall man has difficulty in getting into a flivver with an undersized body. Brownie's boy companion finally presents his sister with a box of bees and both of the suitors get stung, which gives rise to the title of the picture—C. S. S.

"Cheating the Cheaters"

(Pathe-Cartoon—One Reel)

Adopting the motto of the "Three Musketeers, "One for All, and All for One," the cat, the dog and the mouse promise to have a united front. Their first stunt is to rob a sausage-seller. They take their spoils to Farmer Alfalfa's headquarters where they eat and grow fat. Farmer Alfalfa's slogan is "Honesty is the Best Policy," but they discover that the water pump is an important feature of his pure milk policy. They expose him and the truth of the old adage, "It takes a thief to know a thief," is once more proved. The number is a good example of Paul Terry's art.—M. K.

"Keep 'Em Home"

F. B. O.—Comedy—Two Reels

This is Mr. and Mrs. Carter De Haven at their best. There is some excellent comedy in it and it is based on an original idea. A young bride does not quite believe her husband's stories about the evenings he spends away from her. She therefore buys a dummy and makes love to it so that the neighbors will see her through the shade and misunderstand. At the same time an escaped convict enters the house. He gets into the dummys clothes and acts so much like the original that she does not detect the difference. There are many merry scenes. The ending, of course, brings about matrimonial harmony.

—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Good Work

Projectionists in large cities are apt to be a bit swelled up, and to "look down" on the small-town men. That we all, I think, know, and it is perhaps natural. It is only natural to suppose that the city man will be better posted, and able to work more intelligently than his small

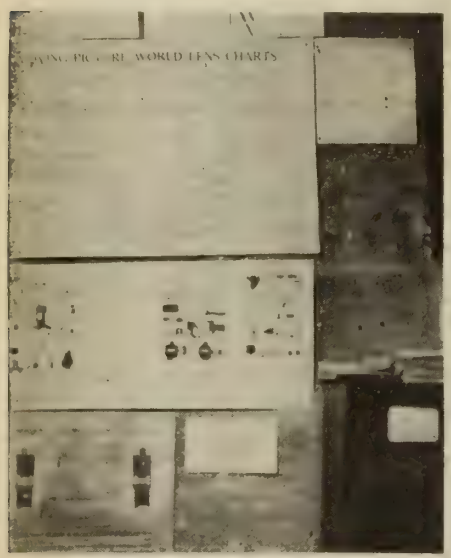


ILLUSTRATION ONE

Section of Majestic Projection Room Wall, Showing Charts

town brother. That is to say, it is only natural if we don't bother to analyze things too closely.

But we should remember that the small town man has not so much to distract his attention from his work; also he has not a repair shop almost next door. He is thrown very much more on his own resources and if he be a man of energy and mental ability he may far surpass the city man. In fact, some small town men do surpass him and put on a relatively very much better screen result and put it on more efficiently with equipment inferior to that handled by the city man. The main reason for inferior results is usually inability to get sufficient current, due to local light plant incapacity, whereas the city man is limited only by the willingness of the boss to pay.

I shall now present to you some photographs as evidence that the small town man can be and sometimes is far in advance of the city "wise guy." Illustration 1 is a photo of a section of the projection room of the Majestic Theatre, Centerville, Iowa. Notice the lens

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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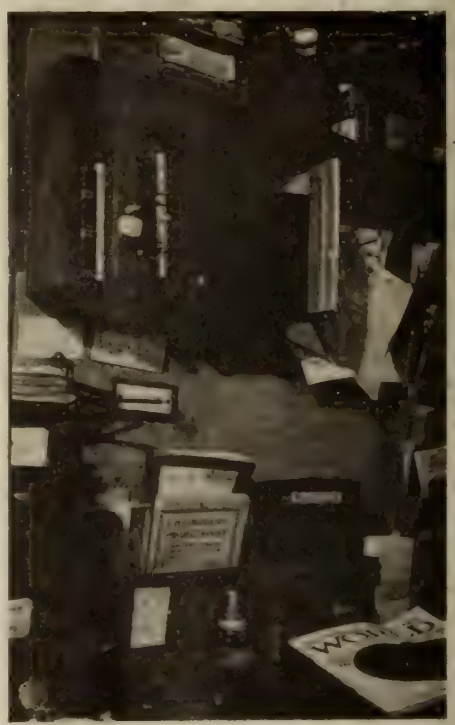


ILLUSTRATION TWO

Mr. Butler's Desk and Projection Literature

charts, the Powers parts chart and the rectifier instruction sheet, all neatly placed for reference.

Also notice the high amperage chart—now obsolete—and some other charts beside them. O. H. Butler is projectionist, and it evidently is not wasted labor to supply him with valuable information.

In illustration 2 you will see his desk, in a room immediately adjoining the projection room.

The book in the rack with a white label on its back is the Blue Book of Projection—the handbook. Also, there is the "Handy Electrical Dictionary," the "International Handbook," "Arithmetic of Electricity," "Motion Picture Electricity," by Hallberg; Hawkins' "Electrical Guides," and various projector manufacturers' catalogues, lenses, et cetera.

The book on desk with "PROJECTION" on its face is a scrap book. There is also a book marked "Points of Projection," in which brother Butler writes down such things as seem of real value and which should be remembered. He also has the projection departments cut out and bound. He says "they are good for reference."

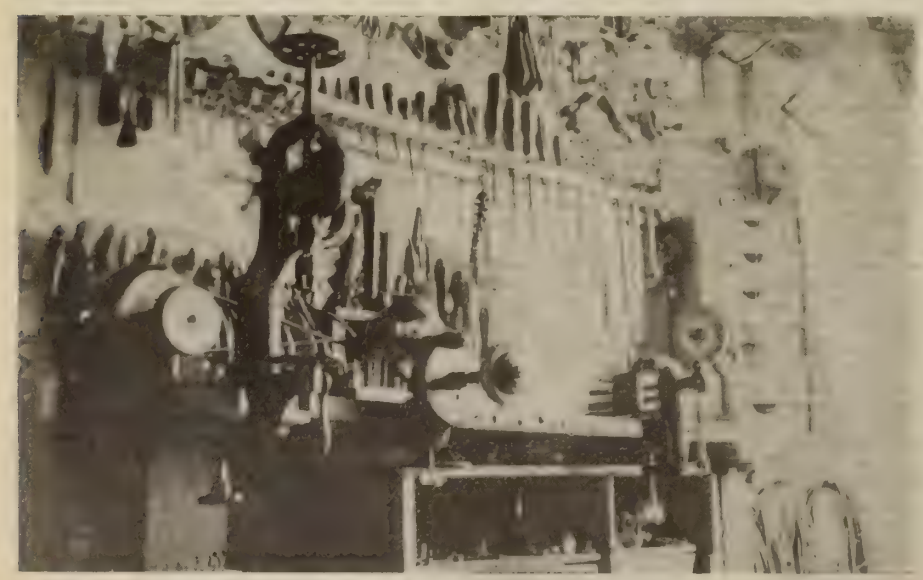


ILLUSTRATION THREE

No. This Is Not a Garage Repair Shop. It Is the Tool Kit of The Majestic's Projection Room

Complete Tool Kit

In illustration 3 you will see how well Projectionist Butler is provided with tools, and that they are kept in order. Can the Capitol, the Rivoli, or the Rialto projection room, show an outfit equal to it.

Take a slant at the soldering iron, the brushes for cleaning, the two motor-driven

grinders, the vise, the spare projector parts under the bench, the drill and so forth, and so on up to at least five or six pairs of plyers.

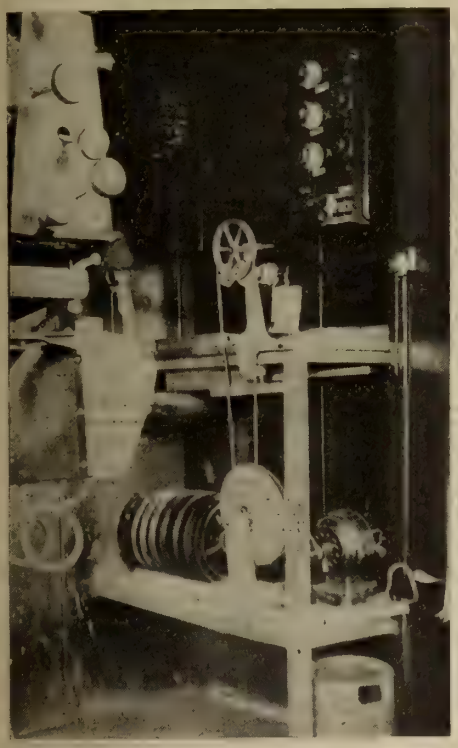


ILLUSTRATION FOUR
Mr. Butler's Geared Down Rewinder and Motor

Some of you smart alecks in cities, who have one pretty nearly whole pair of plyers and a Woolworth screwdriver, who sneer at the small town men, take a good look at that layout and then faint dead away.

And some more of you city rewind-'em-at-less-than-half-a-minute to the thousand-foot-reel and to hell with the damage, rubber GOOD AND HARD at Butler's rewinder in illustration 4. And some of you city managers who nearly drop dead when the projectionist asks for a motor for his rewinder just take note that, aside from the projector motors, the rewinder motor is the third I have noted in this small town projection room.

And see how simple it is to reduce rewinding speed, provided the projectionist has energy and ambition enough to do a little extra work.

This rewinder uses 12 minutes to the reel, which may be increased to 14, though Butler remarks "but twelve seems slow enough."

The switch cabinet door is, of course, kept closed during rewinding. There is a 3½-foot clearance between projector and rewinder, and as Butler says, he can watch rewinding while also watching the screen, at least when at projector No. 2. In the rewinder table is a patching glass with a light beneath.

The rewinder stops automatically when rewinding is finished. There is a hand rewinder for inspection and a film storage tank. Underneath the work bench is a large box labeled "carbons"; another box is marked "Extras and Carbons."

Butler, Himself

In illustration 5 we see Brother Butler and his assistant. The picture is an old one, taken in 1918. The assistant is next the projector. He is no longer in evidence. I suppose the hard times did to his job what it has done to the jobs of many others.

Illustration 6 is a diagrammatic layout of Brother Butler's rooms.

And now what do you suppose Brother Butler says about all this? Why, just this: "The photographs are sent for your own inspection, Brother Richardson. I do not want them published, because the room and outfit are just a plain small-town room and outfit, and cannot compare with other projection rooms, hence it would be laughed at by the city men who have swell rooms and outfits. But, with all its faults, I am, under the conditions, proud of it."

Brother Butler, you may just forget that "swell room and outfit" stuff. I know a lot of men who have just that, and that is absolutely ALL they have got—what the boss furnished; also very often they don't know how to use the "swell room and outfit," except in a very inefficient way, after they have it.

No Cause for Shame

I trust you will pardon my disobeying your injunction not to publish. You have absolutely nothing whatever to be ashamed of and much of which to be proud. He who would laugh at your outfit would merely proclaim himself a fool.

Brother Butler has been experimenting with shutters, and finds that when he has a true fifty-fifty shutter he gets slight travel ghost. He wants to know whether it would be all right to place two fifty-fifty three-wing shutters together, clamp them in a hub and then eliminate travel ghost by widening the master blade by slipping the two blades slightly, at the same time also widening each of the other balanced in exactly the same proportions.

What I mean is to clamp the two complete blades in the hub so that they register, and only make one shutter blade of double thickness. You will then see that if one blade is slipped slightly on the other it will have the effect of altering all blade and opening widths in precisely the same proportions.

I see no fault in this, except that I think a slight difference in width as between the master and interrupter blades would have but slight effect in increased flicker tendency, though if the difference be much and not in precisely the right proportions flicker tendency would be set up rapidly.

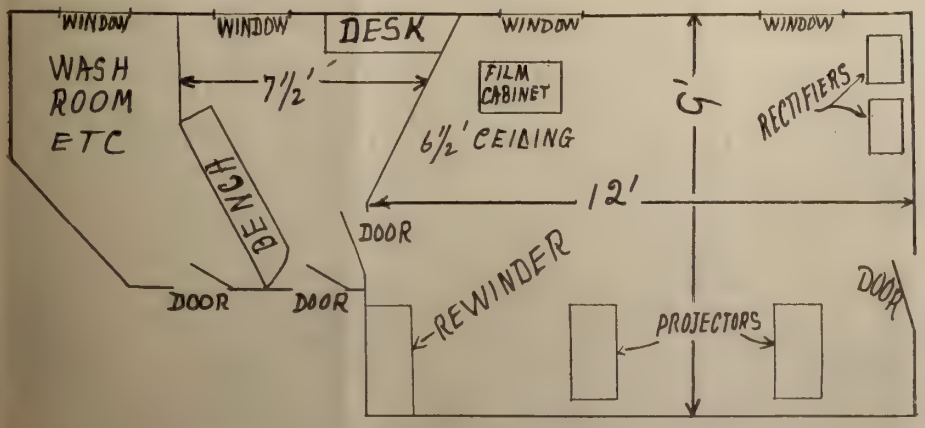


ILLUSTRATION SIX
Plans of the Projection Suite of the Majestic Theatre

The plan looks all right to me. What do the rest of you say? Of course, any unnecessary addition to interrupter blade width cuts light rapidly, hence is to be avoided where possible.



ILLUSTRATION FIVE
Mr. Butler and His Late Assistant

Looks Reasonable

A projectionist, whose address I will furnsh on request, has sent me two gasket rings for the Powers projector intermittent oil well, concerning which he says:

I have had dies made and am making these rings. You will notice that they are a bit thick. Well that is for the specific purpose of giving the user more service for the same money. I find they last longer than a gasket of less thickness. One of these rings has been doing steady oil retaining duty for the past year without the least bit of leakage. I will not handle them through dealers, but direct to the projectionist at fifty cents the dozen rings. Purchaser must pay postage.

Grind Screw Heads

In inserting the gasket it will be necessary to grind down the heads of the two screws which fit into the oil well cover next the gears. This is to prevent the screws rubbing the gears when the framer is worked. Outside of this there is nothing to be done when inserting the gasket, which of course goes between cover and case. Just put in the gasket, tighten the screws and forget all about shellac and oil leakage. Incidentally the gasket may be used many times. Every gasket is guaranteed to please or money back.

This looks very practical and good. I would like to have reports from projectionists who have used the gaskets. Frankly that shellac stunt never did appeal to me very much. I have never been able to understand why a properly-made gasket could not be used, with decidedly better results—or at least with less bother. You will note that the gaskets are fully guaranteed on a "money-back" basis.

Birmingham Election

Birmingham Local Union 236 Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., has elected the following officers for the ensuing year: President, J. H. Sapp; vice-president, F. E. Walker; business agent, R. A. Root; secretary, J. F. Mankin; treasurer, C. M. Hiltbruner; sergeant-at-arms, W. B. Tate; trustees, C. M. Trent (chairman), W. B. Herring and W. H. Culpepper. Treasurer C. M. Hiltbruner was presented with a gold fountain pen by the union for his faithful services in the past.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,300
The Double O	Jack Hoxie	Dec. 9		4,720

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Dr. Jack	Harold Lloyd	Dec. 9		2,000
Conquering the Woman	Florence Vidor	Dec. 30		5,887

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
The Enchanted City	Special	Feb. 18		1,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000

FAMOUS PLAYERS-LASKY

The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 13		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
Burning Sands	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,068
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,694
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,850
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	4,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000

FILM BOOKING OFFICE OF AMERICA

The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,027
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,565
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,000
Bow-Wow	Sennett Comedy	Dec. 9		1,855
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,838
Nero	Violet Mersereau	June 3	June 24	11,900
Silver Wings	Mary Carr	June 3	June 17	6,375
The Fast Mail	Special	July 15	July 15	4,800
Moonshine Valley	William Farnum	Sept. 3	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,758
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,500
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,367
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		980
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,605
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,288
Old Spain	Educational	Dec. 2		838
Pekin Ducks	Educational	Dec. 2		980
Out of Place	Al St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,763
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892

(Continued on following page)

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		Review	Consensus	Footage
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Xix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Deputized	Leo Maloney	Sept. 30		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000

		Review	Consensus	Footage
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,835
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunetry	Mary Pickfrd	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,368
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,990
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,905
You Never Know	Earle Williams	Dec. 2		4,997
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000

(Continued from preceding page)

MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Aladding	Joe Rock	Nov. 25		2,000
Love Taps	Monte Banks	Dec. 2		2,000
Pure But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

PRIZMA

Wonderful Water	Educational	Dec. 2		1,000

M. J. WINKLER

The Show	Cartoon	Dec. 9		1,000
Birthday	Cartoon	Jan. 6		1,000

EAST COAST PRODUCTIONS

Went In Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000
They're Off	Peggy O'Day			5,000
Thundering Hoofs	Peggy O'Day			5,000
Stranger of the Hills	All Star			5,000
Heart of Lincoln	Francis Ford			5,000
Another Man's Boots	Francis Ford			5,000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

CHARLES J. BRABIN

Driven	Chas. E. Mack	Dec. 9		5,400

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29	Dec. 30	5,800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

		Review	Consensus	Footage

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,000
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

JAWITZ PICTURES

Beware of the Law	Marjorie Payne	Nov. 11		4,000

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

JESSE A. LEVINSON

Playthings of an Emperor	All Star Cast	Oct. 21		5,000

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4000

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish	Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		5000
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	3000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000
Wasted Lives	Mission Film Prod.	Dec. 30		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2000
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4200
Table-Top-Ranch	Neal Hart	Oct. 7		4,800

STERLING PICTURES CORP.

Affairs of Lady Hamilton	Liane Haid	Dec. 16		13,000

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost		Dec. 23	7,000
Heroes of the Street	Wesley Barry		Dec. 23	6,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,500
Notoriety	Maurine Powers	Oct. 14	Nov. 4	5,000

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4670
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,300

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EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

San Francisco's Pioneer, the Portola, Blossoms Out in Gorgeous New Dress

THE problem of what to do with the Portola Theatre, the pioneer San Francisco moving picture house that has written so many brilliant pages in the history of the local moving picture industry, and the success of which led to the building of the California and Granada Theatres, has been answered and the New Portola has taken its place. The largest and finest theatre of its kind in the West a few years ago, it recently became outclassed and its owners, who conduct the chain of theatres known as the Herbert L. Rothchild Entertainment, considered plans for more than a year for rebuilding it.

Recently, however, it was decided that instead of extensive structural changes it would be better to make but minor alterations, but to install something entirely new in decoration. Accordingly, the house was closed for a period of two weeks and in this time it was transformed in such a manner as to be scarcely recognizable.

Marquee Removed

The old marquee has been taken down and discarded. The projection room has been enlarged, rewired, remote control electric systems installed. Soft carpets have replaced the former floor coverings, walls and ceilings have been repainted, new electric fixtures installed, chairs re-upholstered and hangings of an unusual character placed in position.

The contract for the re-decorating of the Portola was entrusted to William D. McCann and the actual work was done under the direction of C. Edward Thorne. Both decorations and color scheme are distinctly Pompeiian, an innovation for a theatre of this character.

The exterior of the New Portola is much more impressive than was true of the old house, which was marred by the marquee. The great arch behind the two massive columns is filled with a curved house sign, while above this is one of the largest electric signboards in the city to blaze forth the name of attractions and stars. Visitors are at first somewhat startled by the brilliancy of the color scheme in the lobby, henna, purple, vermilion, green and black apparently running riot, but the effect is very pleasing.

Foyer Receives Special Attention

The long foyer, where crowds frequently wait for seats, has received special attention at the hands of the decorator and is worthy of more than casual inspection. It is decorated with friezes depicting Bacchanalian scenes with larger figures in black gracing office doors and mirrors. In the painting of these friezes, Artist Thorne showed unusual skill and employed several Anna Peters Wright dancers to pose for him in order to get the spirit of action.

The auditorium proper has not only received attention at the hands of the painter, but from the worker in fabrics as well, and suggests a pleasure villa of the ancient Romans. The wall hangings tend to make the house look smaller and give that intimate atmosphere so much desired in a theatre of small capacity. The New Portola has a larger loge section than the old house, seating fifty patrons very comfortably, while the house as a whole accomodates about 1,100.

With the redecoration of the house a complete change has been made in policy and in personnel. Instead of making use of program pictures and changing weekly, really big productions are being booked and long runs will be the rule, the same as has been found so successful with the Imperial Theatre, of the same chain.

Pincus in Charge

Charles M. Pincus, who was with the Portola Theatre when it was opened as an exclusive moving picture house more than ten years ago, and who has been manager of the California Theatre for several years, is in full charge of the New Portola and is greatly pleased with the initial showing made by the new house. "The public wants something good and something different," he said, "and we are filling the bill both as regards the screen attractions, the theatre, the employees and the music. The owners of the New Portola Theatre have spent $75,000 in giving the house a new dress and it seems as though everybody in town wants to see it at once."

Bizarre, Brilliant and Cheerful

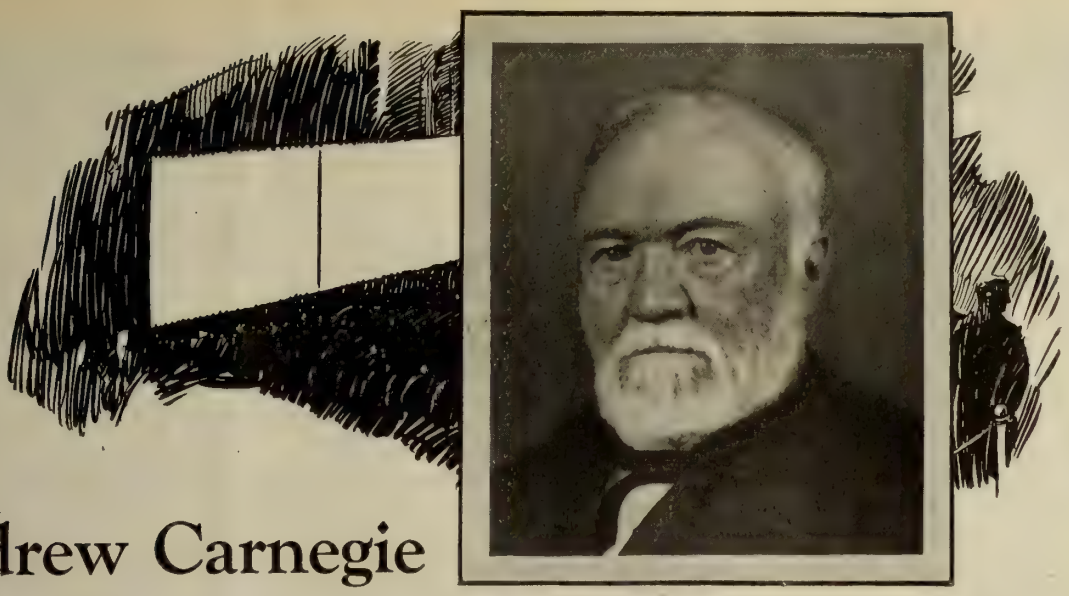
Bizarre, brilliant, bright and cheerful as the New Portola is, it has nothing on the usherettes in this respect. Leader Mlle. Melba Schon has gathered about her a bevy of beauties and has designed costumes that fit right into the scenery. And they know their business, too, which is still more important. Service has been made a watchword and from the time a patron purchases his pasteboard, until he has been seated there is someone close at hand to serve him. A service page is in uniform in the foyer; the ticket sellers are in distinctive dress; the man at the door reflects the general decorations in the brightness of his attire and one has no difficulty in recognizing the usherettes.

Music for the New Portola is furnished by an orchestra led by Gyula Ormay, the prominent local pianist, most of the members of which are soloists. This house also

(Continued on page 276)



ANIMATED DECORATIONS OF THE PORTOLA
The Pretty Usherettes in Their Specially Designed Costumes



Andrew Carnegie Methods in the Motion Picture Field



Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

ANDREW CARNEGIE, the great ironmaster, was the first of industrial executives to cast off the slow, inefficient methods of conducting business. He outdistanced all competitors by his boldness in adopting new ideas and methods in manufacturing.

It was said of him that he would scrap newly purchased machinery between the time of its delivery and its installation, if meanwhile he heard of still better types.

That he was on the right road, is proved by his achievements and their rewards.

The motion picture business has made more progress in its early years than the steel business did. And as in the steel business, the development of new equipment has been faster than the wearing out of the old. Consequently there are many antiquated devices and practices everywhere.

Light for projection is one of them. The first light was the original electric arc, the most powerful, and which had some disadvantages in this new field. Meanwhile these disadvantages made possible the development of another but less intense form of light—the filament lamp.

Now the advantages of both kinds are merged in the Wagner White-Light Converter, the brilliant light of the arc and the steadiness of the lamp. The light is white, easily controlled and dissolves perfectly at change over.

While the light you use for projection is one of your minor operating expenses, it should receive your best attention. It is one of the few vital factors in your business. It affects directly the display of your costly features—the enjoyment of your patrons—your box office receipts.

"Light For Motion Picture Projection" is the name of a book, written from the standpoint of the theatre owner. It is yours on request—without charge. Just use the coupon.

Wagner Electric Corporation

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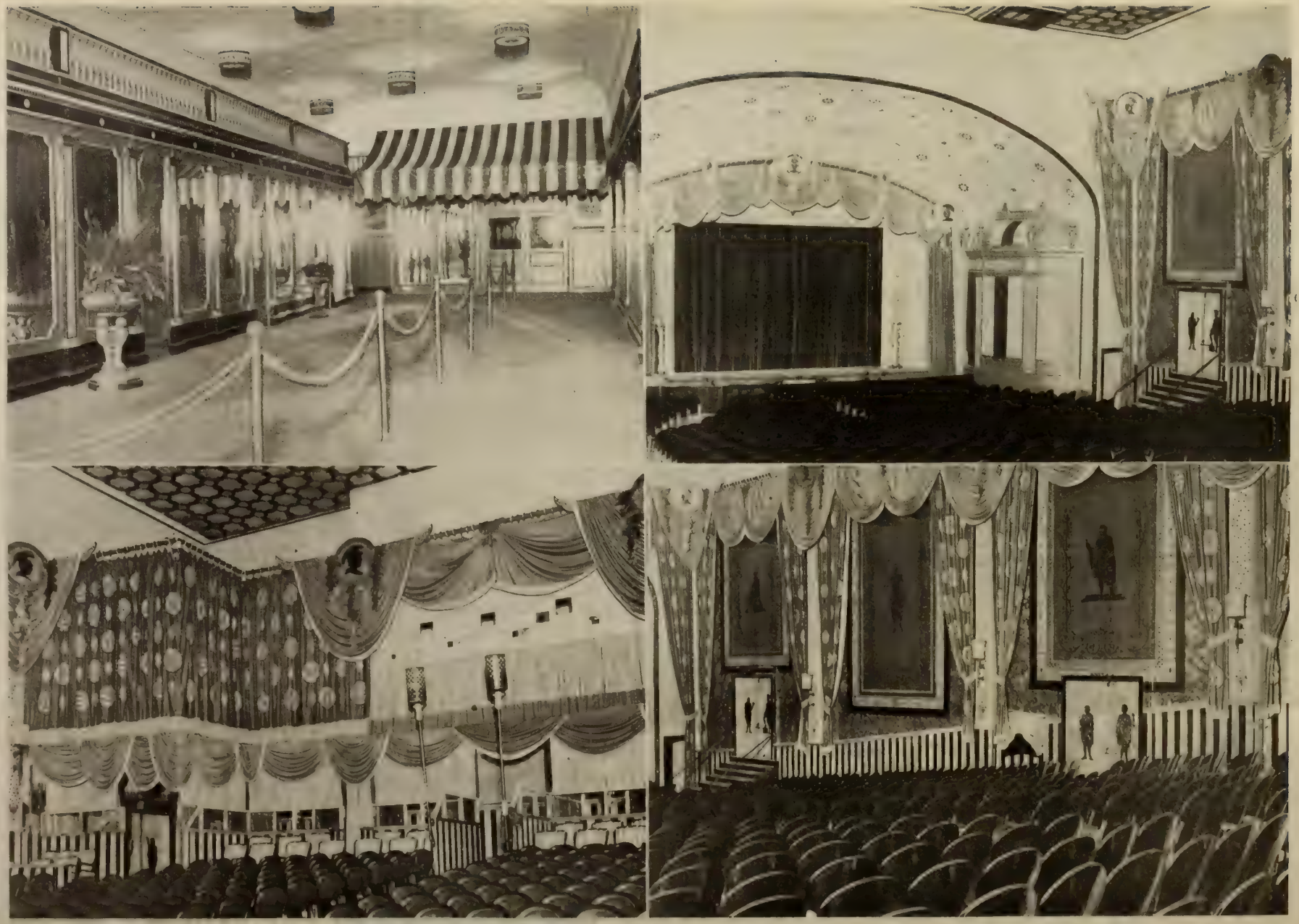
Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

Name_____ Firm or Theatre_____ Position_____

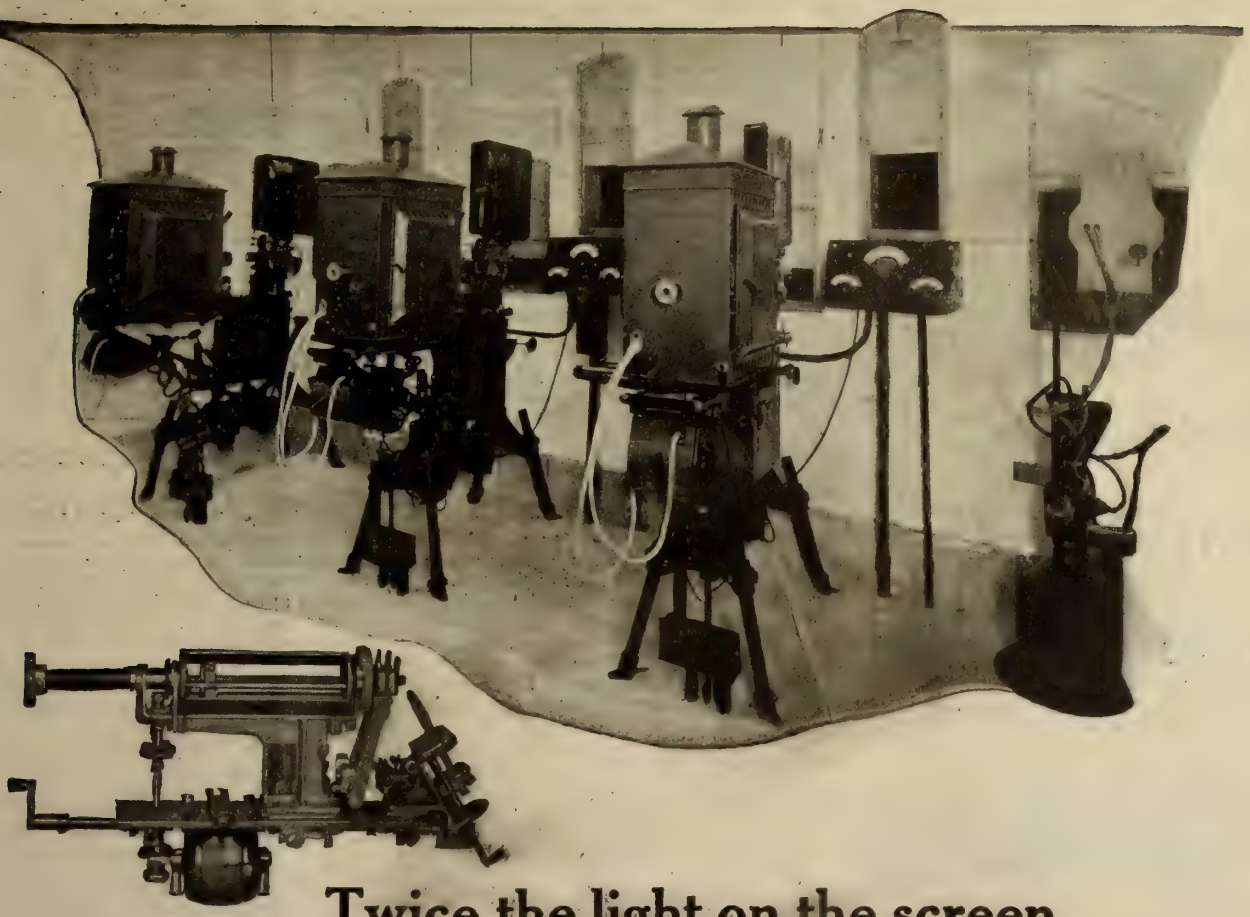
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4120—4-28



THE POMPEIIAN DECORATIONS OF SAN FRANCISCO'S PORTOLA

Above, at Left, the Foyer, with its friezes and brightly colored awnings. At Right, the stage, screen curtains and hangings. Below, at Left, rear of house, looking towards the projection room, and showing the hangings of decorative fabrics. At Right, one of the side walls, decorated so as to produce an effect of coziness.



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-83

(Continued from page 276)

has a pipe organ, the replacement of which by a larger instrument at an early date is planned.

The New Portola opened with Harold Lloyd in "Dr. Jack," a production booked by Eugene H. Roth on his last trip to New York. Added attractions included a special two-reel offering starring Will Rogers in "The Ropin' Fool," and scenes in San Francisco immediately following the great fire of 1906.

Good Shows become better with Barton Organ Music and poor shows can be saved with

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Official Organ of the Italian Cinematograph Union

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West Coast Exhibitor and New York Manufacturer on Lighting Fixtures

THAT the lighting effects form one of the most important factors in the construction of the modern motion picture theatre, is the opinion of John Hamrick, who has erected a number of Blue Mouse theatres in the Pacific Northwest during the past three or four years. To accomplish lighting effects in keeping with the house, both in color scheme and design, it is necessary and a great advantage to employ the use of specially designed lighting fixtures.

One of the most important points to consider, according to Mr. Hamrick, is the architectural style of the house, for which the stock fixtures available today rarely afford sufficient selection. The additional cost of these special fixtures is offset by the appreciation of satisfied patrons.

"The patron may in no way realize what there is about a house that makes him feel at home there," said Mr. Hamrick, when interviewed by our Seattle correspondent. "Probably he does not. He merely knows that it gives him pleasure to attend, often regardless of the attraction, or the exploitation that has intrigued his imagination.

"It is the atmosphere of the house, largely created by the lighting effects, that touches the responsive chord. During the concerts and intermissions I believe that the average patron is very observing of his surroundings. I am very sure that my patrons look around them."

"As long as I am in the theatre business I expect to employ special lighting effects and fixtures as a very important factor in the success of whatever houses I may build. I would not trade my lighting effects at the Seattle Blue Mouse Theatre for anything I have seen so far.

"As a matter of fact, there is really not a choice or complete line of stock fixtures available to fill every need of the theatre at the present time. Every day more fixtures of other sorts are being adapted to theatrical use, which will, of course, render a wider choice in the future."

What a Manufacturer Says

It would appear that much of Mr. Hamrick's advocacy of the specially designed lighting fixture is based upon a belief that satisfactory stock fixtures, adapted to color effects, cannot be obtained at the present time.

This belief is disputed by a prominent fixture manufacturer, whose comment on our recent article on the subject appears below.

New York, January 5, 1923.

Moving Picture World, New York City:

We think that your idea is well taken as to the purchasing of lighting fixtures for theatres as in numerous cases special designed fixtures are manufactured and are very costly and in the majority of cases pass unnoticed.

We have been trying to prove to the theatre owners that we can supply a stock fixture giving them more light, and decorative at the same time, which will more than answer their purposes. Of course, this is a matter of educating the theatre owners, which is a difficult task. We feel that you are on the right track and articles of this character should soon prove successful.

Very truly yours,
PLANETLITE CO., INC.
M. H. ELIAS, INC.

Seattle Liberty Is Pleasing to Patrons

The newly decorated Liberty Theatre, Seattle, is arousing almost as much comment and praise as "Oliver Twist," which is playing its second big week at that house. The scheme is modern Spanish, and has been carried out to the last detail with very pleasing effects. One of the features are magnificent lighting fixtures, huge affairs of sparkling prisms, hanging from the ceiling, in foyer, ramp, etc.

In addition to the heavy drape curtain of green, trimmed with gold, there is a curtain of light silk gauze.

Ushers will be costumed in a modern Spanish uniform, to complete the atmosphere of the house. Many complimentary letters and comments have been received by the management. Seattle has all the thrill of having a brand new playhouse. About $40,000 was spent to furnish this thrill. Frederick & Nelson, who had the contracts for drapes, carpets, etc., placed a crew of fifty men at work during the two days the house was closed.

The Week's Record of Albany Incorporations

The first motion picture company to incorporate in the new year in New York State was Fascination Pictures, Inc., capitalized at $10,000 and having as directors L. R. Bangsberg, H. S. Douglas and E. C. Christensen, of New York City.

Six other companies incorporated to enter the industry during the week ending January 6, the total capitalization represented by the companies being $165,500.

These included Prudential Film Distributors Corporation, $10,000, with Charles A. True, M. E. Graef and Esther Epstein, of New York City; F. X. Pictures, Inc., of Yonkers, $20,000, I. Kaplan, P. Cohen and S. Ellis, New York; Verity Film Co., Inc., $50,000, Joseph, Anna and Pasquale Ornato, New York; Pictorial Clubs, Inc., $500, William R. Kelley, New York; William W. Kincaid, Niagara Falls; C. F. Abbott, Montclair, N. J.; Tristone Pictures, $25,000, P. H. Loftus, H. E. Kelley, T. H. Dugan, New York; Aress Amusement Co., Inc., $50,000, Harry Suchman, J. Rosenthal, J. Rosenthal, New York.

New 900 Seat House for Bandon, Oregon

George B. Purvis, architect, was in Seattle for a few days, on his way from the Mack Theatre in Port Angeles, to Bandon, Oregon, where he will draw plans for a 900-seat house for W. H. Hartman, who operates the Orpheum in that city.

The house, which has not been named as yet, will have a main floor and balcony and will cost about $30,000. It will be ready about April 1.

Shearer Gets Another Equipment Contract

J. J. McIntyre, of Seattle, has let contracts for seats, projection room equipment, screen, transverter, etc., to B. F. Shearer, Inc., Northwest distributor of Simplex projectors.

Mr. McIntyre is seeking a name for his new house through a school children's prize contest.

Theatre Construction Is Active in Canada

According to an official review of construction in Canada during 1922, moving picture theatre contracts for building or re-

The profits of your house

Recommendations

Columbia Silvertip Carbons

Proper Size to Use—Direct Current Only

The following table has been worked out to show the best combinations for various operating conditions:

Amperes	*Carbon Diameter*
25 to 50	5/16x12" Columbia Cored Upper 5/16x 6" Silvertip Solid Lower
50 to 65	3/8x12" Columbia Cored Upper 11/32x 6" Silvertip Solid Lower
65 to 70	7/16x12" Columbia Cored Upper 11/32x 6" Silvertip Solid Lower
70 to 85	7/8x12" Columbia Cored Upper 1/8x 6" Silvertip Solid or Cored Lower
85 to 100	1 x12" Columbia Cored Upper 7/16x 6" Silvertip Cored Lower
100 to 120	1 x12" Columbia Cored Upper 7/16x 6" Special W-5 Silvertip Cored Lower
120 to 140	1 1/8x12" Columbia Cored Upper 1/2x 6" Special W-5 Silvertip Cored Lower

Combinations for higher currents can be furnished upon request. Carbons must be clamped firmly in both the special adaptor and the holder. Adaptor and holder should be clean. Set carbons in line with lower slightly ahead of upper.

Columbia White Flame AC Carbons—Special Combinations

Proper Size to Use—Alternating Current Only

The following table shows the proper combinations to be used with the various current requirements:

Amperes	*Carbon Diameter*
40 or less than 60	5/8" Combination
60 or less than 75	3/4" Combination
75 or less than 100	7/8" Combination

High Intensity Trims

For G. E. Lamps

Proper Size to Use

Amperes	*Carbon Diameter*
50	9m/mx18" Columbia H. I. White Flame Projector 11/32x9" Columbia Silvertip Cored Projector
75	11m/mx18" Columbia H. I. White Flame Projector 3/8x9" Columbia Silvertip Cored Projector
100 to 120	13.6m/mx18" Columbia H. I. White Flame Projector 7/16x9" Special W-5 Columbia Silvertip Cored Projector

For Sunlight Arc (Sperry) Lamps

Proper Size to Use

Amperes	*Carbon Diameter*
50	9m/mx18" Columbia H. I. 5/16x6" Columbia Silvertip Cored Projector, or 5/16x9" Columbia Silvertip Cored Projector
75	11m/mx18" Columbia H. I. White Flame Projector 11/32x6" Columbia Silvertip Cored Projector, or 11/32x9" Columbia Silvertip Cored Projector
100 to 120	13.6m/mx18" Columbia H. I. White Flame Projector 3/8x6" Columbia Silvertip Cored Projector, or 3/8x9" Columbia Silvertip Cored Projector

THE profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—*pictures in light.* Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—*they get through their eyes!* And they won't keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A. C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

Write for information

NATIONAL CARBON COMPANY, Inc.

Cleveland, Ohio **San Francisco, Cal.**

modelling formed one of the largest items of the construction industry in the Dominion, outside of public works, private dwellings in the aggregate and factory plants.

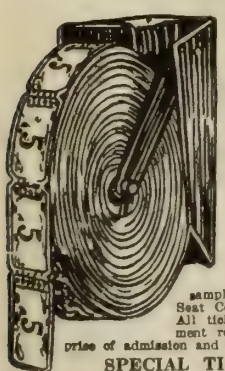
The statistics show that 38 theatres were built or rebuilt during the past year in Canada, the total cost of the work being $1,189,300. This does not cover decorating, furnishing or equipping any of the structures.

There are approximately 900 theatres in Canada, all told, so that over four per cent of all houses were affected by constructional contracts.

Two Rivers Rivoli Gets Automaticket

Patrons of the Rivoli Theatre, Two Rivers, Wisconsin, have had the painfulness of waiting extracted from the process of ticket purchasing.

The Exhibitors Supply Company, of Milwaukee, has just installed a two-unit Automaticket register in the ticket booth, thereby both encouraging and expediting the sale of admissions.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
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Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

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J. H. HALLBERG
209 WEST 48th ST. NEW YORK

Power's Projectors for Tacoma Theatre

The Tacoma Theatre, Tacoma, Wash., has just installed two new Power 6 B projectors with governor speed control. Purchase was made from the Theatre Equipment Company, of Seattle.

Theatres Projected

BERKELEY, CALIF.—Irving Pichel plans to open new theatre.

BEVERLY HILLS, CALIF.—A. W. Hudson is preparing plans for new moving picture theatre to be erected at 502 Beverly Drive, to cost $80,000.

WASHINGTON, D. C.—Longacre Engineering Company, 562 Fifth avenue, New York, has contract for ten-story brick and stone theatre and office building, 130 by 100 feet, to be erected at 13th and E streets, N. W., for Comos Theatre (vaudeville and moving pictures), 921 Pennsylvania avenue, to cost $1,000,000.

WASHINGTON, D. C.—Moore & Blakeslee, Colorado Building, are preparing plans for three-story brick moving picture theatre and store building, 63 by 158 feet, to be erected at 14th and Crittenden streets, N. W., to cost $100,000.

WASHINGTON, D. C.—J. E. Beaman, Commercial Bank Building, has plans by G. Lloyd Preacher, Commercial Bank Building, for three-story brick and terra-cotta theatre, to cost $200,000.

MIDDLETOWN, DEL.—New Everett Theatre, of which James E. Lewis is proprietor, has opened. House has seating capacity of 800 and cost $60,000.

CHICAGO, ILL.—Katz and Ofenstein have plans by Rapp & Rapp, 190 North State street, for theatre, with seating capacity of 4,000, to be erected at Madison street and Austin Boulevard, to cost $3,000,000.

BRAINERD, MINN.—New Park Theatre has opened with first-class picture policy.

INDEPENDENCE, MO.—Ambrose E. Elliott, who controls Grand Theatre in Kansas City, has leased site for 99 years for erection of new theatre.

LEWISTOWN, MONT.—William Heinecke will open moving picture house on Main street.

GRAND ISLAND, NEB.—Strand Theatre will open under management of P. W. Carr.

KEENE, N. H.—Demetrius Latchis, Brattleboro, plans to erect one-story fireproof moving picture theatre, to cost $100,000.

BATH, N. Y.—Park Theatre, recently destroyed by fire, may be replaced by new building. Comerford Amusement Company, of Scranton, Pa., are negotiating for erection of new structure.

BROOKLYN, N. Y.—Wein Wolf Realty Company has plans by J. Weisman for new moving picture theatre to be erected at northeast corner Nostrand avenue and Eastern Parkway, to cost $350,000.

NEW YORK, N. Y.—William Rahmann & Son, 126 Cedar street, are preparing plans for three-story brick theatre, 150 by 150 feet, to be erected on East Fordham road, to cost $500,000.

YONKERS, N. Y.—Ufaldn & Liftman, Inc., 299 Madison avenue, New York, plan to erect theatre, store and apartment building on east side McLean avenue, adjoining Park Hotel, to cost $3,000,000.

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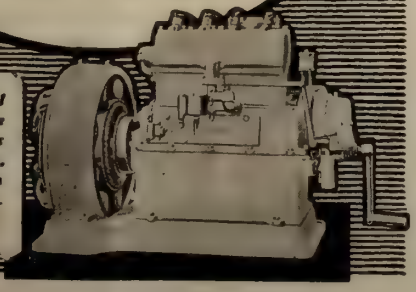
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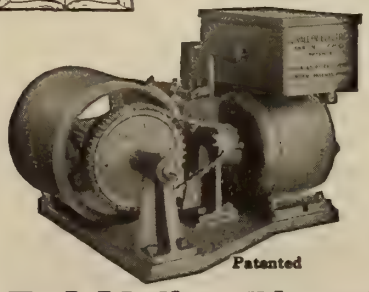
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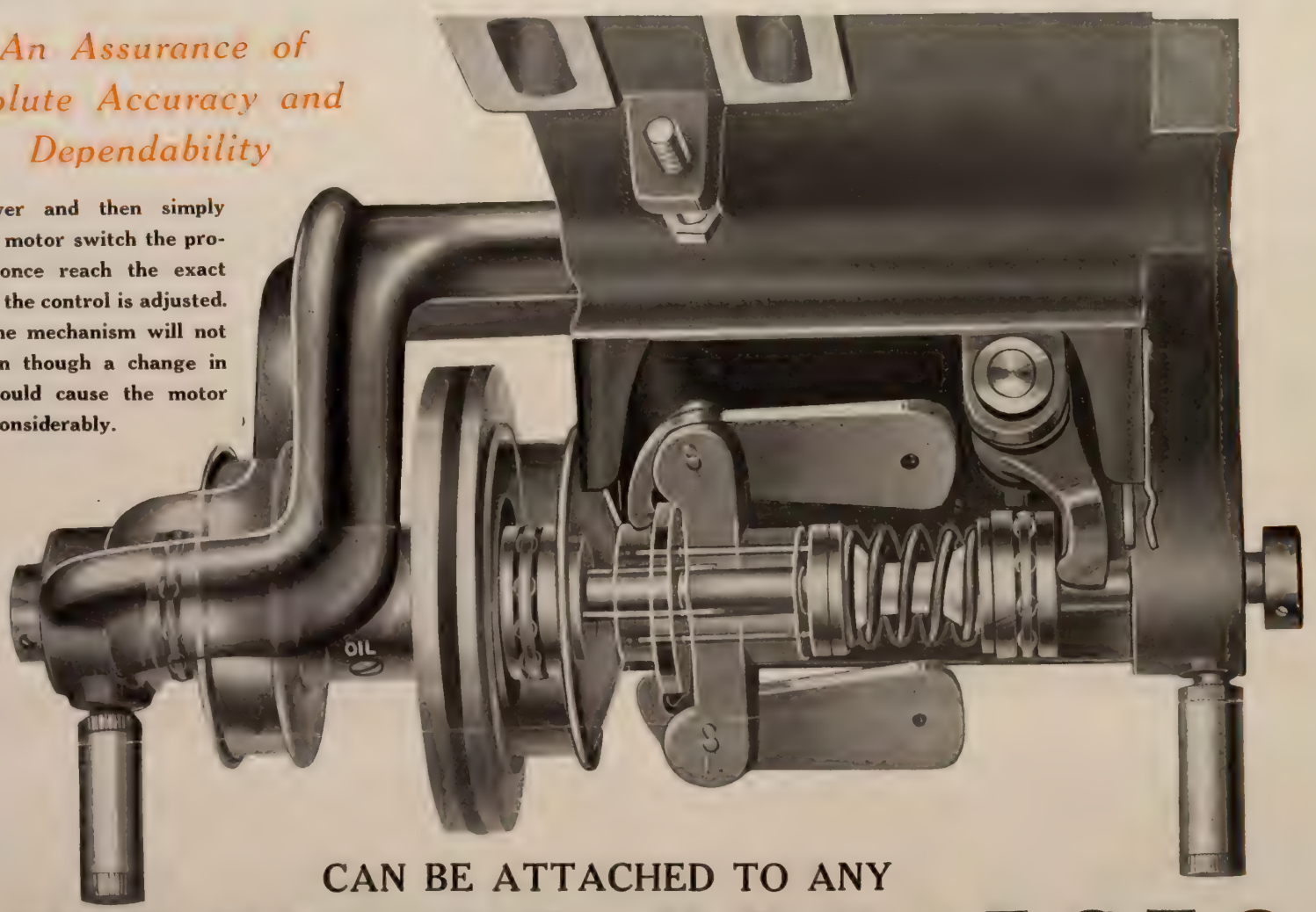
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Moving Picture WORLD

Vol. 60, No. 4 JANUARY 27, 1923 PRICE 25 CENTS

"Goldwyn's big production The Christian' will go down in history as a masterpiece!"

— Wm A Johnston

Editor, Motion Picture News

Motion Picture News Jan. 20, 1923

"The Christian"

Goldwyn—9000 Feet

(Reviewed by Charles Larkin)

ALL the superlatives in the dictionary could be called into action in praising this production. Therefore consider them all used and much space saved right at the start. Not only Goldwyn, but the entire motion picture industry, should be proud of this contribution to the screen, especially at this time when so-called guardians of the plain people are treading the highways of a nation shouting loudly of the "menace of the movies." "The Christian" with one whack puts these folks to rout.

Sir Hall Caine's work has always been considered a literary gem. The producers have transplanted it to the screen with a deep reverence for the text. There has been no insolent butchering of a classic. The result is an opus that will appeal to 90 per cent of those who believe in the motion picture not only as an entertaining but as an educative part of our daily life.

From a production viewpoint "The Christian" leaves nothing to be desired. It has been "shot" in the exact locale of the author's story. Pastoral England and historic London are used as a background for a march of stirring events, a panorama of scenes that seem to leap from the screen in their realism. Photographically the picture is an artistic triumph, some of the night views being among the finest ever shown.

Richard Dix as John Storm does the best work of his career. Mae Busch as Glory Quayle again steps into prominence. Her fine work will cause much favorable comment. And all the others are splendid. Maurice Tourneur has contributed one of the finest bits of direction in the history of the silent art. The production is filled with "big scenes." We couldn't begin to enumerate here. The climax is a tremendous one. We recommend "The Christian" to the world. A treat is in store for a jaded public.

THE CHRISTIAN

adapted from the famous novel and play by

Sir Hall Caine

Directed by

Maurice Tourneur

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

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Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson



An Impartial Verdict!

"Garrison's Finish" marks Jack Pickford's return to the screen in *one of the best vehicles he has ever had,"* says the Exhibitor's Herald.

"There is an irresistible appeal about racing melodramas, and *'Garrison's Finish' is sure to meet popular favor. For it is one of the best that has ever been screened.* It opens with an exciting and well-staged race and the concluding reel pictures another race with one of the most exciting finishes ever photographed on a track.

"There is a good, consistent plot to the tale and *enough melodramatic situations to fairly raise an audience out of its seats.* The escape of the jockey and the race horse from a burning barn. Then follows the race. *And such a race! Never has a more complete or thrilling event been screened!*

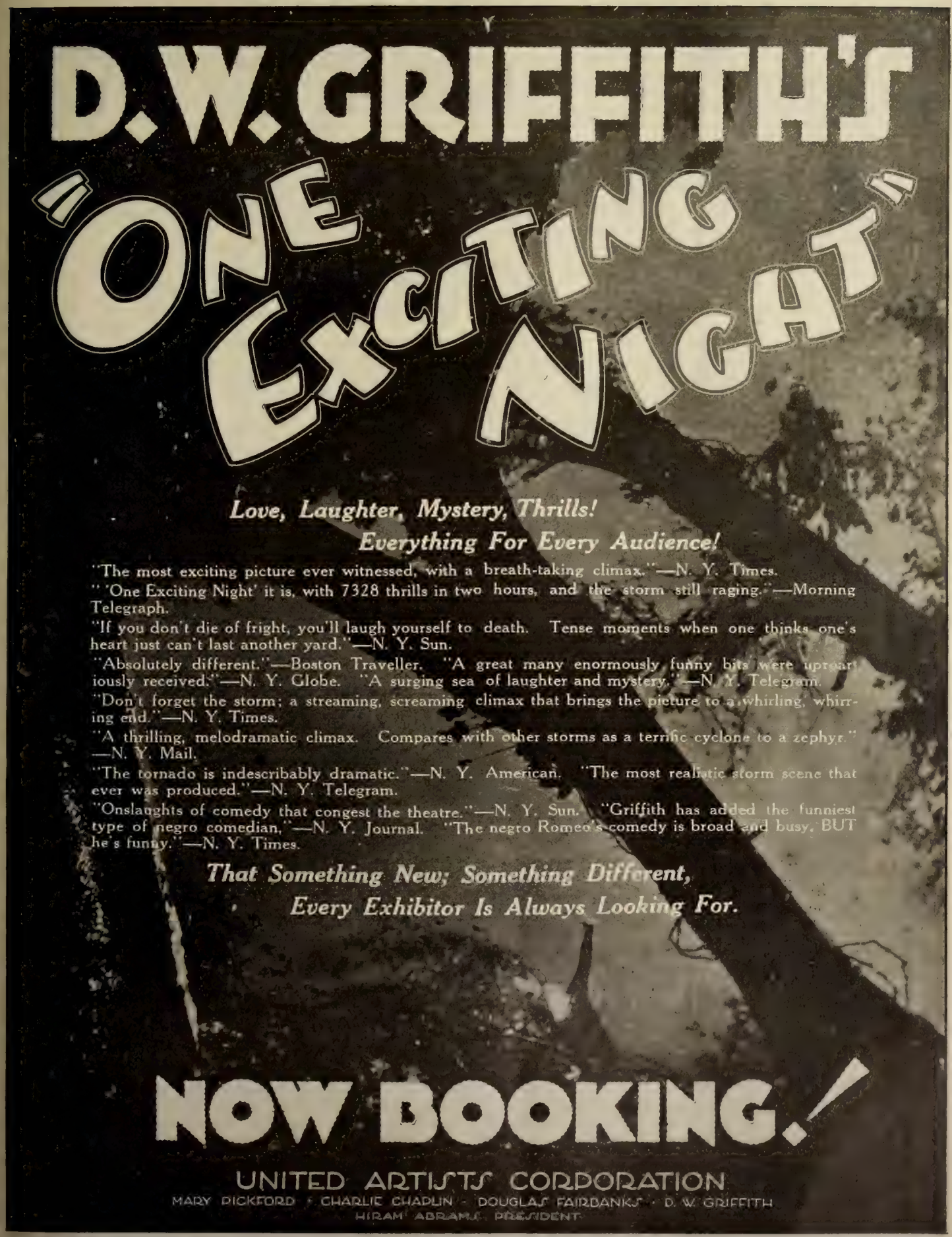
"Jack Pickford fits into the part of the little jockey as though it had been specially written for him. He is natural and effective in the big scenes. Opposite him appears the pleasing Madge Bellamy who has added another hit to her list.

"Photographically the picture is perfect.

"There are a great many unique stunts that can be staged to put this picture over."

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HIRAM ABRAMS, PRESIDENT

THERE has been no fanfare of trumpets ushering in Vitagraph's very human picture of newspaper life in a small city, namely, "A Front Page Story," but we are of the opinion that the company should toot its horn in giving us such a pleasing slice of reality, the plot of which revolves around a conflict between the local editor and the mayor. Jess Robbins is the director who put over this neat little document. He is the man who produced "Too Much Business," and his latest opus indicates that he has a firm grasp upon what constitutes the intimate touch.

Most directors have erred in presenting an accurate portrayal of a newspaper office. We go on record in saying that many of them don't know what the inside of a newspaper office looks like. They will send their cub reporter out equipped with pads. And these fledglings take down their notes and are never seen writing up their stories. Jess Robbins gives us a small newspaper plant which is complete even to the composing room. And James Corrigan as the editor is a genuine type.

The picture also presents Edward Horton, who is as gifted a comedian as there is on the screen today. He puts over his comedy in all seriousness—as all comedy should be played. Ask Willie Collier, he knows. But because he doesn't dress himself up like a Christmas tree and play to the gallery he is not getting the recognition which he deserves. Horton is human and an everyday sort of fellow. There is nothing of the strutting actor about him. The feature has another rich character in the mayor, played with small town pomp by Lloyd Ingraham.

We would like to see Jess Robbins putting out all the stories of small town life which are flavored with comedy. His humor is subtle and novel and appealing. And he never exaggerates. If you don't think he knows his business look over "A Front Page Story." There's nothing picturey about it—it is real.

Jess Robbins' Third a Fine, Clean-Cut Comedy That Is Real Entertainment

This is the third and best of the Jess Robbins productions for Vitagraph. They have all been comedies but there are more laughs and original comedy business in "A Front Page Story" than in the other two put together. Robbins and Edward Horton team up ideally in the making of humorous entertainment and after "Too Much Business" and "The Ladder Jinx" Horton has finally secured stellar prominence which his work in the first two certainly gained for him.

Horton has individuality and a different comedy talent that makes his work all the more interesting. He is very real and his characterizations so natural that they make the parts seem thoroughly convincing. Another bit of good fortune, as far as Horton is concerned, is the fact that he has been lucky enough to have roles particularly well fitted to his personality. As Rodney Marvin, Horton will surely gain many ad mirers. He certainly injects a lot of pep and entertainment into his performance.

Arthur Goodrich's story is one of the best newspaper yarns that has come to the screen. It is original and bright with novel situations and any number of clever comedy twists that make it an unusually wholesome and entertaining feature. They pull some more or less familiar stuff with a Ford but otherwise the gags are new and thoroughly amusing.

Jess Robbins proves that he has a keen sense of humor in the way he has handled the story. And he hasn't spent a lot of money to do it either. The picture is most unpretentious as far as production is concerned, but when it comes to laughs and sure-fire entertainment, "A Front Page Story" is there. Robbins has secured a fine supporting cast for Horton that includes Lloyd Ingraham, erstwhile director, in a mighty fine characterization as Mayor Gorham, Edith Roberts as daughter of the village editor and James Corrigan as the editor. The sub-titles are numerous but they are very good.

Promises Are In Order For This O ne and You Can Be Sure They'll Laugh

You should be able to do fine business with "A Front Page Story" because it is a really delightful comedy offering that contains sure-fire humorous situations and plenty of laughs if they want to laugh. And it is wholesome. You can promise them the funniest and best newspaper story they have seen in a long time and in case you played Jess Robbins' two previous productions in which Horton appeared, recall the titles, and promise them a much better entertainment in his latest, "A Front Page Story." They'll surely like Horton's work in this.

Where they like good wholesome comedies you won't want to miss this one. It has a lot of clever touches and original comedy gags that are going to send them out happy and unmindful of the time it takes to run off the six reels. You can safely make promises and feel sure of pleasing them. Let them know Edith Roberts is in the cast also.

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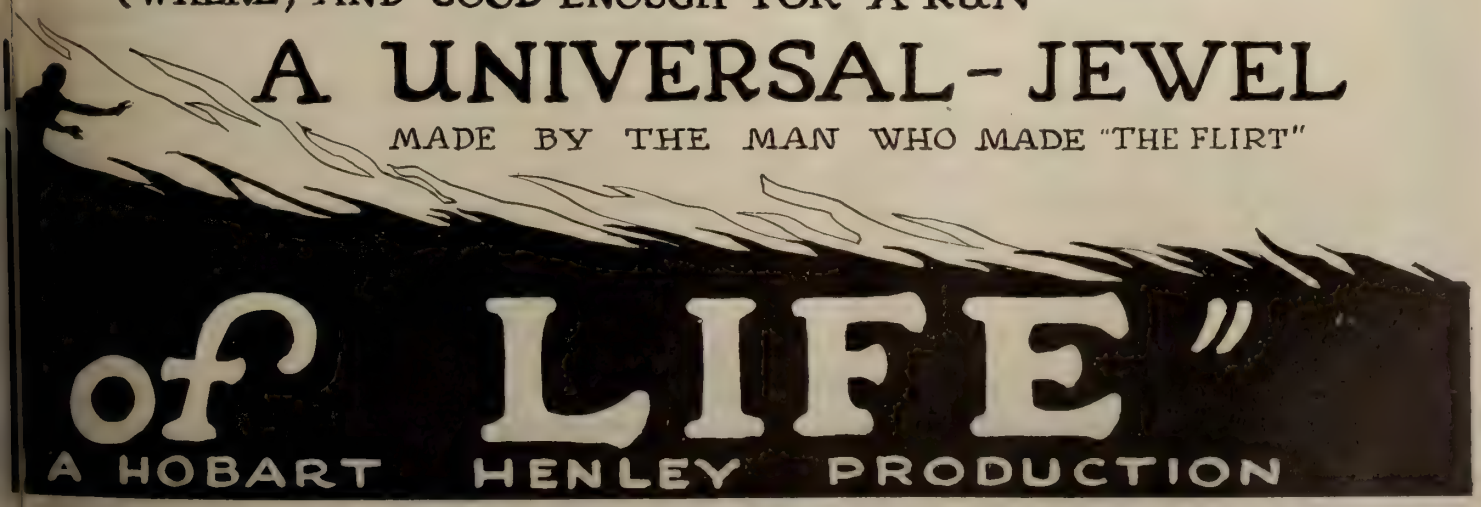
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Sol Lesser Sees Big Year for Industry; Plans Trip Abroad

BELIEVING that everything points to a banner year for pictures in the United States, Sol Lesser is planning to take a trip abroad to look over the situation there and at the same time have a little vacation. Mr. Lesser will go with the Jackie Coogan party after Jackie finishes "Toby Tyler," a big circus story which will be a First National release and which will be seen on the screen after First National releases Jackie's picture "Daddy," late in February.

Mr. Lesser has been a busy man of late, being in both the producing and exhibiting ends of the industry on the coast.

"I think I need a rest to prepare for the big year that is ahead of us," said Mr. Lesser in a interview on the coast, I feel that the year of 1923 is going to be one of the greatest, if not the greatest, the film industry has as yet experienced. I did not say that a year ago, nor did I permit myself to be quoted in words to that effect two years ago. Conditions were not as bright then as I believe they are at this time.

"I am basing my conclusions on conditions throughout the world. I am not dismayed by conditions at the present moment in France and Germany. I believe the turn for the better will come there soon. In the United States I look for a boom year. The indications point that way to me. Money is not as tight as it has been for some years. The industries all over the country are doing well.

"These conditions naturally reflect themselves in the theatres and the public is once more relishing entertainment of all kinds.

"Our chain of theatres on the west coast is enjoying a prosperous season and indications point toward even greater prosperity.

"The outlook for big pictures this season is splendid.

"In regard to the plans of the organizations in which I am interested, I can say that we are building new theatres to add to our chain, and we are contemplating some big picture productions that will carry us well into next year."

Indiscriminate Booking Is Evil That Must Be Overcome

By HARRY M. CRANDALL
Associated First National Franchise Holder, Washington, D. C.

BOOKING indiscriminately is perhaps as big an evil as faces the exhibiting world today and still it is one that has been comparatively neglected in a discussion of exhibitor woes. While we speak and write of poor pictures, program pictures and a thousand and one other ills that seem, like the poor, to beset us constantly we have overlooked one factor which to my mind is very important and which will stand as an effective barrier against the progress and prosperity of exhibitors as a whole as long as we allow it.

So much blame is attached to the producer whenever a picture fails to make a showing on the credit side of the box-office ledger that we have been inclined to overlook this other contributory cause to many unsatisfactory runs, a cause for which we are in large measure responsible. This is the habit of booking any picture because it happens to be available regardless of other conditions.

I am speaking simply from my own experiences in stating that fan psychology, seasonal conditions, the weather and the opposition are a few of the factors that help us in determining our bookings. We are no longer willing to accept any picture that is at our disposal. Unless we are willing, with Micawbar-like procrastination, to put off the day of reckoning in the expectation of a windfall, we must accept the full responsibility for what our pictures do at our houses.

As a result of this I am no longer willing to blame the producer always because a picture I have booked fails to show a profit. On the other hand I do not say we shall never show a red line on the cash sheet; but I do contend with a strict regard for the rules that our investigations have proven to us exist in the booking of pictures we can reduce these red weeks to a minimum.

Consequently, in our bookings we have found some rules essential, among which are the following:

Do not waste big pictures the weeks before Christmas, Holy Week or similar periods when the fans are pre-occupied outside of the theatre.

Run light shows during holiday weeks when children are able to attend in large numbers; and one that will attract the whole family.

Watch the other fellow's bookings. In our city four big pictures at the same time means a loss for at least one. When I hear of three big ones booked for the same week I usually book a lighter vehicle.

I do not say that these rules should apply for every theatre in the country because each manager knows the local conditions he has to contend with; but I do claim that there are certain theories that can be put into practice in regard to booking.

As a result of our own watchfulness in Washington, the Metropolitan went through last summer without showing a loss for a single week.

The exhibitor owes a duty to himself to study these conditions and observe them in making his bookings; but the producer must work with him. The line of least resistance is a two-edged sword that is likely to cut both ways; and it will hurt the producer just as much if the exhibitor is constantly complaining of a lack of profits because he has been forced to book according to release dates.

To remedy this situation I suggest a careful survey of release schedules. Give them variety. Don't let two northern pictures, or two sea pictures, or two dramas of similar trend followed each other in release.

Make the whole program diversified and with a change of pace, so that the exhibitor who is running the entire output can do so without having to face a charge from his patrons that his shows are similar and stereotyped. In this way producers can help themselves by helping exhibitors in large measure to overcome this evil of thoughtless bookings.

Bills Go Over

No general revision of revenue will be undertaken during the remainder of the present session of Congress, under an agreement which has been reached by the House Ways and Means Committee.

Following a general discussion last week, it was decided that only bills of a purely emergency nature or of direct assistance to the Treasury in the administration of fiscal affairs should be reported. It is considered very doubtful whether any general revisions could be given consideration, even in the lower House, during the remainder of the session.

The effect of this decision is that several bills which are of interest to the moving picture industry will die. Important among these pending measures is that recently introduced by Representative MacGregor, of New York, providing for an increase in the exemption from admission tax of admissions of less than 25 cents.

There are several other measures of more or less interest to the industry which are also pending, but the moving picture business now need fear no legislation along revenue lines probably before next December.

Amplifies Statement

No Purchasers of Stolen Film Known to Thomas H. Ince

Thomas H. Ince has issued the following statement in connection with the attempt to steal positive prints of feature productions from the Ince Studios in Culver City for sale in countries where the protection of copyright is not given by treaty:

"I wish to correct the impression given by the first published reports of the theft of positive prints from my studio, that any sale of the stolen films was made to the Oriental Film Company or any other purchaser so far as I know. A thorough check of our vaults indicates that all prints have been recovered.

"Owing to the discovery of the plan and the arrest of the leaders in the plot by Detectives Fox and Nolan, it appears that a carefully arranged plan for the sale and distribution of positive motion picture prints in foreign countries has been completely broken up.

"The incident shows clearly the great need for full copyright protection in all countries throughout the world where American pictures are shown. So long as there are countries where copyright protection cannot be given to producers of films, there will be organized attempts to steal positive prints from the motion picture laboratories and exchanges of this counry for illegal sale and distribution in such countries."

Makes Big Tie-up with Publishers on "The Covered Wagon"

FOR the exploitation of "The Covered Wagon," James Cruze's big production of Emerson Hough's epic of the Great West, Paramount has just effected with D. Appleton & Co., publishers of the book, the biggest co-operative tie-up that the company has yet accomplished.

Last week fifty of the field representatives of the Appleton company were in convention in New York and when they departed Saturday each one carried a portfolio of material by the aid of which the co-operation of every seller of Appleton books in the country will be secured. The Appleton salesmen will work in conjunction with the Paramount exploitation representatives in their respective territories, planning window displays and local advertising campaigns for both the Paramount picture and the book.

In addition to complete descriptive material on the Cruze production the portfolio includes proofs of the Saturday Evening Post advertisements which are to appear just before the release of the picture, photographs of model window displays, a set of stills from the picture, copies of the Paramount News Bulletin which has been issued on "The Covered Wagon" and which is now being distributed for posting in every city booking the picture, copies of the various trade paper advertisements and copies of the special three-colored jacket which is to be used on the photoplay edition of the book.

As a center for the proposed window displays, a striking oil painting has been made by Charles Lennox Wright, who was specially engaged by J. Albert Thorn, manager of the Paramount Poster Art Department. A thousand copies in color of this painting have been ordered and will be distributed by the exploitation men and the Appleton representatives.

Introduce Bill in Indiana for Creation of Censorship Board

A BILL providing for the creation of a moving picture censorship commission in Indiana has been introduced in the Indiana State Legislature by Senator Claude S. Steele, of Knox, who introduced a similar bill in the Legislature in 1921.

In a general way the bill is similar to the one introduced in the House of Representatives in 1921 by Mrs. Julia B. Nelson, then representative from Delaware county. The Nelson measure passed the House and was fathered in the Senate by Senator Steele. It was later killed in the Senate by indefinite postponement.

It is understood that it is the purpose of the censorship group in the Indiana Assembly this year to base the fight for the creation of a commission having power to pass on all films, on the agitation that has resulted from the Arbuckle case.

Provisions of the bill introduced by Senator Steele call for the creation of a state motion picture censorship commission of three members, one of whom to be chairman, who will be appointed by the Governor. The commission, subject to the approval of the Governor, could appoint advisory commissioners and deputy commissioners to inspect films.

It would be the duty of the commissioners to license every film submitted to it for exhibition in the state unless the commission finds it "obscene, indecent, immoral, sacrilegious, inhuman, that it depicts a bull fight, or a prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, or incite to crime or race hatred."

The measure provides for a license fee of $2 for the first 1,000 feet of film and $1 for each additional 1,000 feet. For duplicate films the license fee would be $1 for the first 1,000 feet and 50 cents for each additional 1,000 feet.

Several censorship bills were introduced in both houses two years ago but the Nelson measure was finally agreed on by the element seeking to curtail the showing of films.

Bronx Officers Elect

Wittman Made President of Body for Eleventh Term.

The annual election of officers of the Bronx Motion Picture Theatre Owners' Association was held at a regular meeting on Thursday, December 28, 1922. The following officers were elected for 1923: President—John J. Wittman, 11th term; Vice-President—John C. Bolte, 3rd term; Executive Secy.—Henry Cole, 10th term; Treasurer—Henry Suchman, 3rd term; 3 year trustee—Morris Ginsberg, Sergeant-at-Arms—Wm. Wilson, 3rd term.

The eleventh annual installation of officers and banquet of the Bronx Motion Picture Theatre Owners' Association will be held at Daubert's Club Rooms, Grand Concourse & Fordham Road, on Monday evening, January 22, 1923, at 7 P. M. Prominent City, County and Judicial officials and representatives of the motion picture industry will be present.

This dinner is an annual institution and is always largely attended. The B. M. P. T. O. Association is 100 per cent. representative of the Bronx motion-picture theatres.

Advocates Censorship

"Reformers" Open Drive Against Films in Missouri

A drive for state censorship of moving pictures has been launched by the Missouri Sunday School Association, which embraces some 4,500 Sunday school superintendents in the state. Lansing F. Smith, in letters sent to members of the association, has urged them to get behind the censorship bill which will be presented to the Legislature during January. It is said that Will Hays' order reinstating Roscoe Arbuckle is the direct cause of the censorship drive, and many consider the situation very grave.

Lawrence E. Goldman, secretary of the Motion Picture Theatre Owners of Kansas, says, however, that there is no immediate danger, and though it will be impossible to keep the bill from being introduced in the Legislature, the supporters of censorship will find that they have plenty of opposition.

Billy Thomas Makes Debut

Billy Thomas, four-year-old son of David Thomas, manager of the Strand Film Corporation, Washi..gton, D. C., has made his debut on the stage as Jackie Coogan, in connection with the recent showing of "Oliver Twist," a First National production, at Crandall's Metropolitan Theatre. The youngster was one of those who participated in the prologue arranged by Assistant General Manager Payette, of the Crandall company. The character prologue presented in conjunction with the showing of this film created a great deal of interest among thetre-goers. Eight of the famous characters of the book were posed upon the stage, one at a time, with young Thomas the last to appear. As the Washington representative of Jackie Coogan, he was greeted with a great deal of applause each time he appeared.

Abendschein Promoted

Following the practice of giving preference to its own employees when there is "something good" in prospect, the Crandall Amusement Company, Washington, D. C., has promoted Ashley Abendschein to the position of assistant manager of Crandall's Metropolitan Theatre, that city. This is the largest of the Crandall houses. The promotion of Mr. Abendschein is to fill a vacancy accompanied by the promotion of William V. Broyles, who has assumed the managership of Crandall's Central Theatre. Mr. Abendschein was previously a member of the house staff, under Sallas Broche, the manager.

A Little Girl Knoles

Mrs. Harley Knoles, wife of the motion picture director, who has just completed a film version of "The Bohemian Girl" which is to be released soon by American Releasing Company, gave birth on January 9 to a daughter. This is their first child. Both mother and child are doing well.

Film Players' Ball

On January 19, at Terrace Garden, 58th street and Third avenue, New York, the sixth annual bal masque of the Film Players' Club, Inc., will take place. This affair has been looked forward to for some time and all indications point to a bigger and better event than any of the five proceeding balls.

It's a Girl

Fred Meyers, one of the important cogs of the sales organization of the Commonwealth Film Corporation, is a daddy of baby girl.

To Be Paramount Director

Rob Wagner's First Story Will be One by Walter Woods

Rob Wagner, noted American humorist and author of numerous stories and articles based on studio life; artist and once mechanical engineer and for the past year a member of the titling department of the Lasky studio is to be a Paramount director, according to an announcement made by Jesse L. Lasky at Hollywood. His first picture will be from an original story by Walter Woods and Walter Hiers will star in it. Work will start March 25 and meanwhile Hiers will make another picture, "Seventy-Five Cents An Hour."

The quality that Rob Wagner hopes to introduce into his pictures is one of whimsical humor. "It's the way I look at life," he observes, "from the side lines, as it were This quality of whimsical humor in a photoplay, it seems to me, ought to prove a welcome note. I do not expect to create roars of cataclysmic mirth, but hope to make the audiences purr, so to speak, throughout the length of the picture."

Flinn Goes to Coast

Will Discuss Exploitation Features of "Covered Wagon"

John C. Flinn, of the Famous Players-Lasky Corporation, has left for Los Angeles to confer with Jesse L. Lasky regarding "The Covered Wagon." The big historical film is being completed by James Cruze and Mr. Flinn probably will bring back to New York in February the first print of the finished picture.

S. R. Kent, in charge of Paramount distribution, has made no definite announcement of the release of "The Covered Wagon." It is likely that it will be shown at advanced prices in New York, Chicago and Los Angeles before general release.

Mr. Flinn, who is supervising the exploitation of "The Covered Wagon," will visit cities along the Oregon Trail while in the West, for publicity purposes.

Warmly Received

Beban's Combination Picture and Play Makes Big Hit With Audience

American Releasing Corporation and Mr. George Beban were joint hosts at an interesting invitation performance of "The Sign of the Rose," presented by Mr. George Beban and his company of players at the Earl Carroll Theatre Sunday evening, December 14, as a courtesy to members of the profession in Gotham.

In spite of the fact that the worst snow storm of the season had been raging in the city all day and was even then making it more inviting to remain indoors, when the performance started at 8:15 there was standing room only, the seats being occupied by thespians from the various suburbs of Westchester, Long Island and Jersey who braved the weather to see "George do it," the "it" being to combine the spoken drama with the motion picture in a splendidly conceived and brilliantly executed production built around Beban's mellow vaudeville act, "The Sign of the Rose."

Whatever hardships were encountered in eventually reaching the theatre, the performance justified them, for the unique conception was given a faultless presentation.

There were none to leave the theatre when the end was flashed. All remained to force a curtain speech and were rewarded by the appearance of Beban, thrilled by the splendor of the tribute paid him by an audience so representative of the nation's drama.

Clamor for Privilege of Introducing Censorship Repeal Bill

MEMBERS of the New York State Legislature are clamoring these days among themselves for the privilege of introducing the bill which will bring about the repeal of the present motion picture censorship law. Members realize that this repeal will be a popular one with the rank and file and that it offers much from a political standpoint to the one who is successful in having his bill introduced and passed.

This fact became evident last week when two bills were introduced in the Assembly, one by Assemblyman Cuvillier, and the other by Assemblyman Miller, of Brooklyn, calling for the repeal of the statute. Both bills were practically identical in their wording and both have been referred to committees.

The bill in the Senate will no doubt be introduced by Senator James J. Walker, who will naturally claim that right as majority leader of the faction which has consistently fought censorship in New York State year after year. It is now expected that bills will be presented in both houses almost immediately, and that every effort will be made to bring about an early passage of the measure.

If Rightly Handled American Pictures Would Pay in Italy

By ERNEST H. SALVI

THE writer, after having observed moving picture conditions in Italy during his four years in that country, feels qualified to set forth several facts which might prove useful to the American producer and distributor.

Production in Italy is at present almost at a complete standstill. The 2,215 exhibitors throughout that country are of necessity obliged to book foreign pictures on account of the dearth of available Italian productions. Of all foreign films shown in Italy, American productions are by far the most popular.

It is a grave mistake for American producers and distributors to sell outright to the Italian distributor the Italian rights to their productions. This procedure is primarily at fault on account of the small amount received for even the biggest American features. Secondly, by purchasing the picture outright for Italy, the Italian distributor feels at liberty to use his own methods in "putting it over." It is unfortunate that in most cases these methods are detrimental not only to the interests of the American producer or distributor in question, but to those of American productions on a whole.

There is but one proper method for the distribution of American films in Italy and that is for the American producer or distributor to establish in that country their own branch office in charge of an American who knows Italy, its people and the language. With such American direction and the proper Italian subordinates, which are to be easily obtained, American films would then be handled in the proper manner and would bring the maximum yield. The Italian exhibitor also prefers to book direct from the American producer or distributor rather than through the Italian distributor.

There are today actually thousands of good films lying idle in storage in the vaults of the many American distributors throughout the country, which, if properly translated and re-vamped, would bring excellent returns from Italy. Many of these films date back five years and more and have never been shown in Italy because they could not be sold outright to the Italian distributor. Such films are considered now as "dead" stock with no more money-making possibilities. By running through this "dead" stock and doing a little careful sorting it would be interesting to note what a large percentage of these films could be adapted to the Italian market, which is at present in great need of material.

On Vacation

Jeanie Macpherson, author of Cecil B. DeMille's new Paramount production, "Adam's Rib," is enjoying a brief vacation in New York. On her return to California she will resume work on the scenario of the forthcoming DeMille version of the Ten Commandments.



EDWIN C. HILL

Lately of the New York Herald, has been appointed director general of Fox News, according to announcements from Fox Film Corporation this week.

Universal's Plan for Sales Direction a Big Time Saver

PLANS for the most far-reaching sales reorganization ever undertaken by the Universal Pictures Corporation have been drawn up by Carl Laemmle, president of that company, and will soon be put into effect. The new policies are promised to be epoch making in furthering closer relationship with Universal's exhibitor patrons.

In the first place, according to a statement just issued from the Universal home office at 1600 Broadway, Universal sales affairs hereafter will be regulated by a Sales Cabinet, to consist of Art Schmidt, general sales manager, and a group of assistant sales managers. This cabinet will have four regular meetings a year and will operate exactly as an important political cabinet, in handling and passing upon the sales policies of Universal.

The assistant sales managers will not be stationed in New York, but each will have a territory or division in which he is the supreme sales head. Each division will include a number of Universal's branch exchanges for which the assistant sales manager of that territory will be responsible. These men will, in a way, take 1600 Broadway to the door of every exhibitor.

As officials of the Universal home office it will be their chief duty to maintain constant touch with all exhibitors in their territories, by personal contact, and to get first-hand information and suggestions that will help Universal to make the right kind of pictures and to provide the best possible distribution service.

The most striking feature of this system will be the fact that the assistant sales managers will have the final power to pass upon contracts in their respective territories. This means the saving of much time and money, both to Universal and to the individual exhibitors, it is stated, and also will mean an increase of good-will between exhibitors and the Universal sales force in the field.

The theory upon which Mr. Laemmle is establishing this precedent, is based upon the rapid fluctuation in moving picture conditions in various parts of the country, it having been recognized with increasing clearness that no one man, or group of men located in one place, can keep in constant touch with film conditions all over the country, even through the most elaborate system of assistants and investigators.

In other words, the Universal chief is now prepared to take definite steps to avoid a situation where contracts have to be passed upon by the home office, whatever may be the facilities of the home office for keeping in touch with the field. It is felt that a territorial manager, constantly in touch with the exhibitors and conditions of his territory, and at the same time in full knowledge of national policies, is the logical man to determine the fitness of any contract made in his territory.

Mr. Laemmle is now considering the choice of his sales cabinet. It is expected that the names of the entire group will be announced by him within the next week or so. The new system is expected to go into force early next month.

The instructions which Mr. Laemmle will give to his sales cabinet, and especially to the assistant sales managers in the field, are intensely interesting in their bearing upon Universal's announced intention of closer co-operation with exhibitors.

The assistant sales managers will not be tied down to any exchange in their territory. On the contrary, they will receive orders to make their headquarters first in one exchange and then in another, thus keeping in touch with their entire territory. They will be empowered to draft a crew of salesmen from any or all exchanges in their territory to build up the business of any other exchange.

The assistant sales managers also will have the say-so over all salesmen in their territories and will be held accountable by the home office for a proper selection of high class men to represent Universal in the field. Integrity and efficiency are the two standards the assistant sales managers must apply to every salesman.

It also shall be the duty of each cabinet member to keep in personal contact with every exhibitor in his territory. The cabinet, as a means of sales direction, has been established solely to co-ordinate the executive and active branches of the sales organization. The cabinet is not to be composed of men who have second hand knowledge of film conditions as they may vary from day to day, but of men who are actually in touch with those conditions and who will, in a way, represent the exhibitor, in the four annual policy-forming conferences at the Universal home office.

This establishment of four annual cabinet meetings is also of special note. The usual method is for film companies to have a big annual sales conference and determine sales policies for the ensuing year. Universal believes this method to be inefficient. It is pointed out by the sales officials at 1600 Broadway, that no man can predict the vicissitudes of the film business a year in advance—nor six months in advance.

Instead of determining sales and production plans for twelve months, Universal will inaugurate a quarterly system, whereby the sales cabinet will forecast and plan for three months at a time only. A phase of this situation is the fact that Universal will be able to keep up to date with exhibitor wants.

The Universal sales reorganization is the result of an investigation on the part of Mr. Laemmle, Mr. Schmidt and the divisional sales executives which extended over several months, and which included personal visits by the various officials to key cities and repeated conferences with leading exhibitors. Everywhere the fact most forcibly brought to the attention of the Universal investigators was the feeling among exhibitors against time lost in sending contracts to New York for certification.

A. M. P. A. Dinner

The third annual "Naked Truth" dinner of the Associated Motion Picture Advertisers will be held at the Hotel Biltmore Saturday evening, April 28.

Committees are already at work preparing the dramatic bill of fare under the direction of the president of the association, John C. Flinn.

Lieber in New York

Herman Lieber, associated with his brother, Robert, in the Circle Theatre, Indianapolis, is in New York serving as a member of the rotating committee of Associated First National.

Will Soon Be Director

Richard Ordynski, famous as a former stage director of the Metropolitan Opera, who has been for several months at the Lasky studio studying the art and technique of the screen under Cecil B. DeMille, will make his debut as a Paramount director with "The Exciters," which will soon be put into production at the Long Island studio.

Makes Film Debut

Eileen Christie, well known on the musical comedy and dramatic stage, is making her motion picture debut in Cosmopolitan Corporation's production of "The Enemies of Women," under the direction of Alan Crosland. She is playing the role of Tionette.

Miss Christie is the daughter of Amelie Baird, one of the best known actresses of a decade ago.

Novel Bray Comedies

The introduction of new efforts is announced by the Bray Productions as a feature of the series of new "Colonel Heeza Liar" comedies distributed through the W. W. Hodkinson Corporation. The Bray comedies combine the outline drawings and living actors in ingenious trick photography. For instance, Colonel Heeza Liar in "Colonel Heeza Liar's Treasure Island," is seen sliding down a bolt of lightning to the deck of a real ship, where he is received by a living actor.

"The Ruling Passion" Gets Editorial Praise

ARTHUR S. FRIEND, president of Distinctive Pictures Corporation, is proud of the editorial comment on "The Ruling Passion" which appeared recently in the Observer of Salmon Arm, B. C. The editorial was entitled "The Cinema Business," and said:

"If the picture shown at the local theatre on Christmas day is a criterion of what we may expect more frequently in the future, the moving picture business is in for a new era of prosperity, and the public is going to get something worth while. The acting was good; the fact that George Arliss was in the leading role would guarantee that. The photography was good, the plot was interesting and the humor was clever. We often get all these things in the picture we see. What set 'The Ruling Passion' apart from most of them was the absence of violence and vulgarity so often seen. There were no murders, no fights, no eternal triangles, and no villains made to appear heroic. The love thread in the fabric of the story was not overdone. The villain was merely a business man with a narrow-minded business policy. The ultimate triumph of business honesty and courteous service was a good lesson well taught. Let us have more like it."

Arthur Cohen, of the Regal Films, Limited, Toronto, Canada, sent the clipping to Mr. Friend.

Laemmle Says Plot Changing Necessary for Screen Needs

IN an illuminating statement dealing with basic principles of screen technique as compared with literary and stage technique, Carl Laemmle has just taken strong exception to the growing habit of condemning a motion picture any time the producer varies an iota from the literary or stage plot he may be translating to the screen. This subject, in the opinion of the Universal chief, is a vital one and should be threshed out without delay.

Mr. Laemmle's stand is the result of certain criticism leveled at "The Flirt," Hobart Henley's Universal-Jewel production of Booth Tarkington's book. Changes were made in the plot, so that the picture might be suitable as screen entertainment and also to conform to modern censorship standards. These small changes drew fire from certain quarters wholly out of proportion to their importance. Against this Mr. Laemmle points out the great popularity of "The Flirt" with the picture public, who welcomed it as a first class picture.

In urging a better understanding of the needs of the screen as contrasted with play stories and book stories, Mr. Laemmle announces that Universal will make a number of changes in the story of "The Hunchback of Notre Dame," Victor Hugo's classic romance, which is now under production at Universal City under the direction of Wallace Worsley.

The Universal president has written to this effect to motion picture editors and reviewers all over the country, both metropolitan and elsewhere, in the form of a personal letter to the country's leading critics. Parts of Mr. Laemmle's letter follow:

"There's a storm coming and I have a hunch that I am going to be the center of it, because I am about to commit a crime which probably will bring a storm of criticism and indignation down upon my head.

"I am going to take liberties with Victor Hugo!

"Hugo wrote 'The Hunchback of Notre Dame,' now recognized as one of the literary world's greatest classics. 'The Hunchback of Notre Dame,' or 'Notre Dame de Paris,' as Hugo himself called it, was written for an age which licked up red meat. So he packed his story full of lust and blood and thunder and gruesome, grisly, ghoulish, to say nothing of gory, stuff.

"As I said, he wrote for another age, but the story has come thundering down through the ages until it is bigger today than it was when Hugo conceived it.

"However, today's conditions are slightly different. The public still likes dripping red meat in its literature and even on its stage, but not on its screen. For years it has been my ambition to make a screen production of 'The Hunchback of Notre Dame' which, while measuring up, or down, to today's screen taste, would still retain all the power and virility of Hugo's masterpiece. To perform this delicate surgico-screen-literary operation without killing the patient calls for the utmost skill.

"So I'm going to take the liberties with Victor Hugo. His story will still be there, but some of the drippiest morsels of his red meat will be parboiled or even discarded entirely.

"So let the critical storm storm its head off. If the picture is as great as I'm hoping it will be, I won't get wet. If the picture doesn't live up to my expectations, I'll be all wet anyway.

"It is high time that intelligent people recognized the fact that the art of the screen is distinct in itself, and that it has its own technique. There are very few books, and fewer plays which can be translated to the screen in the exact form in which they originally appear. The only two stage plays which I can recall to mind at this moment which were absolutely suited to exact screen treatment were 'The Storm,' which Universal made as a super-picture, and '23½ Hours' Leave.'

"This seldom occurs, however. If books and plays were screened exactly as they are written or acted, the result would be a lot of piffle which nobody could keep awake through.

"Then why should the craftsmen of the screen—a new art—be howled down for treating material in the way necessary for the production of perfect pictures?

"I, for one, am going to stand on my rights as a screen producer—and make pictures according to screen principles—pictures that will please and entertain screen goers—not pictures to cater to the quibblings of minutia mumblers."

Smith Elected for Second Term at Ohio Convention

(By wire to Moving Picture World)

Columbus, O., Jan. 16.

THE second annual convention dinner of the Motion Picture Theatre Owners of Ohio, the state body of the Motion Picture Theatre Owners of America, held in Hotel Chittenden, this city, tonight proved to be one of the most outstanding and important gatherings of exhibitors yet held in this state. Three hundred and twenty-five exhibitors were present and the addresses made were of the most inspiring and constructive nature.

State President Martin Smith, of Toledo, presided and introduced M. J. O'Toole, chairman of the National Public Service Committee, as the toastmaster. The principal address was delivered by Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, New York. Mr. Cohen stated that in New York and Massachusetts the voters had unequivocally declared themselves on the questions of Sunday opening and censorship.

In both instances favorable verdicts were rendered. He strongly advised that similar action be taken on Ohio and expressed the belief that if these subjects were put up to the voters the theatre owners in this state would witness the abolition of censorship and the giving of each city and town the right to vote upon the question of Sunday opening of theatres.

Mrs. O. J. Gurwell, first vice president of the Cleveland Cinema Club, made a pronounced address in which she declared that the co-operation of the women's clubs of Ohio had the effect of making censorship unnecessary because of their close association with the theatre owners and their joint decision on the kind and character of pictures used.

One of the most pronounced addresses of the evening was delivered by Max Stern, of Columbus, in which he stated with much emphasis that organization of independent theatre owners was absolutely essential to their remaining in business and uncovered many of the sinister elements now prevailing within the industry calculated to effect its complete trustification unless offset by intelligent exhibitor action.

Other addresses were made by Major James J. Thomas, of Columbus; General Manager H. M. Richey, of the Michigan Motion Picture Theatre Owners, and C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America.

Cordial reception was tendered to the officers of the theatre owners distributing corporation by the delegates attending the state convention of the Motion Picture Theatre Owners of Ohio at the final session in Hotel Chittendon here today, January 17. President William A. True, of the new distributing corporation, explained its purposes to the delegates and indicated definitely the progress already made and showed by figures and other data that the future of the new move was entirely assured.

Other speakers on the distribution proposition were W. De Burford, of Chicago, and Harry Davis of Pittsburgh. Regional directors and members of the zone committees were selected from among the leading theatre owners of the key cities of Ohio. Arrangements were made for other meetings of exhibitors in different sections of the state in connection with the development of the business of the new distributing company.

The following officers were elected by the Motion Picture Theatre Owners of Ohio: President, M. G. Smith, Toledo; vice-presi-

Premiere at Capitol

The world premiere of Goldwyn's screen version of Sir Hall Caine's famous novel, "The Christian," produced by Maurice Tourneur, will be held at the Capitol theatre, New York, before an invited audience on Tuesday morning, January 23, at 10.15 o'clock.—"The Christian" will be shown with a Rothafel presentation.

Interest in this photoplay on the part of exhibitors is, Goldwyn says, unusually keen and hundreds of them will be present at the invitation showing, not only from the territory served by the New York exchange but from the territory embraced in surrounding branch exchanges.

The production will be released to the exhibitors of the country through the regular channels.

Jenkins Working on Radio Motion Pictures

DEMONSTRATIONS of radio pictures have been going on in Washington, D. C., for some time, according to information just disclosed. The method followed is that invented by C. Francis Jenkins, well-known in the moving picture world, who has been working upon the problem for some months. Among those who witnessed the demonstrations was John M. Joy, representing Will H. Hays.

The demonstration included the broadcasting of photographs and drawings from the Anacostia station of the Navy Department, NOF, to the laboratory of Mr. Jenkins, approximately five miles distant. About six minutes was required for the receiving of a picture, but it is believed by Mr. Jenkins that this can be cut to approximately one-sixteenth of a second. With this development, which Mr. Jenkins expects to perfect in about eighteen months, radio motion pictures, synchronized with radio music, will be an accomplished fact.

Arrangements are now being made for experiments regarding the transmission of pictures over a distance of several hundred miles.

Eastman Company Develops Amateur Picture Outfit

THE Eastman Kodak Company announces the successful development of an amateur movie outfit. The amateur outfit consists of a taking camera and a projector. The taking camera, which weighs only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots. The projector, equipped with a two-inch lens for ordinary home use, will fill a screen 30 by 40 at a distance of 18 feet and a 40 by 54 screen at 21 feet. This projector, to be known as the Kodascope, is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size, being 11/16 inches in width as against the standard width of 1⅜ inches, with pictures 1 by 3¼ inches as compared with standard pictures of 1 inch by ¾ inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive.

These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of Cine Kodak film will be equivalent to 250 feet of standard and a 400-foot reel equal to a thousand-foot standard reel.

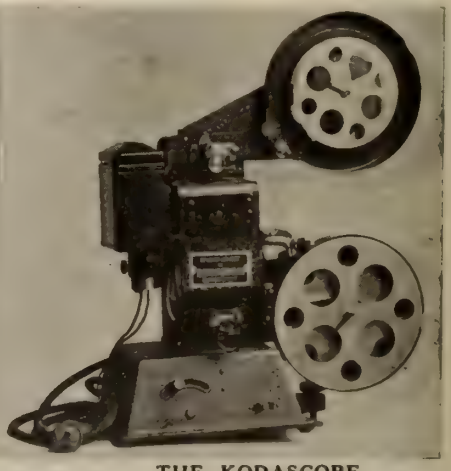
The diminutive taking camera, to be known as the Cine Kodak, is on the whole of standard type. It is fitted with a Kodak anastigmat lens, working at 5.3.5, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an attachment changes the position of its image as the lens is focused. In this way the image is shown through the center of the field at all times. The lens has a focusing lever carried through to the back and can be focused for any distance from infinity to four feet. The diaphragm control is in the left hand corner where it can be regulated easily. In the center of the back is a footage indicator. The crank turns normally twice a second, taking pictures at the standard rate or 16 per second. After exposure the film is removed in its magazine and sent to the company for development just as in the early days of the roll film.

Two factors that have heretofore hampered extension of motion picture photog raphy to the amateur—the burden of the equipment and the cost—have been overcome in the new outfit. The ease and facility of operation were clearly demonstrated before the American Chemical Society at Rochester, by Dr. C. E. Kenneth Mees, director of Eastman Research Laboratory, when a picture of some of the notables present taken at the opening of the meeting was shown on the screen at the close.



THE CINE KODAK

The new movie Kodak designed by the Eastman Kodak Company for the use of amateurs. Uses a narrow film 11/16 inches wide and has a special coating for making a direct positive. Can be loaded in daylight.



THE KODASCOPE

The Projector for the new amateur motion picture outfit. It is motor driven and entirely automatic in operation. With a 2-inch lens will fill a 30 by 40 screen at 18 feet and a 40 by 54 screen at 21 feet.

Smith Elected

(Continued from Preceding Page)

dent-at-large, A. G. Hettesheimer, Cincinnati; vice-presidents David L. Shuman, Cleveland; William M. James, Columbus; James P. Dunlevy, Akron; secretary, Al. F. Kinzeler, Dayton; treasurer, John T. Kumler, Toledo. Executive committee: Judge G. H. Foster, Marion; Henry Biebeison, Jr., Delaware; Westley H. Preil, Jr., Norwalk; Fred N. Tynes, Portsmouth; John A. Schwalen, Hamilton; Joseph W. Trunk, Youngstown.

This is President Smith's second term and during the year he made wonderful advances in bringing the theatre owners of the State into the organization which is affiliated with the Motion Picture Theatre Owners of America.

The following resolution commending the action of Governor Smith of New York State in his efforts to effect the repeal of the censorship law was passed amid great enthusiasm.

Whereas: Our National president, Sydney S. Cohen, has personally communicated to this convention the information that Governor Alfred E. Smith of New York State, elected on a platform which opposed the censorship of motion pictures sent a message to the Legislature of that State recently, strongly recommending the repeal of the law creating a censorship board in that State and whereas in conformity with this official program of Governor Smith's bills have been introduced in the Senate and House in New York State providing for the repeal of this censorship law and are being pressed to passage through the influence of Governor Smith and other officials interested in preserving for the people the freedom of the press and that of all other agencies of public expression.

Therefore, be it Resolved by the motion picture theatre owners of Ohio in State convention assembled in the city of Columbus, Wednesday, January 17th, 1923, that we heartily commend the action thus taken by Governor Smith and thank him on beholf of the motion picture theatre owners of Ohio and wish him the fullest measure of success in this and other announced moves calculated to advance the interest of the people of New York State and through the example and moral influence of which the welfare of all the people of the United States will be conserved."

After this resolution the convention adjourned sine die.

—Lest you Be Mislead.

General Bulletin No. 121

Issued from the General Offices of the INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA
Suite 701 World Tower Building, 110 West 40th St., New York, N. Y.

Tuesday, December 26 1922

Officers—CHARLES C. SHAY, President; F. G. LEMASTER, General Secretary-Treasurer; HARRY L. SPENCER, Assistant President; WM. W. McKINNON, Manager, Adjustment and Claim Departments; WILLIAM F. CANAVAN, First Vice-President, 322 Commercial Building, St. Louis, Mo.; RICHARD J. GREEN, Second Vice-President, 664 North Dearborn St., Chicago, Ill.; FRED J. DEMPSEY, Third Vice-President, Room 4, 276 Tremont St., Boston, Mass.; WILLIAM COVERT, Fourth Vice-President, 257 Brock Ave., Toronto, Ont., Canada; E. J. TINNEY, Fifth Vice-President, 308 Custer Ave., Youngstown, O.

IMPORTANT NOTICE. One copy of the bulletin must be read at the next special or regular meeting of your local union and permanently filed with its records.

WM. W. McKINNON, Editor.

WHEN YOU WANT THE BEST GET F. H. RICHARDSON'S 4th EDITION HAND BOOK OF PROJECTION PRICE $6.00 Chalmers Pub. Co. 516-5th Ave N.Y. City.

steadily increasing number which reflects an improved condition.

NO PUBLICATION HAS BEEN OFFICIALLY INDORSED

Technical Book Company Advertising "Motion Picture Projection" Indorsed by International Alliance Is Without Official Warrant.

It has come to the attention of the General Office that the Technical Book Company of New York, publishers of "Motion Picture Projection," written by James R. Cameron, has issued advertising containing the statement that this work is the only one on the subject of projection which carries with it the indorsement of the International Alliance.

Careful search has been made of our records and has failed to unearth any authority being granted to the company in question to make such claim of indorsement.

The laws of the International Alliance do not permit of such indorsement and the policy of International President Shay has been sternly opposed to placing official approval on any commercial proposition of any sort or character.

Communication has been addressed to the Technical Book Company, publishers of the work under discussion asking that acknowledgment be returned admitting error in the issuance of the advertising referred to. However, no reply has yet been received and evidently no particular haste is being manifested to comply with the request.

Letter was also directed to the author, James Cameron, through Local Union No. 306 calling his attention to the unwarranted statement of indorsement and notifying him to recall it.

The purpose of this brief article is to acquaint our members with the fact that neither the International President nor the General Executive Board, the only proper authorities to do so, have indorsed any publication on the subject of projection or any other topic.

To assume to approve any technical work would require an expert knowledge of the subject discussed and a careful criticism of all publications of similar character. The International Alliance maintains no such agency and does not presume to sponsor or criticise works of a technical nature. It resents the use of its name by any one individual so engaged as it tends to unjustly place our organization in the position of interesting itself in the fortunes of a particular publication in competition with others on the same subject.

Indorsements have been repeatedly refused and this statement is deemed essential in order that those who have applied and been refused will appreciate that no exception has been made in the case of Cameron's work on motion picture projection. The use of the name of our organization was without official warrant, and the widest publicity should be given this fact by our members.

THE PROPER PROCEDURE

About every so often a local union presumes to overlook the requirements of the law as set forth in the International Constitution and By-Laws and as a result

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

The Daddy of Them All

HATS off to John P. Dibble, the Daddy of Them All!

After a search persistently conducted by the Regional News and Gossip Department of Moving Picture World since October 7, 1922, which benefited by considerable publicity throughout the country and in which everyone of our correspondents participated, it seems a fact that this Branford, Conn., man is entitled to the distinction of being recognized as the senior living exhibitor of the United States who began with the first pioneers and has consistently exhibited motion pictures ever since.

But Mr. Dibble did not win this distinction without stiff opposition. Most notable among those Americans who clearly earned the right to be considered in the final recapitulation was Thomas M. Thatcher, of the Gem Theatre, Somerset, Ky., whose picture and history appear on the following page. Mr. Thatcher also began exhibiting in 1896, but in the autumn whereas his Yankee exhibitor brother started in the spring of the year, and there were a couple of years when Mr. Thatcher was inactive, while Mr. Dibble has been most consistent as an exhibitor.

But there is no other man in the wide world, we venture to say, who, like Mr. Thatcher, can point to twenty-two years' service at one theatre.

Then there was John C. Green, now of Guelph, Canada, who has engaged in no other business but exhibiting since June 16, 1896. But he has exhibited in Canada a large part of the time—in fact, he started in the Dominion—and so we had to rule him out.

However, Mr. Green seems clearly entitled to be recognized as Canada's Daddy of Them All. His picture and history also appear on the following page.

Mr. Dibble's record as an exhibitor, we honestly believe, cannot be equalled or beaten. We received over twenty nominations that were entitled to serious consideration, but at the end of the search we found only three who could point to over twenty years' consistent experience as an exhibitor without participation in other branches of the business.

In awarding the honor to Mr. Dibble we did not take into consideration the fact that he has shown pictures on the screen for over fifty years, but it is worthy of mention. "Dibble's Moving Pictures," which many, many people outside the business remember—for he traveled all over the East before permanently locating in Branford—were preceded by over twenty-four years' exhibition of stereoptican views.

It is a source of congratulation to the industry, we feel, that the Daddy of Them All proves to be a small-town exhibitor, because they are without question the backbone of the industry.

Well, here's to Mr. Dibble, Daddy of Them All, an exhibitor who takes a very real and very justifiable pride in his calling and one who exchangemen as well as patrons call just "Pop." May he live long and keep up the good work!

International Filming Dibble

Through the courtesy of International News, distributed by Universal, intimate pictures of the Daddy of Them All, his theatre, the old Edison Kinetescope he used to operate and, possibly, clippings from oldtime film will be available to theatres all over the country. They are promised for an early issue of this live news weekly.



"POP" DIBBLE

Kershaw Begins Third Term as Manitoba Exhibitor Head

The annual meeting and dinner of the Manitoba Motion Picture Exhibitors Association was held in the St. Charles Hotel, Winnipeg, Thursday evening, January 11, with fifty members in attendance. R. Kershaw, a veteran exhibitor of Winnipeg, was re-elected president unanimously, this being his third term in the office. George F. Law, Winnipeg branch manager of Canadian Universal Films, was elected vice-president and he will be the representative of the film exchanges on the new executive board. Frank R. Hyde was re-elected treasurer and Gordon C. Lindsay re-appointed secretary. The association decided to throw open its membership to managers of legitimate houses in Manitoba.

Short addresses by H. M. Thomas, director of theatres for the Famous Players Canadian Corporation, who has since returned to Montreal, Ray H. Leason, district supervisor of theatres for the company, and the Rev. Dr. Salton of Winnipeg, a strong defender of the industry, were heard with much interest.

A $50 diamond ring offered by Manager Scott, of Allen's Danforth Theatre, for the most popular girl in the Danforth district in Toronto was presented to Miss Laura Jepson by Alderman R. Luxton at a special ceremony at the theatre.

The managers of three leading theatres of Toronto co-operated in the presentation of a special benefit performance in Massey Hall, the large local auditorium, on Friday evening, January 12, the proceeds of which were turned over to the use of destitute veterans of the Great War. Those who promoted the big show included Manager J. Shea, of Shea's Victoria Street Theatre, Manager J. Bernstein, of Loew's Theatre, and Manager N. K. Miller, of Pantages' Theatre, each of whom supplied various features as well as musicians from their own orchestras.

John V. Ward, manager of the Province Theatre, Winnipeg, Manitoba, for some years, has been appointed manager of the Allen Theatre at Stratford, Ontario.

Harry Hurwitz, of Boston, Mass., has been made manager of the Monarch Theatre, Winnipeg, Manitoba, by Henry Morton, proprietor, who is his uncle.

Walter Dolman, one of the best known theatre organists of the Canadian West, has been appointed organist of the Starland Theatre, Winnipeg.

Important managerial changes affecting the theatres of the Famous Players' Canadian Corporation of Toronto in the Middle West of Canada took place on January 15. Ray H. Leason, of Toronto, an exhibitor of about ten years' experience, has been appointed general supervisor of the theatres of this corporation in Manitoba and Northern Ontario and his headquarters will be the Capitol Theatre, Winnipeg. He will also have general direction of the Province Theatre, Winnipeg, recently acquired by the corporation, and of theatres at Fort William, Port Arthur and other leading centres.

John T. Fiddes, of Montreal, proprietor of independent theatres in that city during the past three or four years, has been appointed manager of the big Capitol Theatre, Winnipeg. Mr. Fiddes is a former resident of Winnipeg, having been one of the first exhibitors there.

With these appointments arranged, H. M. Thomas, general director of theatres for the Famous Players Canadian Corporation, who has had charge of the Winnipeg Capitol for the past few months, returned to Montreal to resume charge of the management of the Capitol Theatre there. He was accompanied by Mrs. Thomas, who is known in theatrical circles as Miss Leila Auger. She appears regularly in special scenes and prologues in Famous Players' theatres in Canada.

We Failed to Kill Frank Newman and Saved Wehrenberg

Frank L. Newman, of Newman Theatres, Kansas City, is still alive and in ruddy health, despite our attempt of last week to remove him from the land of the living. We stand accused of attempted murder, but plead extenuating circumstances.

Frank Newman, an actor, was killed in an automobile wreck near St. Joseph, Mo., and a correspondent shot in the news it was F. L., of Kansas City. Publication of the story and the picture of the exhibitor followed, and, we suppose and regret, considerable embarrassment to him. If the story hadn't arrived just at press time we would have verified it before printing.

We are sorry about the error, for we whose name predominates in city directories have been the victim of just such mistakes and know what they mean. We have been married twice and arrested once for opium smuggling—and all the fault of namesakes. The second supposed marriage was the toughest experience of all three, for we had to return a wedding present.

But, seriously, we rejoice, and many with us, to know that Frank L. Newman, Kansas City exhibitor, is still in the land of the living and keeping up the good work.

It seems apropos now, in defense of our apparently murderous nature, to state that we have saved the lives of Fred Wehrenberg, Joe Walsh and two employes of the Exhibitors' Film Service Exchange in St. Louis. The four men were talking recently in the rear room of the exchange, where the posters and other advertising matter are stored in large wooden bins, and the films are inspected and shipped.

Miss Marie Hardy, booker, entered, saying, "Oh, look, Mr. Wehrenberg, at what Moving Picture World has to say about you," displaying a Regional News and Gossip story. As Wehrenberg and the others answered the call the entire tier of wooden bins, weighing hundreds of pounds, beside which they had been standing, fell with a crash.

"That story saved my life!" Wehrenberg said afterwards, according to our correspondent, who adds, "So I certainly am glad you conceived the idea of holding a Daddy of Them All contest."

Pittsburgh

J. O. Heverly has engaged an architect to make plans for the erection of a new theatre building at the corner of High and Allegheny streets, Bellefonte, Pa. The work will be started April 1. The old stone building of Colonial tvpe will be razed. The theatre is to seat at least 1,500 and have a large stage.

Bear Rabinovitz, of Weirton, W. Va., has purchased the Palace Theatre at Monessen, Pa., from Michael Olsavick. The price is understood to have been $25,000. The new owner will make extensive improvements.

The Court Theatre at Wheeling, W. Va., put on Goldwyn's "Sherlock Holmes" at a dollar top and did big business. Manager Fred E. Johnston, of the Court, and Bill Robson, Goldwyn publicity director, handled the exploitation.

Mike Manos, of the Strand and Rialto theatres, Greensburg, Pa., has just returned home from New York, where he underwent an operation. Mike says he feels much better since his return. The theatres were under the management of his able assistant, E. E. Rutter, during Manos' illness.

Adolph Fargas, of the Lyric Theatre, Johnstown, Pa., says that work will be started on his new house in that town early in the spring. The foundation has been completed since last fall. Fargas' new house will seat 800.

Manager McIntyre, of the Main Theatre, Uniontown, Pa., states that his house has been doing an exceptionally nice business considering the fact that the coal strike in his district has not been settled as yet, and that there are thousands of miners and their families who are still living in tents.

Fred Gohrs, manager of the Aris Theatre at Erie, Pa., recently completely destroyed by fire, is in Pittsburgh "looking around." Fred says that there are no plans as yet regarding the rebuilding of the Aris, and accordingly for the present he will consider offers to manage a picture theatre anywhere.

Henry W. Gauding, owner of the Lincoln Theatre, Mt. Washington, and one of the most active members of the Motion Picture Theatre Owners of Western Pennsylvania, was a sick man over the holidays, but is again on the road to good health and back on the job.

Joseph Stanson, better known as "Buck," and former manager of Harvey's Theatre at Woodlawn, is now managing Max Engleberg's Strand and Liberty theatres in McKees Rocks.

Dropped in the State Theatre the other afternoon and saw our old friend Bert Wild arrayed in a tuxedo suit, and there's some class to that boy. Bert was formerly office boy for the Rowland & Clark theatres, and is now assistant manager at the State.

Charlie Travato, of the Slickville Theatre, Slickville, Pa., paid a visit to the Pittsburgh film exchanges a few days ago. Charlie doesn't get down to the city very often.

Sincere sympathy is extended to Clarence C. Kellenberg and Sophia Novak Kellenberg, in the loss of their three months' old daughter, Lois Mary, whose death occurred Sunday, January 7, a victim of pneumonia. The burial took place in the South Side cemetery the following Tuesday afternoon, and Mr. and Mrs. Kellenberg have left the city for a few days to obtain a complete rest. Mr. Kellenberg is manager of the Carnegie Theatre at Carnegie, Pa.

Wasacheck Turns Milwaukee's New Crystal Into Film House

The New Crystal Theatre, long the home of vaudeville, has come under the management of Charles Wasacheck, operator of a string of theatres here, and has been converted into a picture house. Henry Putzear has been placed in charge as house manager. The New Crystal deal gives Mr. Wasacheck five theatres, the others being the Greenfield, Layton Park, Pearl and Grace.

According to the announcement of the Charles Toy Interests, former owners of the New Crystal, the theatre has been turned over to Mr. Wasacheck under a five-year lease. The New Crystal is situated on Second street, between Wells street and Grand avenue, near the heart of the downtown section. It seats 980 and has no balcony.

The Toy Theatre, a picture house situated a few feet south of the New Crystal, will also change hands shortly, according to Mr. Toy. Because the details of the deal are still incomplete he refused to divulge the name of the prospective purchaser.

The Avenue Theatre, Kinnickinnic and Howell avenues, has been sold by Casimer Goderski to Steve Bauer, according to an announcement made by Mr. Bauer. Mr. Goderski, it is believed, will retire temporarily at least, from the motion picture business.

In announcing the purchase of the Avenue, Mr. Bauer also disclosed that he is about to consummate the sale of the Iris Theatre, Fourteenth street and North avenue. Although he refused to say who the purchaser would be, he admitted that the house has already been taken over to some extent by a party from Oconomowoc, Wis.

The Avenue, a 700-seat house, will remain under the control of Mr. Bauer along with the Lorraine and the Venus theatres, which he has owned for some time. Improvements on the Avenue will be made this summer, Mr. Bauer said.

Ralph Wettstein, manager of Ascher's Merrill Theatre, has been appointed by Gov. John J. Blaine as a member of the Wisconsin Boxing Commission. Mr. Wettstein, although primarily interested in the motion picture business, has always been a close follower of the boxing game.

Charles H. Koch, formerly of the Alhambra Theatre, where he worked under Leo A. Landau, has been named house manager of the Garden Theatre, Third street and Grand avenue. Mr. Koch succeeds Henry Taylor, who, it is believed, will return to grand opera. At the Garden, Wilwaukee's newest downtown theatre, Mr. Koch will still be under Mr. Landau, who is manager of that theatre and the Alhambra.

After a three weeks' continuous run at the Garden Theatre, Third street and Grand avenue, "Robin Hood" gave way on January 13 to "One Exciting Night." According to Charles H. Koch, new house manager, "Robin Hood" enjoyed an excellent run despite the fact that for two weeks it was shown at both the Garden and the Alhambra, a block away. Both houses are under the management of Leo A. Landau.

The Parkway Theatre, Thirty-fifth street and Lisbon avenue, managed by E. W. Van Norman, and the New Milwaukee, Teutonia avenue and Center street, operated by George Fisher, have obtained "Dr. Jack" for the first showing at outskirt houses here. The picture packed the Strand Theatre, Grand avenue and Fifth street, for its first two weeks, according to Ed Weisfeldt, manager.

Nominations of two women for the motion picture censorship board have been sent to the common council by Mayor D. W. Hoan. The women are Mrs. J. C. Buckland and Mrs. E. J. Kluckow. A third nominee is Henry Staab. One of the women replaces a fellow member of her sex whose term expires.

In an effort to bring home the lesson that motion pictures are an aid to education, Ed Weisfeldt, manager of the Strand Theatre, Grand avenue and Fifth street, threw the doors of his house open to pupils, accompanied by teachers, during the showing of "Oliver Twist." Hundreds of youngsters and teachers took advantage of the free offer.



Phil Goldstone's Picture

HOW BAD BUSINESS WAS DISPELLED

David Schaefer, exploitation manager for the Schneider Bros. Theatrical Enterprises, decorated this elaborate lobby at the Richmond Hill Theatre, Richmond Hill, L. I.

Montana

Merle Davis, general manager of the Ansonia Amusement Company, and president of the Motion Picture Theatre Owners of Montana, relative to the new organization, says the members throughout the state are in full accord with the object of the association. Letters from all over the state show much enthusiasm and the general sentiment is that as the organization is a protective one, it is meeting with the approbation of every exhibitor of the state as well as country.

Mr. Davis said: "There is a tendency to reduce the current price of tickets, but I do not feel that the time is ripe for a reduction. Present overhead expenses are too great to cut the admission."

There never has been a time when the public has had the opportunity to enjoy better pictures. Montana has no censorship regulations nor does it need any with the high-class men engaged in the theatrical work of the state.

At Roundup, Montana, the American Theatre was burned on December 23. The fire started in the rear of the building and firemen were unable to check it. It is believed that the fire was of incendiary origin. The films were saved. The loss is estimated at $20.000 and is only partially covered by insurance. A. H. Goetz, the owner, is contemplating the erection of a new theatre.

Missoula, Montana, is enjoying a little movie scandal. Miss E. M. Noble and Lee Franks have been conducting a movie school there and charging $60 for the tuition. The girl absconded and left her partner to face the music. When arrested Franks had only $46.77 in his possession.

Newman Gives Kansas City First Look at "Christian"

The world's premiere showing of Goldwyn's "The Christian," was held at the Newman Theatre, Kansas City, the week of January 14. The print arrived in Kansas City on January 9. The picture was reviewed by Frank L. Newman and his manager, Milton Feld. After a long distance call to the home office, the deal was closed and the Newman Theatre has the honor of being the first in the country to run the super feature. It did good business during its run.

The old Rosedale Theatre, Kansas City, has been purchased by Clyde Leavengood, president of the Leavengood Drug Company, who will install a modern manufacturing plant.

P. O. Jones was in town for a short time last week. He has just returned from the West Coast, where he spent several months. Mr. Jones has the Grand Theatre at Princeton, Mo. He formerly owned the Royal Theatre at Carrollton, Mo.

William Goodnight, of the Lyric Theatre, Holden, Mo., was a visitor at some of the film exchanges the other day.

O. D. Rose, who has the Apollo Theatre, a Kansas City suburban house, has changed its policy. He will have only two changes of program a week. He recently ran "Oliver Twist" for a week and did good business every night, so Mr. Rose decided that it would be good policy not to change programs daily.

The Mozart Theatre, a suburban house in Kansas City, was reopened Sunday of this week by the Central Amusement Company. The Mozart has been closed all season, but the new owners have remodeled the theatre and are planning to do big business.

John Tackett, of the Tackett Theatre at Coffeyville, Kans., was seen going the rounds of the film exchanges last week.

Ben Levy, who has the Hippodrome Theatre, Joplin, Mo., was in Kansas City recently looking over some pictures for his theatre.

Ed. Frazier, who has the Grand Theatre, Pittsburg, Kans., was a visitor last week-end.

The Motion Picture Theatre Owners of Kansas have offices in the National Hotel, Topeka, Kans., during the session of the Kansas State Legislature, which opened January 12. C. E. ("Doc") Cook, business manager, has charge of the office.

Scott and Goodel have purchased the Pastime Theatre at Ottawa, Kans., from R. E. Lawrence. Mr. Lawrence still has the Smith Center Theatre at Smith Center, Kans. The Pastime will be managed by Mr. Goodel.

W. P. Cuff, of the Strand Theatre, Chillicothe, Mo., was visiting some of the exchange managers last week-end.

J. I. Sutter, owner of the Quality Theatre at Independence, Kans., was another week-end visitor.

William Weary, of the Farris Theatre, Richmond, Mo., dropped into town the other day and called at some of the film exchanges.

Rowley Wilson is the new manager of the Grand Theatre at Salina, Kans., Horace Ulrich, the former manager, has resigned. Mr. Wilson was with the Orpheum Theatre, Joplin, Mo.

Morton Gregg, of the Globe Theatre at Meade, Kans., was a Kansas City visitor last week.

The motion picture committee of the Woman's City Club of Kansas City, working in co-operation with some of the exhibitors of this city, are planning to inaugurate "approval nights" in some of the motion picture theatres, beginning the middle of the month.

The committee will review the films to be shown, and if approved by the committee these films will be put on the approved programs and then advertised as much as possible by the members of the club. The club

L. J. Beckley is the new manager of the Cozy Theatre at Topeka, Kans. He is from Marshalltown, Ia. George Cruzen, former manager, has been transferred to the Plaza Theatre, Sioux City, Ia., by the Hostettler Company.

C. A. Swiercinsky, who has the Majestic Theatre, Washington, Kans., visited around town on his last trip to Kansas City.

Arthur Crane has purchased the Strand Theatre, Kansas City, from Bob Leonard. Mr. Crane is a former showman, having been in that business in Oklahoma City some years ago.

L. J. Lenhart, manager of the Linwood Theatre, which is controlled by Capitol Enterprises, recently gave a Chaplin-Lloyd contest at this theatre. He ran a comedy with Charlie Chaplin and one with Harold Lloyd the same evening. The patrons of the theatre voted for Harold Lloyd as their favorite comedian.

Judd and Rardin, of the Orpheum Theatre, Excelsior Springs, Mo., made one of their numerous trips to Kansas City this week.

F. S. Snyder, of the Forest Theatre at Deepwater, Mo., was in town the first of last week.

C. W. Price has purchased the Highland Theatre, Kansas City suburban house.

Mrs. W. W. Wertenberger, of the Empress Theatre at St. Joseph, Mo., was seen making the rounds of the exchanges one day last week.

F. G. Weary, who has the Farris Theatre, Richmond, Mo., called on various exchange managers last week.

New Baseball Magnates

Jack Corbett and Dan Michaelove have become owners of the Atlanta, Georgia, baseball team known as the Crackers. The club was given over to the new owners by S. A. Lynch Enterprises in return for their interest in the company. Jack came to Atlanta last fall from Dallas with the intention of becoming business manager of the Atlanta Club, which is in the Southern Baseball Association. The club was purchased at that time by the S. A. Lynch Enterprises. Jack Corbett and Michaelove are well known throughout the South and Southwest through their various connections with the Paramount subsidiary.



THERE'S NO OVERLOOKING THIS DISPLAY

J. C. Wodetsky, manager and exploitation specialist of the Regent Theatre, Kalamazoo, Mich., made sure of that. And he did an artistic job, too.

San Francisco Theatres Try Weekly "Discovery Concerts"

The management of the California and Granada theatres, San Francisco, has inaugurated a series of weekly "discovery concerts" and Managing Directors Eugene H. Roth and Jack Partington are greatly pleased with the interest being taken in these. Youthful artists desiring to appear before the public are given an opportunity, five being presented each Sunday at each theatre.

A. M. Bowles, manager of the Turner & Dahnken circuit, San Francisco, opines that picture theatres were built for the presentation of moving pictures, and has accordingly eliminated all expensive prologues, vaudeville acts, special concerts and the like, from all the houses of this circuit. In all local billboard advertising use is being made of the slogan that has been adopted: "The Picture Is the Thing."

O. Olsen, formerly of Oakland, Cal., has taken over the Regent Theatre at Fillmore and Clay streets, San Francisco. This theatre has probably changed hands more times than any house in this territory, but Mr. Olsen declares that he has the remedy for reviving it.

William J. Finck, for years assistant manager of the Portola Theatre, San Francisco, and at one time in charge of the old Market Street Theatre, has been made assistant to Manager Herbert Phelps, of the Tivoli Theatre.

The Bell Theatre at Livermore, Cal., has been taken over by Oscar Atkinson, formerly of the Palmer Theatre, San Francisco. Extensive changes are to be made in the house and it will be operated seven nights a week instead of five, as has been the rule.

Mrs. T. H. Dixon, who conducts a theatre at Knight's Landing, Cal., has taken over the Opera House at Arbuckle and plans extensive improvements.

Jack Dunfield, of the Star Theatre, Colusa, Cal., visited San Francisco's Film Row early in the year to arrange bookings.

Harry W. Poole, of the Liberty Theatre, Klamath Falls, Ore., was a recent visitor at San Francisco. He secures service from local film exchanges, it having been found advisable to make shipments into that field from the California metropolis, rather than from Portland or Seattle.

Ackerman & Harris recently played host to an excited party of youngsters at the Century Theatre, San Francisco, inviting fifty Chinese children from the Chinese Methodist Episcopal Church to see "Oliver Twist." This picture, which was to have been shown two weeks, has entered on its fourth week.

It takes mighty good two-reel pictures to break into the big houses these days, but "The Leather Pushers" have turned the trick at the California Theatre, San Francisco, and House Manager Samish declares that for once the term knock-out is the proper one to use.

At a recent meeting of the Northern California Division of the M. P. T. O., President C. C. Griffin, of Oakland, was presented by his associates with a handsome gold watch suitably engraved. Manager Thomas D. Van Osten was also remembered, receiving a gold signet ring set with a diamond.

Despite the advances that have been made of late along the line of visual education in public schools, the Extension Division of the University of California advises that scarcely 5 per cent. of the schools of this state are equipped with projection apparatus.

The American Theatre Company, Oakland, Cal., has purchased property at Fifteenth street and San Pablo avenue, but do not intend to use it for theatre purposes, it is announced.

The new theatre of A. A. Richards at Modesto, Cal., will be opened in February, according to present plans. The house will seat about 1,000.

J. W. Davis has been appointed manager of the new theatre to be opened shortly at Dinuba, Cal.

Flood Conditions Alarming in Washington and Oregon

Flood conditions which reached alarming proportions throughout low lying districts of Washington and Oregon, for a few days practically paralyzed the shipping and movements of films. Exceptionally heavy rains, accompanied by warm winds, caused the rivers to rise beyond their banks and carry away some bridges and menace others. The Southern Pacific tracks between Portland and Albany were washed out. Trains were detoured into Albany via Corvallis. In the vicinity of Baker, Oregon, it is problematical when service will be restored. At Salem, the crest of the flood was reached Monday night, January 8, with a high mark of thirty-one feet.

Wherever possible, films were routed over interurbans or by bus service, which in some cases was only temporary, due to slides and washouts. Express companies refused shipments where deliveries could not be guaranteed. In some cases service was supplied by prints from Seattle exchanges, where Portland was unable to ship. Flood conditions, with consequent complications to both exchange and exhibitor, were almost the only topics of discussion. The situation will improve daily from now on, as floods are beginning to recede.

The management of the Blue Mouse Theatre was host to Fire Chief G. M. Mantor, his battalion chiefs and their families at a special showing of "The Third Alarm."

"Doctor Jack" established a new long-time run in Portland, where it held over for a six weeks' run at the Majestic, being originally booked for but three weeks. At the Tacoma Rialto, in the face of gales and pouring rains, it played to the biggest Sunday business the house has ever known.

Frank Stannard, an enterprising exhibitor who operates the Portola Theatre in West Seattle, reports he broke every house record with "The Kentucky Derby," which he exploited in true downtown style. Frank never overlooks an opportunity, and he gathers them in.

Detroit

There have been a number of deaths in film circles. Sol Schreiber, one of the owners of the Blackstone Theatre, Detroit, died after a two days' illness; Tom Ealand, Paramount salesman in Southern Michigan and former general manager of the Miles Theatres in Detroit, lost one of his sons (a year old) on Christmas day, while he and Mrs. Ealand were visiting relatives in West Virginia; Mrs. M. W. Schoenherr, whose husband manages the Columbia Theatre, Detroit, died after an eight months' illness.

The Michigan Exhibitors' Association at its January monthly meeting voted to continue the legal boycott against United Artists, although a number of the directors oppose such action and have since purchased pictures from that corporation.

H. White, of the Beechwood Theatre, Detroit, has gone to Lake Worth, Florida, to spend the winter.

The Lynch Amusement Company, comprising Tom and Dick Lynch, have purchased the Gladwin Park Theatre, Detroit, for a consideration of approximately $100,000, including the building and property. Dick Lynch will manager the house in addition to the Catherine Theatre, and for the time being contemplates no change in the policy.

Fire the first week in the New Year did $150,000 worth of damage to the Orpheum Theatre and $200 damage to the Empress Theatre, both in Grand Rapids. The roof of the Orpheum fell in, and while the house is being rebuilt it will be at least six weeks before it will be ready for use. The Orpheum is controlled by the Consolidated Theatres, Inc., while the Empress Theatre plays Keith vaudeville.

Bert Williams, of the LaSalle Gardens Theatre, Detroit, has increased the night admission prices from 25 and 50 cents to 35 and 60 cents.

Louisville

H. R. Hunter, of Louisville, former manager of the Lawrence Theatre, of Bedford, Ind., and other houses operated by the Modern Amusement Company, of which M. Switow, Louisville, is the head, has gone to Lexington as manager of the Kentucky Theatre, relieving Harry Switow, who has been in temporary charge since the resignation of Manager Eger at the close of the year. Hunter is an experienced man and should make an excellent manager for the Lexington house.

J. Johnson Mussellman, manager of the Star Theatre, Louisville, who for some years has been active as manager or promoter of various amusements, has been caused some embarrassment by misfortunes which followed one J. Mussellman, who unsuccessfully endeavored to promote boxing matches at Jeffersonville, Ind. J. Johnson Mussellman is known as a successful amusement man, but has been confused with the Jeffersonville promotion, through the similarity of names.

Samuel ("Sunny Sam") Reider, has taken charge of the Gayety Theatre, Louisville, succeeding William W. Woolfolk, who has been in charge for five or six years.

Fred Dolle, of the Alamo Theatre, Louisville; Sylvester Grove, of the Preston Theatre, and Louis Steurle, of the Broadway Theatre, were among active Elk officials of Louisville who took part in exercises in connection with breaking ground for a new million and a half dollar home for the local lodge and a big banquet on the evening of January 8.

Paramount Sells Chicago Property to Jos. Seeberg

The Famous Players-Lasky Corporation has sold to Joseph Seeberg the eight-story building and the unexpired portion of the 99-year lease on the property at 845 South Wabash avenue for an undisclosed consideration. The ground on which the building stands is owned by Nina B. Jenney, of New York, who leased it to the corporation in 1917 for 99 years at a net rental of $7,000 a year. The sale recalls the purchase by the corporation of the site for its new building in the 1300 block on Wabash avenue for $93,000. They have secured a $100,000 loan on the new building now being erected, for the term of ten years from the Northern Trust Company.

"Shadows" is being held for the second week by Manager Barbee, of the Barbee Theatre, and he reports that the gross for last week will exceed $7,500, with prospects of doing even better this week.

It is said that the Orpheum circuit, whose main offices are here, plans to add some new houses this year and widen its territory. The great success of the State Lake Theatre with eight vaudeville acts and a feature movie has put plans under consideration for another house along the same lines. The State Lake policy has been put into effect in western cities where the circuit has houses.

The many friends of Edson B. Rice, owner of the Seeley and Hamlin Theatres on the northwest side, were shocked to learn of his sudden death last Wednesday. Death was due to blood poisoning. He is survived by his wife and one child. He was 52 years of age. Many of the film men attended the funeral and sent floral pieces. Burial was at Waldheim Cemetery.

Burett H. Stephens is the architect of the new movie theatre going up in Morgan Park on Monterey avenue. The house will seat 1,000 and cost $160,000 when completed. It is expected to open this spring.

The exhibitors who are in the Illinois zone of the Theatre Owners Distributing Corporation, recently launched here, have not come forward with any rush to join the new organization and the progress that has been made so far has been slow. It is known that W. E. Burford has made a couple of trips east in the interest of the new organization, but no inside news has leaked out as yet and the promoters have not started their campaign out here in earnest as far as could be found out along Movie Row.

Suit for $500,000 has been started by the Chicago Evening Post against Sam S. and Lee Shubert, Inc., and the Jackson Theatre Company. The action is based, according to the papers filed, on a notice printed by the defendants in their theatre programs in which it is alleged the newspaper had published untruthful statements about the Shuberts and their attractions. Some time ago the Shuberts failed to press the suit against the Post because of alleged criticism of some of the Shubert theatres and attractions. The case will be watched with interest by the theatrical interests out here, and has already created considerable interest as to the merits of the case.

Dayton Brothers, of Kenosha, are having plans made by C. W. and G. L. Rapp for a movie theatre to be erected on the northwest corner of Water street and Genesee in Waukegan to cost $350,000. When the house is completed this will give Waukegan one of the prettiest theatres along the north shore.

The Clark Street Recreation Company has been formed by A. G. Johnson, O. C. Bruhlman and Al Schwerdin, with offices at 212 West Randolph street.

J. H. Boswell has been named as assistant manager of the State Lake Theatre, coming here from the Orpheum Theatre at New Orleans. He has been in the business many years, spending eleven years at Louisville with Keith interests.

Another movie theatre for the Rogers Park district is projected, according to the latest advices. Leo L. Brunhild, a member of the firm of Brunhild & Young, who now operate the Shakespeare, Rogers, Ellett and the New Era Theatres, bought a site 100 by 175 feet in the 6900 block on North Clark street for $64,000, and Architect Henry L. Newhouse will design a 2,500-seat movie thetre to be erected on the site. It is expected the building and land will cost $500,000 and work will start next summer when the lease on the building on the lot expires.

The Village Theatre at Wilmette is being fixed up by Manager Koppel and when finished the house will look like new. He is booking some big features for early presentation to his patrons.

J. R. Harper has purchased the Shubert Theatre from Dale Shubert at Auburn and will make some extensive improvements in the house before reopening.

D. J. Best, of Galesburg, has sold the Princess Theatre there to Stuart Reed, who is now in charge of the house. The house will be fixed up this summer.

The new LeClaire Theatre at Moline will open early in February, according to latest advices, and Sam LeVine has been appointed manager of the new house. The new house will seat 1,830 people and be the last word in theatre construction. F. L. and B. S. Cromwell, of the Delmonte Theatre at St. Louis, are interested in the company and backing it to make a success in the Plow City.

Bob Schoenecker has gone to Cleveland to take charge of the Manhein Theatre circuit. He was formerly with Billy Vail in this territory.

The Imperial Theatre on the west side has been taken over by Emma Paley, from the Columbia Amusement Company.

The Italian feature, "Fabiola," will occupy the Auditorium when the Civic Grand Opera Company goes on tour January 20. The picture goes in on a rental basis for two weeks and the management has an option of two additional weeks, if the picture makes good. An effort is being made to get some of the church organizations behind it.

The New Imperial Theatre has been opened for business at Madison and Western avenues under the management of J. Paley. The house will cater to neighborhood patronage.

Robbers stole $50 from the safe of the Harvard Theatre last week, but the real dough was in a small safe that they could not open and they had to leave it behind and be satisfied with small pickings.

Balaban & Katz have offered a prize of $1,000 for the best American Symphony composition and entries have been received from all parts of the world for the competition. The six best compositions will be tried out at one of the famous Sunday morning concerts at the Chicago Theatre.

According to the latest word, the operators have settled with the managers for the new schedule, which will run until January 10 of next year. The new scale provides for the minimum weekly wage of $52.50 for the outlying houses and $83 for the de luxe houses. Thomas J. Reynolds, president of the union, says that the operators here are the highest paid in the country.

The New Century Theatre at LaPorte has been enlarged to 1,400 seats and other improvements made will make this house one of the finest in that part of the country. O. K. Redington is the manager of the cozy house.

The Grand Theatre at Gary has a live management. One of the latest stunts of Manager Gregory was to hire a trolley car for five hours a day and plaster the sides with posters telling about the current attractions at the theatre, and of course the crowds followed the car to the Grand.

The Carolinas

In an effort to fight the "high cost of the movies," the board of aldermen of Durham, North Carolina, have decided to spend several thousand dollars to equip the old municipal theatre there so that it can be operated as a city-owned picture house. It seems there has been quite an agitation regarding the alleged high prices charged at the local theatres, and this is the outcome.

The house, owned by the city, will seat about 1,500, and according to plans mapped out by the aldermen the best pictures obtained will be shown at low prices. W. F. Freeland, former manager of the academy, will have charge of the new theatre. City Manager R. W. Rigsby has been authorized by the aldermen to go ahead.

Secretary Henry B. Varner is making a strong drive for 100 per cent. membership for the North Carolina M. P. T. O. Martin Goldsmith, representing the Paramount Slide Corporation, is now touring the state offering the proposition of membership for the running of an advertising slide, from which it is hoped to bring in a hundred new members.

Several elaborate electric signs which formerly adorned the front of the picture theatres of Durham, N. C., have been torn down by order of the City Council, which has passed an ordinance forbidding the use of electric signs over the sidewalks.

Jack Reville, of the Broadway, Richmond, spent several days in Greensboro the past week. He reports good progress being made in the construction of Pryor Bros. new theatre in Richmond, which will be their finest house.

The Palace Theatre, Morehead City, owned and operated by R. T. Wade, was destroyed by fire the past week.

W. L. Lassiter is opening a theatre in Dunn, N. C. The Whiteway Theatre, owned and operated by Marsh Morrow, was the only other theatre there.

W. E. Atkins has re-opened the old Messenger Opera House at Goldsboro, N. C., as a first-run, high class picture house.

Get Threatening Letters

Threatening letters were received during the week by the proprietors of two picture theatres at South Bend, Indiana. The exhibitors, however, are not worrying any over the tone of the letters, which were sent out over the signature of "Fifteen."

Ezra Rhodes, manager of the Blackstone Theatre, was threatened with having an "odor bomb" set off in the theatre if he does not cut out his orchestra and news reels and use more comedies. George Gordon, manager of the Orpheum Theatre, was advised to lower the prices of matinees.

The letters stated that a group of people has organized to look into the motion picture business of South Bend, and that the writers of the letter had been appointed a committee of fifteen to see to it that the suggestions are carried out.

Big Managerial Shift in Buffalo's Theatre World

There has been a big managerial shift in Buffalo's picture theatre world. Elmer Winegar, who recently succeeded Bruce Fowler as manager of the Elmwood, has resigned to return to the industrial film business at his own laboratory in Pearl street. Louis Eisenberg, who has managed the Columbia on Genesee street for many years, has been named to succeed him. Mr. Eisenberg is one of the best known exhibitors in the city. He managed the Allendale Theatre for a number of years before going to the Columbia.

C. R. Higgins, of the Colonial, another Genesee street theatre, will move to the Columbia succeeding Mr. Eisenberg, and Joseph A. Schuchert, Jr., will become manager of the Colonial. Mr. Schuchert is the son of J. A. Schuchert, owner of the Columbia and Colonial.

J. Walter Bengough, formerly assistant manager of the Buffalo Strand and recently connected with several local exchanges, has been appointed manager of the Jefferson Theatre in Auburn, succeeding John J. Breslin, who after six years as manager of the house has resigned to become manager of a string of theatres for the Schine corporation with headquarters in Gloversville.

An ordinance has been introduced before the Binghamton, N. Y., common council granting licenses to all theatres in the city. All licenses expire January 31. The license fees are scaled according to the seating capacity of the theatre and there will be no changes in the rates as fixed last year.

Manager Richard F. Staley, of the Grand Theatre, Auburn, N. Y., went fishing for pigs one day last week. An unusual thing to do we'll admit. It happened this way. A farmer was moving his family to town. In a flivver bringing up the rear of the procession, were a number of crates containing little pigs. The high wind got in among the crates, toppled them and when they hit the street they broke.. The pigs ran in all directions.. Staley, happened to be going from the theatre to his home, carrying a fishing net which he had just had repaired. He rushed to the assistance of the farmer and caught several of the porkers in his net. He worked fast and with method. As a reward the farmer gave Staley one of the grunters. He did not object.

Associated Theatres, Inc., of which H. P. Dygert is president and general manager and Mayor James McFarlane, of Canandaigua, N. Y., is vice-president, is extending its chain of picture houses in Western New York. Dygert and McFarlane were in Buffalo this week, when Mr. Dygert announced that construction has begun on the company's new Lock City Theatre in Lockport, N. Y. This house will seat 1,800 and cost $225,000. It will be the largest house in the Associated chain. The new Capitol in Newark, N. Y., which seats 1,250, will be opened May 1. The company is also building a house in Bath, N. Y., which will be ready on May 1. The Bath Theatre will seat 1,000. There will be twelve houses in the Associated chain when the new theatres are ready.

Dan Buss, manager of the Star Theatre, Tonawanda, N. Y., assisted by H. L. Royster, Buffalo Paramount exploiteer, put over some good stunts on "When Knighthood Was in Flower," this week. One of the best was the dressing of a young lady like Marion Davies and sending her through the streets giving out bunches of Marion Davies violets.

Business must be picking up in Lancaster, N. Y. Bobby Albert, manager of the Albert Theatre in that town, sprung a new suit along Buffalo's Film Row last week. Well, Bobby gives them the stuff.

Judge John W. Schatt of the Gowanda, N. Y., opera house, made his first visit to the Buffalo exchanges in six months last week. The judge looks like Jack Dempsey. Believes in Coue. Looks it.

Peterson & Woods announce that their new Palace Theatre in Jamestown, N. Y., will be opened to the public Monday evening, January 29, and that efforts are being made to have the Watson Sisters as the special attraction.

The Strand Theatre, Tonawanda, N. Y., has changed hands. Charles Jenkins is now running the house. J. Spievack, former manager, is now selling organs.

The Atlanta Theatre in Atlanta, N. Y., and the Palace Theatre in North Rose, have both closed.

Al Becker, of the Becker Theatre Supply Company, has just installed two new Simplex Type S. projection machines in the Columbia Theatre on Genesee street, Buffalo. oseph A. Schuchert, owner of the Columbia, has also installed a new beaded screen and two Superlite lenses.

C. Sharpe-Minor, the organist at the Lafayette Square, dropped out of sight last week and created much comment. He is expected back soon, however. William O'Neil took his place at once and has been well received.

There were several price increases in Buffalo this week. Loew's State boosted with its present scale 20 to 25 for matinees and 30 to 50 at night. The Lafayette Square followed suit and added a 5 cent boost all around, the new scale being 25 and 30 for matinees and 35 to 55 for evenings. Shea's Hippodrome has raised its balcony price from 25 to 35 and the Elmwood, a community house, has increased its scale to meet cost of orchestra, organ and added music numbers.

"Get Out! I should book animal pictures!" This was the greeting received by a Buffalo exchange manager who tried to sell "The Hound of the Baskervilles," to one of the local theatres.

The new Sunday policy at Shea's Court Street Theatre has met with popular approval. Vaudeville and pictures are being shown at two shows, one in the afternoon and the other in the evening. All seats are being reserved for both performances.

Indiana

Moving picture shows on Sunday will not be interfered with in Richmond, Ind., by Lawrence A. Handley, mayor, according to a statement he has addressed to the Richmond Ministerial Association, which recently asked him to enforce the law against exhibitors who were operating their theatres on Sundays. In the statement, the mayor said he does not believe there is a demand for such action on his part and asserted that "much worse things are going on" in Richmond which cannot be suppressed without the help and co-operation of citizens in general.

A disagreement between the South Bend Federation of Musicians and the management of the Palace Theatre there led to a walkout of the theatre orchestra. According to the musicians, they are staging their fight solely that a ten-piece orchestra be used instead of a eight-piece band. The management of the Palace said the demands of the musicians' union are unreasonable and unprecedented.

Resolutions recommending the creation of a state censorship of motion pictures in Indiana have been adopted by the Indianapolis Church Federation, composed of practically all the protestant ministers of the city. A censorship bill has bobbed up in the last three sessions of the Legislature, but each time it has been defeated and exhibitors of the state believe that this year will be no exception to the rule.

Sunday blue laws, which have been in effect at Wabash, Ind., for several weeks, will not be enforced there in the future, according to Mayor Wilson. He has decided that the ban shall be lifted.

A city license fee on picture theatres has been established at Seymour through the action of the city council. The council, at its meeting last week, passed an ordinance requiring a tax of $25 on theatres seating 300, and a tax of $50 on theatres seating more than 300. In its original form the ordinance provided for a flat fee of 15 cents a seat.

D. B. Cockrill, proprietor of the Princess Theatre at Newcastle, has bought a new French concert piano for use by the theatre orchestra. Mr. Cockrill has made a number of improvements since he has taken over the Princess and is constantly trying to do something for the benefit of his patrons.

The formal opening of the new White Eagle Theatre on West Division street, South Bend, was observed last week. The theatre is well ventilated and comfortably seats about 500 people. Capacity crowds attended the opening shows and complimented Edward Szamecki, manager, on the excellent photoplay program.

Gordon Aiding in Education of Boston School Children

Looking at the matter in a larger sense than that "the child of today is the patron of tomorrow," and with a real desire to do something big and of unusual worth in the line of entertainment and education for the rising generation, Gordon's Capitol Theatre has inaugurated a series of Saturday morning entertainments for the little folk that is being sponsored by clergymen, clubwomen and educators.

The plan was brought about at a meeting at the Capitol, when the advisibility of proceeding with such a program was discussed at considerable length. The assemblage unanimously adopted the suggestion of Manager Maurice Tobin, whose plan as outlined provided for a program consisting of motion pictures, both educational and entertaining, appropriate musical selections and special features designed to teach wholesome truths.

Nathan Gordon, president of the big Olympia Theatre chain, of which this theatre is virtually the latest and one of the largest links, is very enthusiastic over the plan and is co-operating with the committee in every possible way.

The Playhouse, Inc., of Chicopee, is defendant in two suits for damages aggregating $25,000, which have been entered by Edith M. MacMillan, of New Brunswick, N. J., and Birdie Flanders, of Boston, who claim to have been injured in the theatre on December 18, when a heavy article fell upon the plantiffs from the ceiling. Both claim severe injuries resulted, especially Miss Flanders.

Harry F. Betts, manager of the Memorial Auditorium at Lowell, has received many requests for a repetition of the showing of the eight-reel educational picture depicting the activities of the American Sugar Refinery. On account of the severity of the storm last week, on the accasion of the showing, only about 200 people were able to attend. Manager Betts will attempt to secure a return date for the picture.

Goldstein Brothers, of Springfield, Mass., theatre owners and managers, have just purchased from H. Calvin Ford the Majestic Theatre on North street at Pittsfield, Mass. The purchase price is said to have been $317,500. The Goldstein Brothers also own the Colonial Theatre on South street, at Pittsfield.

The Majestic Theatre property, which is in the heart of the business section of "The Heart of the Berkshires," has a frontage on North street of 74 feet and it extends back 203 feet to Renne avenue. It seats 1,660. The property was sold on May 1, 1920, by George H. Cooper, for John F. Sullivan, for $265,000.

The Majestic Theatre was built about 15 years ago by John F. and James P. Sullivan, of North Adams, Mass. It was partially destroyed by fire a few years later and was rebuilt. It has been used chiefly as a picture house.

Mr. Ford, who also owns the Capitol Theatre at Pittsfield, a moving picture house, is the president and treasurer of the Majestic Theatre Company, which conveyed the property to the Pittsfield Palace, Inc., Nathan E. Goldstein, president, and Samuel G. Goldstein, treasurer.

Miss Glenn R. Cooke, of 143 Hemenway street, Boston, has been awarded the prize of $100, which was offered recently by Jacob Lourie, proprietor of the twin houses, the Modern Theatre and the Beacon Theatre, to the student at the New England Conservatory of Music who should write the best cue sheet of incidental music, suitable for use with a showing of "The Headless Horseman."

The Olympia Theatres, Inc., which own and operate a big chain of picture houses in Greater Boston and other parts of New England, has just declared a joint dividend of 1¾ per cent., on its preferred stock, and 25 cents per share on the common stock, "payable on January 15, 1923, to stockholders of record at the close of business January 10, 1923, and a proportionate part of such dividend to stockholders entitled thereto, according to outstanding subscription agreements." This concern, which numbers among its stockholders many of Boston's big business men, has Nathan H. Gordon as president and Max Schoolman as treasurer.

At Gordon's new Capitol Theatre at Allston, a district of Boston, one of the latest links in the Olympia chain of picture houses, the first of a series of Saturday morning entertainments, exclusively for children, was given under most delightful auspices last Saturday. Prominent club women of the district, headed by Mrs. W. J. McDonald, president of the Brighthelmstone Club, one of the largest numerically in Massachusetts, acted as hostesses, and representatives of the various churches and educational institutions of the vicinity also were present.

The Pittsfield Palace, Inc., of Springfield, Mass., organized for the purpose of exhibiting moving pictures and owning theatres, has been given a charter under the laws of Massachusetts. The new corporation is capitalized at $50,000. Its incorporators are Nathan E. Goldstein, of Springfield, and Samuel Goldstein, and John F. Jennings, of Longmeadow, Mass.

The Victory Theatre, Inc., of Bridgeport, Conn., has incorporated under Connecticut laws with a capital stock of $10,000, and will operate the present Victory Theatre, on Main street near Grand, as a picture house exclusively. Those interested in the new concern are Harry E. Bogin, William Handleman and R. Handleman, all of that city.

Cincinnati

The Cincinnati Council of Better Motion Pictures, organized two years ago, after having spent practically all of this time in reviewing films and discussing various phases of the picture industry, has issued a catalogue listing 700 film subjects described and grouped according to the age of the young people who are to be entertained, and with a view of suitability for family use. In addition, the catalogue commends certain stars and condemns others, both from a professional and personal standpoint. The council expects to add monthly findings to the catalogue as now published.

"Oliver Twist" has moved from the Capitol to the Strand for a final week's showing. The Times-Star, a leading daily, has been running the story of "Oliver Twist" in daily installments, and in connection with this tie-up, the paper gave a special morning performance at Keith's Theatre on Saturday for the city's newsboys. During the week at the Strand, the Times-Star is giving daily morning matinees for the crippled and orphaned children.

Manager Frankel has returned from New York and announces that he has arranged for the showing of several big features at his Gifts Theatre during the next few months, the list of which, however, he refuses to divulge at present. "Tess of the Storm Country" is now in its last week of a three-week run and will be followed by "One Exciting Night."

At Richmond, Indiana, just across the state line from here, Mayor Lawrence Handley has turned a deaf ear on a committee of ministers who sought to compel the inforcement of the Sunday closing law as applied to the picture houses. The mayor issued a statement to the effect that the Sunday picture houses would in no wise be interfered with. The ministers represented nineteen churches.

Harry Silver, resident manager of the Palace Theatre, Hamilton, Ohio, has returned from Detroit after having been in a hospital in that city for over a year recovering from an operation made necessary by an internal growth. This is Silver's third operation for the same trouble but he says that he now expects to "stay put."

The Orpheum Sky Theatre, a suburban Cincinnati house, is undergoing a complete renovation and redecorating. This is the only picture house in the city where smoking is permitted in the auditorium.

Rubbing It In

The St. Louis police are awaiting the outcome of an experiment planned by the Chicago police courts to have motion pictures made of all drunks so that, on the morning after, they can see just how they looked when tanked the night before.

St. Louis

The Exhibitors' League of St. Louis and Eastern Missouri has swung behind the $88,000,000 bond issue for public improvement on which voters of St. Louis will pass February 9. They have decided that the bonds are needed to make St. Louis a bigger and better city in which to conduct moving picture shows, so they intend to use their screen to educate their patrons on the city's needs.

The new Reed & Yenn house, the Capitol, Benton, Ill., has thrown open its doors. It is built on the old Hippodrome Theatre site.

"Robin Hood" and "One Exciting Night" are t'o play over the St. Louis Amusement Company circuit. "Robin Hood" played three weeks at the Pershing while "One Exciting Night" is being shown at that house this week, the run being indefinite.

Manager Ernest Lynch of the Delmonte Theatre incorporated an "Anti-Gimme Society of St. Louis" to get some free newspaper publicity for "Gimme," the current feature film at the West End house. The newspapers fell for the stunt, giving much space to the aims and purposes of the organization.

Don't miss the Al Lichtman insert in this issue.

A sixteen-page announcement of policy and pictures.

Eight features available this season.

Eight available next season.

Read it.

Northern New York's Biggest Event Hudson Falls Opening

The biggest event of the week in this section occurred Wednesday night when "Lew" Bittner's house, the Strand, was opened in Hudson Falls, N. Y., with all the film boys from Albany on hand. The house has been several months in the building, but once finished it is one of the most pleasing theatres in this part of the state. Mr. Bittner and his associates received many floral tributes and words of praise on the opening night.

Messrs. Foote and Babson, who run the Jefferson Theatre in the village of the same name, dropped off in Albany the past week on their way back from New York.

William Smalley, who has just added a house in Fort Plain to his circuit, was in town last week re-arranging bookings and notifying exchanges that the house would be closed for three weeks during alterations.

"Pop" Linton, treasurer of the New York State Motion Picture Theatre Owners, whose home is in Utica, was in town last week. It is said that Mr. Linton is endeavoring to raise outside capital for the construction of a house in Little Falls.

Sabin and Judge of the Alpine in Troy put over a little stunt last week that well near took every 1918 penny in the Collar City and which almost caused a riot. In connection with the opening of the Buffalo Bill serial, the two owners decided to admit every child with a 1918 penny. As a result the children of the city started a campaign for the precious pennies, and never hesitated to stop pedestrians or trolley cars, asking for the coin. Offers of a 5 cent piece were spurned by the children, for only a 1918 penny would get them by the turnstiles. There was such a crowd on the opening night that the line stretched across the street and the piano player was a quarter of an hour in getting in and to his instrument.

All of the exchanges about town have been given Hays' views on censorship in pamphlet form and asked to hand the same to exhibitors.

Well, well, Myer Schine has just taken over another one, in the Park of Cobleskill, which will now be remodeled and re-opened with a complete change of policy. Today Smalley and Shine are real competitors, acquiring house after house in various parts of the state.

J. Braff of the Lyric in Albany is warning exhibitors to be on the lookout for a stunt which cost him some money. It appears, according to Mr. Braff, that he signed a contract calling for fifty radio outfits, paying $100. When he received but ten, he wrote the house, only to have his letter returned, with the information from the postmaster that the parties had decamped. Mr. Braff was planning to present the radio outfits as prizes to his patrons.

As manager of the Lincoln in Troy, H. E. Wilkinson appears to be starting off well, holding over last week's attraction for another week, something new to the house.

After being away from Albany for two years, Jack Matthews, who used to be known to every exchangeman and exhibitor in this city, dropped in from Plattsburg the other day. It so happened, however, that it rained the whole day, a fact which kept Mr. Matthews from moving around very much except by taxi. According to Mr. Matthews, his business in Plattsburg is not such as to warrant this sort of an expenditure, especially when it comes every thirty minutes.

William Erk of the Big Ben and the Temple in Ilion was in town last week.

E. L. Griffin, of the Kinderhook Opera House, here this past week, announced that he is now running but one day each week, instead of two.

"Bob" Landry of Ogdensburg, was a welcome visitor in town this week.

Here's an item of interest. Samuel Goldstein, of Springfield, Mass., in town today, stated that he had acquired the Majestic in Pittsfield, Mass., and that he would rename it the Palace, opening next Monday.

According to the latest reports, the new Strand house in Troy, which will be known as "The Troy," will open sometime in March.

While other exhibitors kicked about the storm the past week, Oscar Perrin, of the Leland in Albany, went ahead and carved out a record in the way of a week's attendance. Running "One Week of Love" for six days straight, Mr. Perrin played to a whopping business.

Schenectady

After all the talk on the part of the Schenectady, N. Y., exhibitors over the opening of the new State and the probable effect on their business, matters have adjusted themselves and apparently there will be business enough for all. According to Paul Alberts, of the Albany Theatre, his business dropped off only during the first week of the big State's opening, and after that the gross has been running just about what it was before. In fact, Mr. Alberts, while admitting that the only losing week which he suffered was the opening week of the State, is frank in saying that he has not had a losing week since, and that business this winter is far ahead of a year ago.

Manager William Shirley, of the Strand, has booked "Robin Hood" for a straight week, and advanced his prices from 35 to 50 cents.

Every house in Schenectady suffered from last week's storm, the hardest of the winter and which left the streets in a deplorable shape. At some of the houses considerable blame was put upon the street car system for the small audiences.

The months of November and December proved the biggest and best at some of the houses in the last five years.

Paul Alberts is using a lot of exploitation in connection with the showing of "If I Were Queen."

The American here has decided to cut out its matinees except on Saturday and Sunday. It is a 600 seat house.

The Barcli is running split weeks and doing well. The house is being painted and fixed up somewhat this week. When the Barcli decided to cut out its orchestra a few weeks ago, J. J. Walker, owner, took the pains to ask the opinion of many of the patrons before the move was made. Every person replied that the organ was sufficient and, in many cases, preferable to an orchestra.

William Shirley, of the Strand, spent a few days last week in New York. And speaking of the Strand, Mrs. Shirley scored a hit with the women of Schenectady during the holidays season when she served afternoon tea to the women at the matinees.

Baltimore

The first shot against daylight saving in Baltimore to be fired by exhibitors went off with great success at the big rally and meeting held in the Garden Theatre, one of the theatres in the Whitehurst circuit, on Sunday night, January 7. Advertisements appeared in all the Sunday papers stating that the public was invited to attend the affair and that a program of moving pictures and music would be given.

The audience was estimated at 2,500. Three comedies were shown, and Justin Lawrie and Fernando Guarneri, singers, filling an engagement at the Century, rendered several selections. Both the films and the singing of the vocalists put the crowd in a fine humor.

There were three speakers: Mrs. William J. Brown, of the Welfare Board, appointed recently by Governor Albert C. Ritchie, of Maryland; Henry F. Broening, president of Baltimore Federation of Labor, and the Rev. Dr. George W. Whiteside, of Catonsville, Md.

Dr. Whiteside maintained that daylight saving was harmful to church attendance, business and the theatres, and that the press really forced the measure on the people. Mrs. Brown said she thought most women were opposed to the measure, which she termed "nonsensical." Mr. Broening claimed it was impractical unless it could be placed on a national basis.

A vote was taken by asking each of those present to mark a card furnished for the purpose. It is planned by the exhibitors to hold meetings in the various theatres throughout the city from time to time and to take a vote of the people at each of the meetings. The result of this vote will be given to the public about a week before election. A monster mass meeting is planned to be held just about a week prior to the election.

Louis Schlichter, chairman of the committee in charge of the event, introduced the speakers. Others on the committee included Guy L. Wonders, Charles E. Whitehurst, Eugene B. McCurdy, Frank A. Hornig, J. Louis Rome, Thomas D. Goldberg and Louis Garman.

In order to promote further interest in the Century Theatre, Thomas D. Soriero, general manager of the Whitehurst Theatrical Interests, has announced through the press of Baltimore and the program magazine of the Century, which has a circulation of over 1,500, that singers studying in Baltimore will be given a chance to obtain engagements at that theatre in the future if they will communicate with the management.

Each Wednesday morning has been set aside by Mr. Soriero for tryouts and those who wish to obtain engagements sing before the musical director, Frank Rehsen, and Mr. Soriero.

The exchange of opinions is an expression of co-operation, and a mighty valuable part of it, too. Exhibitors can co-operate by exchanging views in the pages of this department.



FILM EXCHANGE PERSONALITIES

Kansas City

Lew Nathanson has been assigned to the sales force of the F. B. O. exchange in Kansas City. This is his first attempt at selling pictures, but he is not new to the game, as he owns the Gem Theatre at Topeka, Kas. Mr. Nathanson will continue to operate the Gem.

L. E. Harned is the new booker at the local office of Universal. He was formerly booker at the Fox exchange.

R. E. Recob, formerly booker for Universal, has started on the road for the same exchange. Herbert Stulz, who has been a Select salesman, has also been added to the Universal sales force.

Bill Branch, who started and is president of the local chapter of the "Brothers Under the Skin" Association, has been assigned to take charge of the exploitation for Goldwyn in the territory around Omaha and St. Louis. He will continue to have charge of the Goldwyn exploitation in the Kansas City territory.

J. A. Gribble is a new First National salesman in this territory. He was formerly with First National in Pittsburgh, Pa.

The Kansas City Film Booking Offices' exchange has again won the salesman's contract contest, held during December.

Bert L. Mendelson, local sales manager for Associated Exhibitors, was called to New York by the Associated Exhibitors' home office. His place has been filled by Dan L. Martin.

W. Benjamin has been appointed special representative in this territory for F. B. O.

Fred W. Young, recently manager of the local F. B. O. exchange in Kansas City, has been transferred to the Des Moines' office. J. H. ("Curley") Calvert will have charge of the branch here.

San Francisco

Dan Vandawalker, Jr., formerly of Salt Lake City, Utah, has been made director of publicity at the San Francisco branch of Universal, stepping into Ben Westland's footwear. After three and a half years of steady service here Ben has been promoted and is now at Universal City.

W. W. ("Pep") Kofeldt, manager of the San Francisco branch of Pathe, is feeling his oats these days, having broken all records for length of service as manager of this branch. He has been here two and a half years. He is more proud, however, of the fact that during December all former records for collections and booking new business were smashed.

The selling staff of the Vitagraph exchange, San Francisco, has been increased by the addition of Joe Nealey, who has been transferred here from the Denver office. He will cover the local field.

C. E. Scott, Metro salesman, is back at his San Francisco headquarters from a trip through the south coast territory. While this is known as a difficult field, he had a great trip, selling every account and thereby hanging up a record.

Jack Wall, formerly director of publicity for the San Francisco office of Metro, has resigned and has left for Los Angeles.

A Word to the Wise

A few weeks ago a gentleman who gave his name as J. Palethorpe arrived in St. Louis and visited a number of the exchanges, representing himself to be connected with the official family. In some instances he obtained good cash for checks that later proved to be bad. So the exchange advised their fellows elsewhere to watch for "Mr. J. Palethorpe."

Montana

J. W. Rue, manager of the Universal exchange for Montana, has left Butte for Great Falls, Helena, Lewiston and other large cities of the state in the interest of "The Flirt."

W. C. Pugh and B. T. Cale, salesmen for the Pathe exchange in Butte, have left to cover the state.

A wedding took place in Portland a few weeks ago that is of interest to the Pathe exchange. Miss Ralston, formerly cashier of this exchange, was called to Portland to fill the cashier position in the Portland office and while there she married H. N. Jeager and has been returned to this office where again she is the efficient cashier for the Pathe exchange. Mr. Jeager is a resident of Butte.

O. K. Wipple, present manager of the Pathe exchange in the Butte territory, reports a satisfactory volume of business.

Famous Players-Lasky has a shipping office in Butte but it is nevertheless, an active branch of the office in Salt Lake City. Kenneth O. Renaud, exploitation manager, from the Salt Lake office, was in Butte during the holidays. F. H. Smith is the efficient manager of the Butte office.

Assistant General Manager Edwin Armstrong, of the Universal exchange of Salt Lake City, was expected in Butte last week but was taken very ill and the wire came to Butte for the Universal manager, J. W. Rue, of the office here, to go to Salt Lake for the transaction of business. Mr. Rue is in Butte again and reports Mr. Armstrong convalescent.

B. A. Stover has been in Butte calling at the First National relative to forthcoming productions. Mr. Stover is to be congratulated over a check of $200 recently received from the Associated First National. This represented second prize of the western division in the contest of the First National.

The Carolinas

M. A. Levy, of Chicago, has assumed management of the Charlotte Fox office, succeeding W. J. Kupper, promoted to the management of the Pittsburgh office.

E. E. Heller, of Pathe, Charlotte, is out on the road again hitting the high spots, while the office is in command of the southern division booker-inspector, George E. Ebersole, one of the veterans in Pathe service in this territory.

The week-end showed the usual "gang" registered at Greensboro's O. Henry Hotel, the favorite Sunday stop-over of the Carolina salesmen. The following were registered: E. E. Heller, Pathe, Charlotte; Bryan Craver, First National, Charlotte; J. B. Horton, Universal, Charlotte; George V. Atkison, Pathe, Charlotte; Mr. Trueblood, Vitagraph, Washington; C. L. Tyler, Fox, Charlotte.

The impression around Charlotte's film row is that no changes will be made in the personnel of the Southern Enterprises office here by Famous Players-Lasky.

Much interest has been manifested in the announcement that William K. Jenkins and John W. Quillian have bought the Enterprise Distributing Corporation, one of their eleven exchanges being located in Charlotte.

Louis Ingram is covering the Carolina territory for Al Lichtman.

W. C. Calloway, district manager of First National, spent several days in the Charlotte exchange with Manager Frank P. Bryan during the past week.

I. P. Stone, of the Atlanta Vitagraph office, is arranging key city dates in the Carolinas on "The Ninety and Nine."

Rudolph Lehman is making Carolina towns with a portfolio for Southern States Film Company.

Seattle

B. M. Shooker, formerly manager of the Salt Lake Arrow exchange, has been appointed general manager over Seattle, Denver and Salt Lake, succeeding Charles R. Gilmore, resigned. Mr. Shooker is at present in Seattle, owing to the resignation of Hugh Rennie from the management of the local exchange, effective January 13. A new appointment is expected shortly. Mr. Rennie plans to go to California.

Harry Sigmond, formerly Associated Exhibitors' representative at the local Pathe exchange, has resigned to become sales representative for Associated First National in the Spokane territory, out of the Seattle office.

Manager Guy G. Maxey has just returned from Spokane where he reports tying up for split service on all First National product with Ray Grombacher, of the Grombacher Amusement Co., and "Doc" Clemmer, of the Clemmer.

Albany, N. Y.

C. R. Halligan, manager of the Universal exchange in Albany, is a great one for keeping his show windows attractive. For a long time Mr. Halligan had a magnificent fern in one of his windows, a plant that attracted a great deal of attention from passersby and incidentally called attention to the Universal. During the last week, while a veritable blizzard raged, Mr. Halligan's windows were resplendent with a beautiful bouquet of artificial roses, so cleverly done, however, as to attract instant attention.

"Art" Young, chief booker for the Bond Photoplay Company of Buffalo and Albany, was in town the past week installing a new system of booking. Fred M. Zimmerman, former president of the Nu-Art, accompanied him.

Goldwyn's Albany exchange has started off in a most auspicious way with Charles Walder in charge. Eight persons are employed at the exchange. Right off the bat, Mr. Walder succeeded in booking all the company's latest and biggest productions with Myer Schine. G. L. Becker has charge of the booking department. H. Kirchgessner, of New York, auditor for Goldwyn, was in town looking after many of the details in connection with the opening of the offices.

Charles Novotny, auditor of the New York office of First National, was in town Saturday.

Jimmy Rose, who is connected with Pathe's exchange here, is in the hospital recovering from a recent operation.

Goldwyn opened up its offices in Albany a week ago. This is the first time Goldwyn has had an exchange in Albany, although its affairs have been well looked after by Vic Bendell. The new exchange is located in the quarters previously occupied by Select.

Universal screened "The Flirt" last week, and according to C. R. Halligan, manager of the local exchange, the picture will go across big in this territory.

George Hallett, manager of the Independent Movie Supply house in this city, has just added an expert repairman to his staff.

The First National Exchange, through a big sign, is informing everyone that February 3-10 is First National Week, and those who don't see the sign are being told all about it by A. J. Herman, who handles the exchange.

William Allen, representing Universal's exchange here, was mixed up in a small train wreck on the Schoharie branch last week. Mr. Allen was on his way back to Albany when the train suddenly left the track. Aside from a jaring, he was uninjured.

Heavy exploitation is being planned out of the Albany office of First National for a straight week of "Oliver Twist" at the Academy of Music, in Newburgh.

Arthur Whyte, of F. B. O., was in town last week, picking up a lot of big stuff for Amsterdam.

A. J. Herman, manager of the First National exchange in Albany, pocketed $200 last week when Albany beat out both New York and Buffalo in a contest which has been running for some time on charges and collections.

Buffalo, N. Y.

George Canty has resigned as booker at the Fox exchange. He has been succeeded by Johnny Bykowski, who has been assistant booker at the Paramount exchange for a year or so.

Ernest Williams is the new assistant booker at the Universal office. Mr. Williams, who has been with Paramount and Nu-Art, succeeds Johnny Regan, who resigned on account of his health.

The First National sales force and Manager Eddie Hayes went to Albany over the week end for a sales conference of the New York, Buffalo and Albany exchanges. R. H. Clark, general manager, presided.

Cigars are being passed out at the Pathe exchange. Stork left a baby girl at the home of Harry Walsh, shipping clerk.

C. R. Cullingworth, of the sales promotion department, George A. Balsdon, assistant general manager, and Mr. Morrison, auditor, were the Vitagraph executives who called on Manager C. W. Anthony during the week.

Select Salesman Frank Moynihan has signed up "the whole works" with Harold P. Dygert, of Associated Theatres, Inc.

Archie Moses, of American Releasing, and Ralph Mau, his assistant, are putting over their company's attractions 100 per cent. this neck of the woods.

A. W. Carrick of Pittsburgh has succeeded F. W. Lawlor as Hodkinson sales manager here. Mr. Lawlor is remaining as a member of the sales staff.

Harry Buxbaum was in town two weeks ago for a conference with Allan S. Moritz, of Paramount, and visits to leading exhibitors in Buffalo, Rochester and Syracuse. William Clark, special Cosmopolitan representative, is in town working on "When Knighthood Was in Flower."

Gilbert Josephson has resigned as exploitation manager at the F. B. O. exchange. His successor is expected to arrive from New York this week.

Arthur Young, Bond Photoplays Corporation, was in Albany last week installing a booking system at the Albany branch of the new independent company.

H. L. Beecroft, First National exploitationist, has returned from a two-week visit to New York City and is now busy working on stunts.

The Elmwood Theatre was filled recently on the occasion of the benefit show for Johnny Regan, assistant booker at the Universal exchange, who is forced to go to Saranac Lake for his health.

J. R. Levee, manager of the Warner Brothers' exchange, visited exhibitors along the Southern Tier recently and returned with a satchel full of contracts.

Edward H. McBride, formerly in charge of the advertising and accessory department at the Fox exchange, is now a member of the sales staff, covering the Southern Tier. Eddie is now in his glory. He has had the ambition to be a salesman for several years. Here's wishing him success. Eddie was formerly a reporter on the staff of the Buffalo Evening News.

St. Louis

Eddie Grossman, special representative of the Al Lichtman exchange, after spending a week in St. Louis is spending a few days in the Denver office.

Gradwell Sears, sales manager, First National Chicago office, spent a few days in St. Louis visiting with his folks.

Harry Weiss, manager, First National, St. Louis, took a trip to Boonville and Sedalia, Mo., recently.

Miss Miriam Less, secretary to Harry Weiss, manager of First National, spent the Christmas holidays with her family in Arkansas.

Jack Underwood, of Enterprise, who spent the holidays in Dallas, Tex., as the guest of his parents, says that the Southern exchanges and theatres have been enjoying great business in recent weeks. Several Dallas exchanges set new records during December, he said.

Enterprise has secured territorial rights for "American Toreador" and "Other Men's Boots." Manager Underwood will announce his release dates shortly.

Pittsburgh

L. A. McCaffrey, for some weeks past on the road for the American Releasing Corporation, on January 8 took over the active management of the local office, succeeding Malcolm Williams, who resigned.

Saul Meltzer, Select salesman, is again back in the Pittsburgh territory doing special work out of the New York home office.

Joseph Klein, well known in this territory, having formerly been manager of the Paramount exchange here, is spending a few days at the Federated exchange in the interests of the Al Lichtman productions, for which he is special representative.

Harold Kay, well-known local film salesman, is now connected with the Pittsburgh branch of the W. W. Hodkinson Corp.

Manager Abe Steinberg, of the S. & S. Film & Supply Co., is back in town after a mysterious trip to New York City.

Washington, D. C.

J. J. Scully, division manager for Educational, visited Manager Bachman at the local office while on his way to Charlotte and Atlanta.

Manager Gettleson, of the Film Booking Office, who came to Washington late last summer from the Minneapolis office, has gone to Chicago to assume the management of the office of this company there.

Lou Bache, who has for some time been at the helm here for First National, has gone to New York for a couple of weeks' service in the home office preparatory to going to Canada as the representative there of this organization. recently he was the guest of honor at a banquet tendered to him by the Baltimore exhibitors at the Southern Hotel.

Minneapolis

Metro Pictures Corporation is now locally situated at 74 Western avenue, having recently moved from the Produce Exchange, according to invitations to visit the new quarters that have gone out.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Worked the Familiar Treasure Hunt to a Magnitude to Make the City Front Pages

EXPLOITATION is more or less what you make it. You can make it a giant or produce a dwarf.

Louis K. Sidney, manager of the Isis Theatre, Denver, took the time-honored treasure hunt and ran it into a local sensation which made the front pages of the daily papers for unsolicited publicity. Sidney took the stunt up to the point where it became local news and not just an advertising feature.

He started early and stayed with it, but the starting early chiefly accounts for the remarkable success of the scheme.

He had "The Village Blacksmith" coming, and he recalled the opening line: "Under the spreading chestnut tree," so he made the stunt a chestnut hunt.

First of all he arranged with the city authorities to stage the hunt in the public park; the most available open space in the center of the city. Then he induced the merchants to co-operate in the giving of prizes. Each merchant to contribute naturally became a plugger for the idea and consequently for the picture.

Gave 2,500 Prizes

More than 2,500 chestnuts were numbered and hidden in various parts of the park, at the foot of the trees, in the leaves under the shrubbery, in the forks of the branches and wherever else they could be hidden. To make it interesting 10,000 chestnuts were used.

Of the prize nuts, one thousand numbers were each good for 2 admissions to a special matinee and others were good for tickets to any performance of the play. Supplementing this, merchants and others whose commodities did not lend themselves to prize-giving bought tickets in blocks and their guests were taken to the theatre in bannered trucks, providing a second day ballyhoo.

The other prizes ran all the way from a bicycle to small trinkets appealing to childish desires.

More than this, every child participating in the hunt was given a story book and a noise maker by one of the leading department stores. This was entirely apart from the regular prize distribution and included every child in the park.

Brought the Orphans

Through arrangement wth owners of cars, the children from the various orphanages and other institutions were brought to the park in a body to participate in the hunt, school classes were formed into treasure hunting clubs, and it is safe to say that 99 per cent. of the children of Denver were represented in the hunt.

Because the merchants were generally advertisers, the local papers printed columns of news stories on the hunt, mentioning the donors of the prizes, and this section looked like a business directory of the retail dealers. The space won was reckoned by the page rather than by the column.

It was the same old treasure hunt, worked in pretty much the same way, but through preparation elevated into a local event instead of remaining just an exploitation stunt.

It brought page after page, it brought mention in most of the merchant advertising for a week before the showing and it brought nearly every kid in town.

And it brought an entire new equipment of house records to the Isis, which is what Sidney was after all along.

The Four Hundred

Altoona has discovered a new use for the pup matinee. F. K. O'Kelly, publicity man for the Silverman Brothers, of the Strand theatre, staged a bring-your-dog-and-see-the-matinee-free stunt for "Brawn of the North." He pulled four hundred dogs, more or less, but mostly more.

And in the bunch was a valuable hound which had been lost for some days. The enterprising owner hung around for the matinee and when his pup was offered in evidence, he claimed property and paid the kid a reward. And as the kid saw the show on the pup, he was willing to let go. They won a third of a column news story in the paper and no end of verbal advertising, putting the First National Strongheart picture over with a bounce.

Clean Exploitation Given "East Is West"

An exploitation tie-up which gives a majority of the drug store windows in a town or section has been effected by First National with the proprietors of Packer's Tar Soap on "East Is West."

In this picture Ming Toy is shown handling an unspecified tar soap, and the hook-up is based on this somewhat slight foundation. The soap company supplies samples and prizes; the latter being given for the best essay on why the author likes the soap, and jobbers and agents have been instructed to assist the theatres in every way.

As an example of how it works; the Strand Theatre, Waco, Texas, got eighteen out of the twenty drug stores in town for windows and window advertising, and similar results have been reported from all sections where the co-operation has been tried out.

It is ready-made advertising from its basic angle, but the more the theatre does to help the scheme along, the greater the assistance the theatre derives, and the wise manager will not be content with what is given him, but will work with the stores in putting the scheme over in a larger way.

"Missing Millions" Has Hook-up Lobby

Evidently the Paramount lobby suggestions which are given their first presentation in this department, are making money for the exhibitors. Some have been widely copied and all are generously used.

Pleased with the results obtained, the Paramount Exploitation Department has got a hustle on for "Missing Millions" and offers two good stunts.

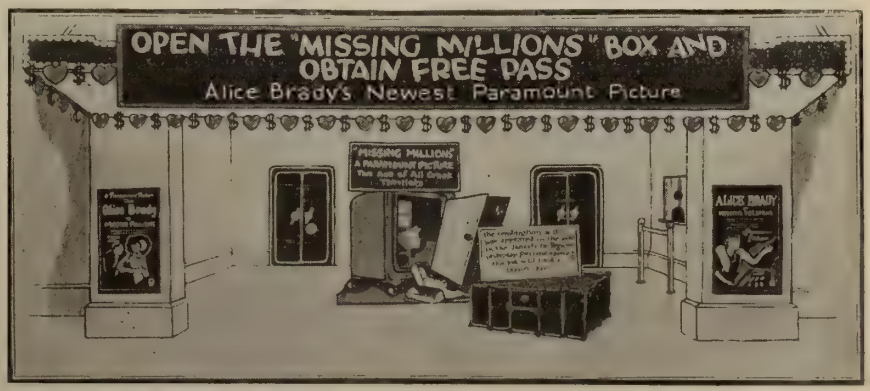
One is the rifled safe, shown in the illustration as a cutout. It will be even better if you can borrow an old safe and take the door off its hinges. Generally you can get hold of an old safe for trucking charges and a credit card. A real safe will be worth all it costs.

The other stunt is a strong box, the card stating that the combination was given in the local paper the day before. The first person to open the box gets the season pass it contains.

The combination is sunk into a co-operative page or failing this can be laid off to the newspaper for a circulation stunt. In any event care must be used not to make the combination too easily read. It will hold the lobby crowded all day and part of the evening if you work it right.

Note that the entrance and exit doors are masked with wall board to suggest the vault doors of a bank. On the same lines you might make the box-office window that of the receiving teller, and put a sign over the ticket box reading: "Make your deposits here."

The marquise is redecorated with alternate hearts and dollar signs.



A Paramount Release

TWO GOOD LOBBY IDEAS TO SELL "MISSING MILLIONS"

The safe is always a paying stunt and the strongbox is a hook-up with a co-operative page used the day before, in which one or two pages of display are used to advertise the lobby attraction. You cannot ask for more than that.

Took Long Chance on Marion Davies

Rick Ricketson, Paramounteer, was called on to help Carl Ray combat the projudice against costume pictures when "To Have and to Hold" came to the Princess Theatre, Cheyenne. He felt that something had to be done to make the public realize that this was something exceptional, and he came out with this three tens:

I WILL KISS EVERY OLD MAID IN CHEYENNE

I WILL PRESENT EVERY BALD-HEADED MAN WITN A TOUPEE

I WILL PUT THE HARNESS OF A HORSE UPON MY BACK AND HAUL A BUGGY CARRYING CARL RAY AND EARL NYE DOWN THE MUDDY STREETS OF CHEYENNE

IF---

one person out of the thousands who will see Betty Compson and Bert Lytell in the Paramount production "TO HAVE AND TO HOLD" at the Princess, Wednesday night, can truthfully state, it is not the most sweeping all action adventure drama with the sweetest love story, superbly acted, Wyoming has seen in many days. One dissenting opinion as the crowd leaves the Princess Theater after the first show Wednesday night, and I will begin to kiss every old maid, present personally to every baldheaded man a toupee, and furnish the power to take Carl Ray and Earl Nye in a man-hauled chariot down the street.

I SHALL BE AT THE DOOR OF THE PRINCESS THEATER, Wednesday night, prepared for the worst, but confident that by your verdict Cheyenne shall be safe for old maids

R. R., the press agent,
for "TO HAVE AND TO HOLD."

A Paramount Release

RICKETSON'S OFFER

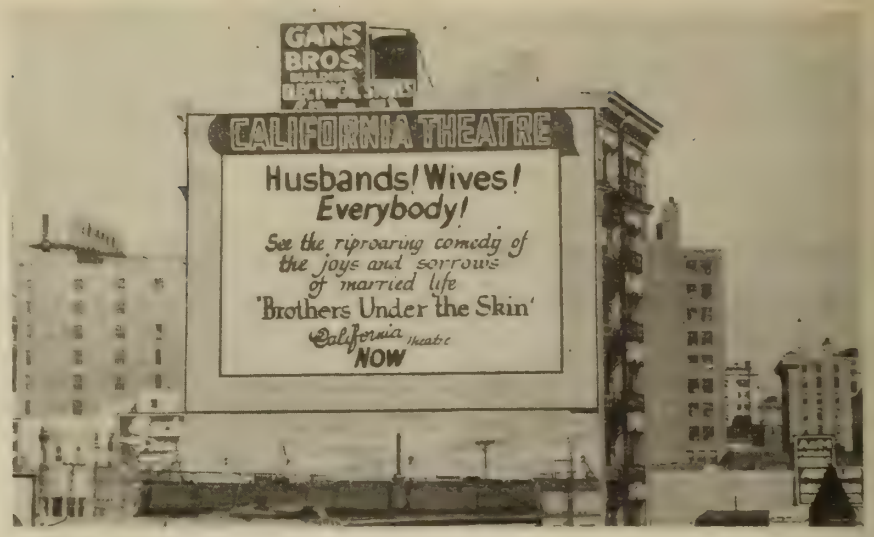
He built up on this with follow announcements, one of which promised that the kiss shall be "a big, luscious, exhilarating, feverish kiss, invigorated with youth, to madden and gladden and remain in memories for all time as the climax of all earthly bliss."

Rick just despises himself as a kisser, doesn't he?

In provision of an adverse report, and with an eye to publicity, a buggy and harness were put in front of the Princess the day of the showing, but the old maids missed their thrill, bald-headed men are still bald, and there was no mud on the fringe of Rick's trousers, for they all voted "Yes" and went out to tell the remainder of Cheyenne that a picture did not have to be laid in 1922 to be really good.

Most of that section of the town unable to get into the first show was on the sidewalk to wait the verdict and Rick got more out of this stunt than he could have won with Sousa's Band plus a quartet of calliopes.

It's real press work.



A Goldwyn Release

FRED MILLER'S IDEA FOR NIGHT ADVERTISING

For the California Theatre, Los Angeles, he uses the painted wall of a building across the street, left bare by a building operation. The "California Theatre" is permanently painted, but the rest has been painted in to show how the stereopticon works.

Ready Made

Because one of the papers in Oakland, Calif., was making a feature of a mystery serial, it was a simple matter for the T. & D. Theatre to hook "Sherlock Holmes" to the liberal advertising the newspaper was doing. Fifty dollars and one hundred tickets were offered for the most ingenious solutions of the mystery, working along the lines of the Doyle detective.

Advertising that at line rates would have cost ten times the investment was given free, and it was doubly valuable in that each line counted.



A First National Release

ANOTHER SPLENDID LOBBY TOP ON EAST IS WEST

This time it is the Newman Theatre, Kansas City, which offers the suggestion for the colorful display on this Constance Talmadge release. You can at least copy the general idea, using the poster material instead of paintings.

Free Sample Sold

Down in Greenfield, Mass., the Red Cross persuaded the local paper to run a red ink for the seal full page. As long as the ink was running, the paper let the Lawler Theatre get a two-color display for nothing. John McConville, Paramounteer, dug out some mats so that only the signature and dates needed to be set.

This was worked on "Blood and Sand," and the two-color page brought so much display attention that the Lawler Brothers took a repeat, in green for "Manslaughter," and paid the extra cost of the second color.

Enveloped Heralds

Because Fred De Mara of the Palace, Premier and Colonial theatres, Lawrence, Mass., found that the heralds he gave out were thrown down before most of the recipients had left the house, he stopped giving them out.

John P. McConville, Paramounteer, suggested that he try one in an envelope, and for "The Impossible Mrs. Bellew" he offered this copy: "Wives watch your husbands. Husbands watch your step. She's here. Who? See inside." This was set to cover the regular sized 6¾ envelope, in three lines, with the "Wives," "Husbands" and "She's here" set in bold caps and the rest in a lighter upper and lower case. The enclosure was the stock herald.

Most of them were thrown away two or three blocks from the house, from which De Mara argues they were read before being thrown down.

Candied Clarence

Just as a side line, John E. Kennebeck, a Paramounteer, tied a candy manufacturer in Des Moines to the idea of renaming a confection the "Clarence," giving him a design for a window card which is now in use all through that territory. When the picture comes to a town the manager finds a tie-up waiting for him.

The card reads, "Clarence. I'm all nutty. A Paramount bar," and is a reproduction of the new wrapper. A picture of the character is also shown.



A Metro Release

ROSES GAVE TITLE TO "BROADWAY ROSE" IN OKLAHOMA

Wallboard roses were used, one for each letter of the title of this Tiffany production when it was shown at the Palace Theatre, McAlester, and Earl Settle painted a centrepiece with a litho cutout to complete a display which brought better business.

Ten Thousand Dimes

Although there is nothing much about savings banks in "The Light in the Dark," the Liberty Theatre, Sharon, Pa., persuaded a local savings bank to display ten thousand dimes in its show window with a card which read, "Come out of the dark and into the light. Start a savings bank account and begin the New Year right by seeing 'The Light in the Dark' at the Liberty Theatre." The stunt cost one sign, billed at $1.50.

A treasure hunt was staged the day before the opening of the First National, twenty-four boxes carrying dimes and the twenty-fifth a five dollar gold piece. This brought a newspaper hook-up.

Paper Bought It

The Sharon (Pa.) Herald liked the winking contest idea on "East Is West" so well that all it cost the Liberty Theatre was the price of the hook-in slides. The paper figured that it would make a lot of new readers and would be well worth what they had to pay.

And having paid for the stunt itself, the paper got behind the idea more solidly than it might have done were it merely carrying the stunt for the house.

Try and sell the idea on that basis to your own paper, promising plenty of screen co-operation.

It Fits Well

The "We dare you to hand this to your wife" is being used with more than the usual excuse on "Don't Doubt Your Wife." The Hippodrome Theatre, Reading, using this for the envelope: "Don't doubt your wife. She is just as good a pal as there is. To prove it, we dare you to hand her this unopened." The usual text, asking her to go to see the Associated Exhibitors' release.

This is old stuff, but it still packs a kick; particularly where it has never been done before.

Strongheart Weds

Perhaps there is something in a name after all. The Flash Theatre, Tonawanda, N. Y., showed both Mr. and Mrs. Strongheart when he played "The Silent Call." Perhaps he'll show the whole family for "Brawn of the North." The pair were police dogs, looking not unlike the dog actor, and the public was entreated not to get close enough to get bitten, conveying the subtle suggestion that was passed over to the play.

This is not the first time that two or more dogs have been used for "Strongheart," but the first time they have been offered as a wedded couple.

Plenty of Mills

Frank H. Burns, of the Grand Theatre, St. Petersburg, Fla., could not build a large mill for "Queen of the Moulin Rouge" because the fire laws prohibit lobby constructions, so he set one on top of the box office large enough to carry electrically lighted ten-inch arms.

Then he set up a whole flock of smaller mills on the narrow ledge which runs around the top of the lobby; real red mills. And all it cost was seven dollars.

Unasked Replies

Just to get a new punch to the mailing list, Poli's Theatre, Meriden, Conn., sent out its postcards on "Oliver Twist" commencing with, "In reply to your inquiry we beg to state that Jackie Coogan in 'Oliver Twist' will be played at Poli's theatre" on the date mentioned.

It must have taken hold, for more than three hundred letters were received stating that the recipient of the card had never queried the house, but generally adding that they were glad to have the information.

Same old idea. Be different, and you will win.

Where Is Chaplin's Autogobile Today?

Joe Hewitt, now of Robinson, Ill., but one time of Sparta and Mt. Carmel, revives old memories when he asks what has become of the Chaplin Autogobile.

A number of years ago this nondescript vehicle was developed by some pioneer exploiteer, and his offer to send it to any one who would pass it along was snapped up by a number of live wires. The stunt widely toured that section of the country. Now Joe bobs up again to ask what has become of it. Does any old timer know?

Joe also sends in eight open letters he worked on Grandma's Boy. He wrote his own copy to the Mayor, the Chief of Police, the State Attorney and others, hooking in to the Lloyd comedy very cleverly. The Sheriff, for example, was urged not to arrest a man seemingly intoxicated because it would be from the joy of seeing Lloyd and not from the effects of white mule. They are all purely local, and therefore doubly effective.



A Paramount Release

THIS FULL-RIGGED SHIP HAS A DECKLOAD OF BACON

At any rate, it brought home the bacon for the Strand Theatre, Memphis, when H. B. Clarke made it the chief factor in his lobby display for Dorothy Dalton and Jack Holt in "On the High Seas." Of course the general atmosphere helped.

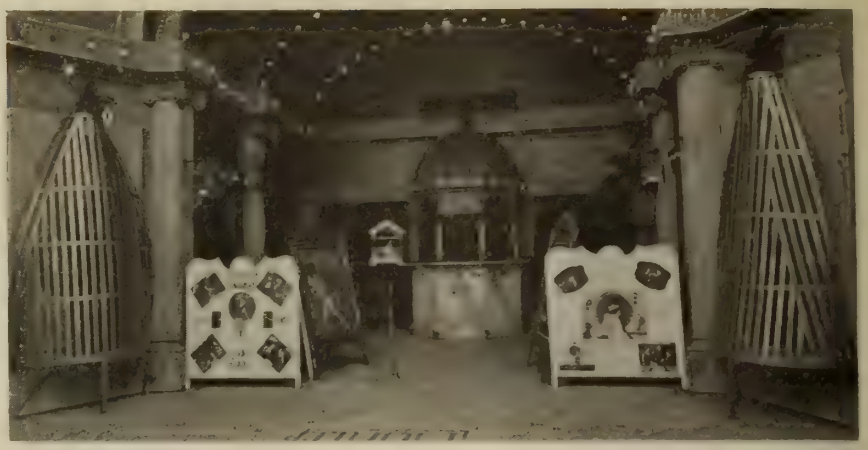
Clever Stunts for Wes Barry Release

Here is a good suggestion for Heroes of the Street. Billy Exton, publicity man for the Temple Theatre, Toledo, noticed that the story opened with a platoon of police leaving the station house for patrol duty. He cut this out and substituted a shot of the local cops. It cost little and was advertised like a circus.

Barry was making personal appearances in Cleveland and Exton and Miles Goldberg, of the Gold Seal productions, went over there and got some intimate photographs for press work and a trailer. They also got Barry to write some personal letters to Toledo notables.

There was a coupon stunt worked with one of the papers, the coupon being good for an autographed photograph of the star addressed to the recipient, as "To Harry Jones from Wesley Barry." This alone sold hundreds of tickets.

Special shows for the newsboys and a ballyhoo truck with cutouts policemen and legends glorifying the police also helped to get remarkably good business.



A Paramount Release

HERE IS THE NEWEST IDEA IN GILDED CAGES FOR GLORIA

It's a bit late for "Her Gilded Cage," but keep the idea in mind and you can use it on some other title. The slats were gilded and were backed by blue sateen with cutouts. Designed by Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas.

Copy Stuff

A card used by George A. Knowles, Pathe salesman, is good material for copying for "Dr. Jack." The main legend reads:

DR. JACK, P. D. Q.

Youthful Vigor restored to sick, undernourished box offices. This can be changed to: "Restored to the old of all ages." Ears are used in the four corners, two of them being "No pills, powders or narcotics used" and the other, "No operations, goat or monkey glands." In this latter the "no" is a twelve point with "operations" and "Goat and monkey glands" in two six point lines.

Where Knowles has his own name as "personal representative" the manager can use his own and "Give your cashier something to do" can be replaced by the street number of the theatre and the town.

The card should be of the usual small business card type. The sample being 2 by 3½ inches; which is plenty large enough.

Good for Both

Because O. W. McCutcheon owns the American Theatre at Charleston, Mo., and the Malone Theatre at Sikeston, the towns being only twelve miles apart, he sold the pair on one stunt.

When he booked the new Paramount 39, he got Paramounteer Kantner to write him an announcement for the local paper, in which semi-editorial comment was made, (on the front page), on the fact that the two towns were to get all of the big pictures instead of only an occasional good one.

Then he issued $4 coupon books, which he sold for $3.75 and threw in a beautebox with each book. The books were interchangeable and could be used at either house. This did not mean much to the average purchaser, but it sounded like a great concession and helped the sale even where the possessor had no reason to suppose he would desire to use the book in the other town.

Booked the Raffles

When the Rialto Theatre, Aberdeen, S. D., played "The Masquerader," it put its Raffles inside of a perambulating book and offered prizes for the identification of the hidden traveler.

The book itself was built around an old tricycle.

Just how anyone can be expected to identify a masked man hidden inside a book structure is not explained, but the report stated that there was much excitement.

Swipe This

From the holiday program of the Palace Theatre, Hamilton, O., we take this from a grocery advertisement: "We always like to be the *first* to know if anything should go wrong." And Manager Fred S. Meyer announces a "Niteinee" instead of a midnight matinee.

The program, by the way, is one hundred pages, mostly advertising, with some good miscelleny and a running program to get the "next to reading" preferred position for most all advertisers. The Palace always issues a large and snappy program, but this is a topper.

Good Heralding

Getting a better herald than the regulation accessory helped H. C. Farley run up business at the Empire Theatre, Montgomery, Ala.

He turned out a four pager with "You should meet——" on the cover. Inside was "My Friend the Devil" in large type and in a much smaller face, the house signature and date with "Whatever else he is—he's interesting." The back was a thirty-word sales talk on the play, which probably had already been sold by the other three pages.

New Mountings

The lithographed heads of Strongheart have been invaluable in lobby work on "The Silent Call" and "Brawn of the North," but the head from the 24 sheet on "Brawn of the North" was put to a novel use at the Harmony Theatre, Chicago.

A compo board dog house was built with which to frame the cutout, and the card warned the spectator to beware of the dog, adding that he was playing inside in his latest production. It was much more profitable than a straight cutout, and the novelty sold the public strongly on the idea that the picture must be different from the earlier success.



A Warner Brothers Release

HOOKING "SCHOOL DAYS" TO A COLLEGE MONTHLY

Wesley Barry's picture was used on the front page of a school paper and one sheets were donated by the Berkeley Theatre, where "School Days" was the current attraction. You can figure the value of this display on the campus.



A Paramount Release

THIS BEATS CUTOUTS AS AN ATTENTION GETTER

A. B. Morrison, of Loew's Palace Theatre, Memphis, used a girl model instead of a cutout for "The Impossible Mrs. Bellew, and the lobby looked like a convention hall except when the girl was out for lunch and a cutout was substituted.

Fills Front Seats

When Fred V. Greene took hold of the Rialto Theatre, Jamaica, L. I., he found that there was the usual prejudice against the front seats. The rear of the house would be packed to the fire limit with a hundred or so empty seats down front. Fred figured there must be a way, and he found it.

Now the standees are held until those in the front row get the more desirable seats further back, then the standees are more than willing to sit down front temporarily, and this makes more room for additional standees. People who used to prefer to stand in the rear until they could get the seats they wanted, now rush down front. It adds something like 300 to 400 admissions to the box office on a good attraction.

Excess Passes Break Records on Another

That Leon J. Bamberger knew what he was doing when he arranged the excess pass stunt on "To Have and to Hold" was again demonstrated by Frank H. Burns, at the Grand Theatre, St. Petersburg, Fla.

"Silver Wings" has not been doing very well over Southern Enterprises, but Burns figured that it could be sold to the women if it were handled right, so he ran a free admission coupon for the opening matinee, good for women only—the coupon, not the matinee.

With 492 free admissions, his cash taking was double the usual matine business, and the business on a three-day run was 40 per cent. above the average for the run. Of course the usual lobby display was used and banners were done up, but the pass stunt turned the trick and put a kick in the box office report.

Shadowed Cutouts

Making shadow boxes for cutouts gave a novelty lobby to W. J. Lytle, of the Princess Theatre, San Antonio.

The boxes were two feet deep and wide enough to reach from the entrance to the inner lobby. Painted backings were used with hand painted cutout figures of Gloria Swanson as "The Impossible Mrs. Bellew."

A third cutout, without a shadow box, was placed in the centre of the lobby, completing one of the most effective displays the Princess has ever had. The boxes were so made that they can be repainted and used frequently, cutting down the cost per picture.

Metallic Colors Give Best Effect

J. M. Edgar Hart is in again with something new—as usual. This time, he offers three frames done for the Palace Theatre, El Paso.

That on the left is a straight painting, more or less along the lines of a press book advertisement, but the one on the left is done with lustre paints. Colored bronzes were used both on the head dress and the costume, catching the lights of the lobby and offering a glittering display.

The idea is carried still further in the more pretentious painting in the centre. This is in three planes, the back one being a drape of purple plush. In front of this is the picture of Leatrice Joy with the head dress fringed with tiny electric lights to set off the prismatic coloring of the bronzes. This piece also carried the frame and painted drapery. In front of this was a straight piece with the figures of Meighan and Miss Joy and some sales talk. This concealed a strip of lights which added to the brilliancy of the middle section. Taken by and large it made the usual Christmas tree look like a weeping willow, and it sold tickets in bunches.

Surprisingly little use has been made of foil and bronze in lobby paintings, though their light-gathering properties make them invaluable, particularly for a play in which gorgeousness is emphasized.

White Uses Tire Life Preservers

Many inland managers have given up the idea of a nautical lobby on sea pictures because they could not obtain the necessary decorations. Oscar White, of the Rex Theatre, Sumter, S. C., does not live so far inland, but he saved trouble when he decorated for "On the High Seas," by using tire shoes, wrapped in white cloth for life buoys. These framed cutout heads and supplemented a cutout anchor and two coils of rope.

Stove Pipe Telescope

For "The Man Who Saw Tomorrow," he used a stovepipe "telescope" with a cutout dancing girl on the objective and a smaller eyepiece at the other end. This was flanked by two inverted goldfish globes, each containing a miniature of a dancer. Colored tissue paper was used to give color. Lamp dip can be used for the same purpose, but this is a little more expensive. Pour the dip into the globe and roll it around. Don't try to paint it on with a brush.



A Paramount Release

THREE NOVEL FRAME IDEAS FROM J. M. EDGAR HART

The manager of the El Paso Palace used metallic bronze with fine effect on these three panels, which were placed as shown to get them all on one plate. The central frames was wired to heighten the effect of the painting.

No Crepe Hanger

Roy Smart, of the Noble Theatre, Anniston, Ala., is no crepe hanger, though he used crepe hair to sell "The Valley of Silent Men."

He took for his campaign the three murders committed by means of a strand of a woman's hair, and made each murder the subject of a separate slide. He also took the combined copy over into his newspaper work and then, the stage being set, he blew it off.

He flooded the town with throwaways repeating the text. To each was stapled a strand of black crepe hair, which raised the common newsprint paper to the dignity of a novelty.

His Saturday business came within a few dollars of the usual Friday-Saturday business, and the hair turned the trick. But it was not just crepe hair. It was hair made interesting—even thrilling.

This was the copy:

THE ONLY CLUE—A STRAND OF WOMAN'S HAIR

First Stevenson . . . dead by the side of his houseboat. Body half in the water, shirt torn open at the neck. But not a scratch, not a wound, only . . . around his neck a **strand of woman's hair.**

Then Barkley . . . murdered in his little cabin on the northern plains. No trace of the murderer, no clue. But . . . around his neck a **strand of woman's hair.**

And now Kedsty, inspector of the Royal Mounted. A marked man for weeks, every effort was made to save him. But all to no avail. On a terrible night of storm and blizzard he died like the other . . . strangled . . . around his throat a **strand of woman's hair.**

Who was the fiend, this madman who baffled the Royal Mounted? What was his motive? . . . Robbery? . . . Blood-lust? . . . Revenge? Who would be the next victim of this crazed murderer?

Automatic Lightning

For "The Storm," Oscar White, of the Rex Theatre, Sumter, S. C., used a sylvan setting as his lobby display. He wanted lightning, and the flasher socket worked too slowly. He fastened a wire to a motor so that the revolutions made it come in contact with a row of nails driven into a board, each nail controlling a certain number of lights. This seems a bit hazy, but possibly you can work it out. It would seem that a better way would be to permit the charged wire to make contact with file surfaces. This would give a more realistic flash than can be had from lamps. If anyone works out the file scheme will he kindly send in a photograph or drawing? The device will be of service for other pictures than "The Storm."



A Paramount Release

GOT COLOR FOR YOUNG RAJAH IN SMALL COMPASS

Ollie Brownlee used the vivid East Indian colorings on this Valentino in the form of a frame for a cutout instead of employing a tent effect. Purple sateen for an arch drape gave an added touch of richness to the Palace Theatre, Muskogee.

He Venuses

Comparison cards with the proportions of the "Venus of Milo" and blank spaces for the recipient's own measurements used to be a great stunt for selling Annette Kellermann, but it died out when she dropped from sight.

Jack Prescott, of the Strand Theatre, Lansing, Mich., worked a variation when he sent out the Bertillon measurements of Bud Doyle in "Skin Deep." It made for interest and emphasized the crook angle. A display of cosmetics and the appeal: "Don't be a Bud Doyle," was used in a drug store window.

Full Pages Cost One Turkey Each

How would you like to purchase a full page in a newspaper for a turkey, even at around Christmas prices?

It was worked in Austin, Texas, by R. P. Whitfield, of the Majestic Theatre, for "The Man Who Saw Tomorrow." He got a Sunday hook-up with a piece of a cut of Meighan or a section of the star and title in each division. The star and title were not announced. You had to cut out the fragments, assemble them neatly, write out the name and address of each advertiser, telling which contributed each section of the puzzle, and if yours was the neatest as well as the most correct, you got a live turkey. A smaller bird went to the second best and four tickets to the third.

In two days, 879 answers were brought in, and Wednesday's paper announced the winners and told all about the picture.

It's cheap and filling at the price.

Late But Good

Although the Haymarket Theatre, Sydney, Australia, was a bit late in starting it, they did very well with a Go-to-the-Haymarket-Month based on our own "Go to the Movies in September" suggestion. They worked a lone hand, and put it over very successfully.

"The Masquerader" was the first of the attractions played, and this was ballyhooed by means of five cars containing men and women dressed as for a party and wearing masks. Signs on the windows of the five cars, when read in order, carried the message: "Guy Bates Post in 'The Masquerader,' starting tomorrow. Go to the Haymarket Month."

The cars were driven through the streets in procession form and although many persons mistook the parade for a funeral and looked around for the hearse, they soon got the message and went and got the tickets.

Good Text

In addition to using the drawing contest and the dumb bell for "Trouble," J. G. Evins, of the Odeon and Lucas Theatres, Savannah, paraded a small boy bannered "I Am In Trouble at the Lucas Theatre, Today, Tomorrow and Saturday." That was good enough, but the kid led a dog blanketed "I Am In Trouble, Too."



A Paramount Release

TELL YOUR OWN STORES WHAT MARSHALL FIELD DID

This is a corner of the book department of the great Chicago merchandising concern, showing how stills and paintings were used for interior work on the photoplay edition of "When Knighthood Was in Flower." You can do it, too.

Lansing Landing Is in the News Again

The landing of the grand stairway of the Strand Theatre, Lansing, Mich., has figured more regularly in the news than perhaps any other one pitch. This time it shows with a decoration for "East Is West."



A First National Release

THE LANSING LANDING

The figure of Ming Toy is a cutout set against a painted ground and fenced in with wire strands, to suggest slavery, while a cutout Chinaman keeps guard outside the cage. Lights are thrown upon the figure from behind the irregularly shaped opening which serves as a proscenium, and the title is worked on a flasher.

As the stairway is not used, it makes a fine foyer stand, and is kept steadily at work. A glance at the landing is a part of the visit of every regular patron, and is regarded as a section of the show.

Wanted Them

When "The Young Rajah" played the Strand Theatre, Birmingham, the theatre gave a local store photos of Valentino to distribute to patrons; a picture and a ticket for the opening matinee for one cent.

The press around the counter was so great that the glass in the showcase was broken in, and the store is going to hold its next sale at a counter with a wooden front.

But it got the house a real news item in the papers, and the store sold enough other merchandise to the shoppers to more than pay for the glass, so no one was hurt.

Caricature Tableau

Borrowing an idea from the play, H. J. Gould, of the Hippodrome Theatre, Fort Worth, used a flock of Krazy Kat dolls in the box office to suggest the large family.

Just before the opening he dressed these as bride, groom, maids of honor and minister and staged a wedding tableau in the window of a florist's shop, where he could get the flowers for nothing. The tableau included a built-up church backing and an altar and was done with great care, only the absurd dolls contributing the comedy and being all the funnier for their carefully arranged setting.

A cartoonist was employed for a lobby ballyhoo the day before the picture came, the title providing him with a fruitful theme for his sketches.

Real Telegrams

Fake telegrams are outworn in most places, but M. E. Kelly, of the Orpheum Theatre, York, Pa., sent out 400 real telegrams to a very carefully selected list of names, including the presidents of the leading business clubs, people in the public eye and others of influence. It is to be presumed that they cost less than the regular message tariff, since they involved no use of the wires, but they were real telegrams and not form messages.

If the list is carefully prepared, one real telegram can be made to do the work of six or eight fake messages, since the wires will be handed around.

The stunt was worked on First National's "Sonny," and the messages read: "Am coming home. Meet me tonight at the Orpheum."

Heading Them In

Eddie Collins is now jazzing things down in Houston for the Capitol and Liberty Theatres, and can spend more money than he was permitted to out in the sticks.

For Lon Chaney in "The Trap" at the Liberty, he faced the rather narrow entrance with a profile log hut and on this placed six cutout heads of the star. Two larger ones were placed above the marquise, angled so that the eyes appeared to be watching you no matter which side of the street you were on, or in which direction you were headed. Eddie realized that if two heads are better than one, eight must be four times as good as that, and he certainly did head them into the house. Two fine selling talk panels helped, but the heads got the attention.

Jackie Coogan Is S. Claus's Escort

A two-foot Jackie Coogan was the protector of a six-foot Santa Claus when they came to advertise "Oliver Twist" at the State Theatre, Middletown, N. Y., and the contrast in size was the attention arresting factor in the stunt.



A First National Release

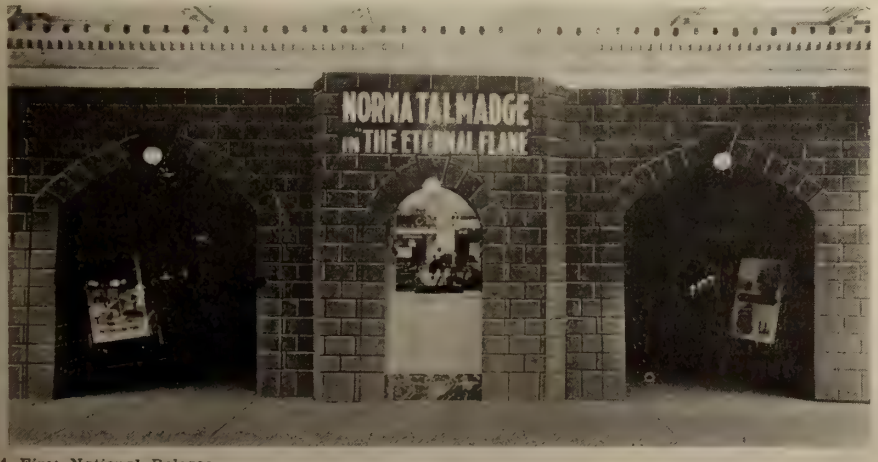
JACKIE AND SANTA

The man carried a banner which stated that Oliver Twist was his Christmas gift to the State Theatre. The exploit was planned by Jacob Quittner, who is waking up the Orange County Capital with a lot of good small stunts.

Rolled His Own

Major I. C. Holloway wanted some oriental stuff for "The Young Rajah" when it played the Rialto Theatre, Columbus, Ga. There was none in town of the proper shade at the price he wanted to pay, so he bought the dyes and he and the staff dipped cheesecloth.

He painted the mirrors in the lobby, so the women would have to see when they straightened their hats as they filed out, and five youngsters from the Orphan's Home were hired for a house to house canvass.



A First National Release

THIS LOOKS MORE LIKE A JAIL THAN A CONVENT. BUT—

It brought the money to the Capitol Theatre, Reading, Pa., because it suggested something different. The foundaion can be used repeatedly if dressed up, but a cross should be used for a convent. The star and title are illuminated.

Cryptic Clarence Hook-up Page Gag

Making the hook-up page interesting is one of the cares of the exploiter. Ned Kornblite, of Binghamton, N. Y., and Harry Royster, of Paramount, have discovered another.

The splash announced that "Clarence" would visit each of the nineteen contributors at the time specified in the advertisement of that store, adding that you would have to look carefully to discover the time.

They spoke the truth. One advertisement, for example, said that Clarence naturally would phone Merritt 911 for good taxi service. If you were clever you gathered that Clarence would be at the taxi office at eleven minutes past nine. It was not as simple to read that Clarence would examine the two makes of cars handled by one automobile firm and figure that two o'clock was the hour of his arrival there, but it was even so.

Clarence gave passes to the first three to identify him in each place.

Had Clever Window for "Broadway Rose"

Getting something different in a window display is growing increasingly difficult, but John D. Jones, of the Palace, Lyric and Crystal theatres, San Angelo, Texas, got something very nice in the way of a phonograph hook-up window on "Broadway Rose."



A Metro Release

MR. JONES' WINDOW

Three records, a few stills, a window card and a cutout were all he used, but he got a vastly better effect than he could have gained with a mass of material. People had time to see everything, and the rather bare window commanded attention.

An English Wrinkle

Theoretically the Bank of England notes, which correspond to our paper currency, are demand notes upon the bank, and not specie. It is a banking custom to request a person to endorse with his name and address, to guarantee the validity of the note.

The London offices of the First National rubber stamped 100,000 ten shilling notes with an autographic "East Is West." Constance Talmadge, and put them into circulation. At least the statement is made that 100,000 were used, but as this represents a sum considerably in excess of $200,000 perhaps the figures have been expanded a little.

At any rate it is a clever stunt, but of no use over here where it is against the Federal statutes to mark up our paper currency.

Number Five

Martinsville, Va., is the fifth town to fall for the cleanup idea in "The Old Homestead." Before the picture came along the local editor was fretting about the jazz tendencies of the young, and Leslie F. Whelan, Paramounteer, and the local management had no trouble in tying the editor to the Denman Thompson play with its simple standards of morality.

Those on the anti-jazz side came to show their approval and support and the young people came to see what it was all about, so they all came.

If you work far enough ahead you can get the editor in the right frame of mind, particularly if you book in "Manslaughter" a few weeks ahead of "The Old Homestead," and make certain that he sees that—or "Nice People."

Plan Book Teasers Sell "Dr. Jack" Big

Breaking "Dr. Jack" into a town along the lines of the advertising medical quack; an idea suggested by the Pathe plan book, seems to sell this comedy to the best results.

It is by no means a difficult matter to sell Harold Lloyd, but the last few remnants can be cleaned up by the most thorough advertising. He has a tonic effect on business for some time after an engagement, so it pays to sell him to the limit.

The most recent campaign is reported from Cincinnati, where the teasers differed in no particular from the itinerant quacks who milk a town and get away before the Board of Health can get them into jail, and the three advertisements shown here in slightly enlarged proportions not only had the layman but the medical profession stirred up.

If you have this comedy booked, spend a few dollars on special advance work and you can upend the town. In some sections it will even be possible to get the medical association to make a protest. You cannot ask for more than that.

These displays in Cincinnati were backed up by a letter "To the Enlightened Members of the Medical Profession." Perhaps that is hardly the proper term, for the letter preceeded the advertising and called attention to it, the idea being to make certain that all physicians saw the advertising.

This stunt is a baby gold mine to any live wire who can keep from laughing long enough to put it over.

Dual Miniature Good Lobby Work

Lobby miniatures, next to toy trains, seem to be the best exploitation bet. For "Skin Deep," J. L. Fotheringham, of the Franklin Theatre, New York City, one of the Moss chain, used a dual miniature which not only got a lot of attention but which, better still, put over the idea of the play.



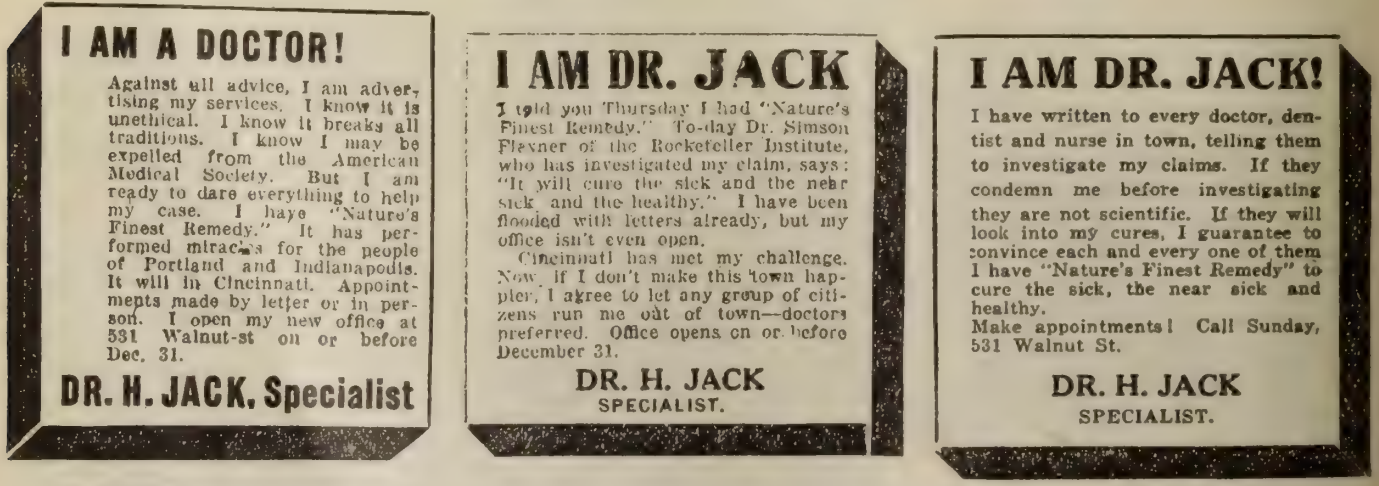
A First National Release

THE FRANKLIN MINIATURE

In the cut this looks like a flat, but in reality the lettering is on the wallboard which serves as a proscenium to the scenes; one showing a gunman in action and the other a vivid war tableau. The text explains that "Skin Deep" is based on the story of Monk Eastman, whose career in France brought back to him his citizenship lost through his earlier gang exploits in New York. The two scenes were labeled "Over here and "Over there," to get the idea of contrast over before the full text was read.

Number 37,583

The Strand Theatre, Dayton, Ohio, used a newsboys' parade for "Oliver Twist," with the usual result.



A Pathe Release

THREE TWO-INCH SINGLES WORTH A PAGE APIECE IN SELLING VALUE ON "DR. JACK"

These were used in Cincinnati, but the same idea, which is taken from the plan book, has been used elsewhere with great success and in even more elaborate form. The suggestion of the traveling charlatan will arouse all local physicians and they can perhaps be induced to help you by lodging a protest with the prosecuting officials. They will if they are egged on.

Too Much Picture Has Moral Effect

Here is an example of taking more space than is needed for an advertisement to gain the moral effect of bigness. It is from the California Theatre, Los Angeles, for "The Sin Flood." It is six fulls, which is a great deal more than is required to tell all about the picture, as the agent very clearly knows, but he knows, too, that a large



A Goldwyn Release

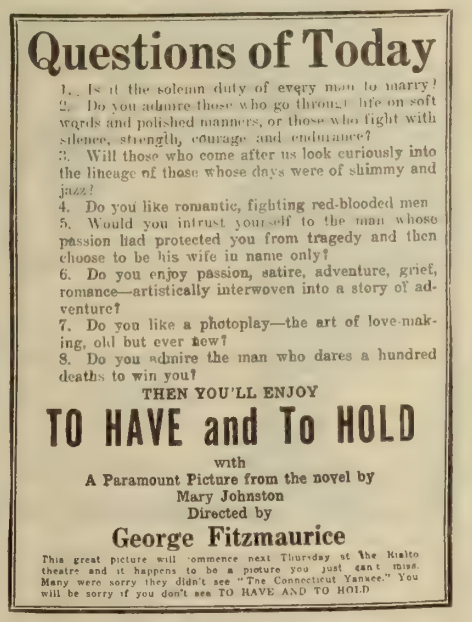
A PICTORIAL DISPLAY

space now and then has a distinct value of its own. It impresses the reader with a sense of bigness, and to get this value, a larger investment in space is made. There is nothing more to be said about the release than is said in that top panel, so the remainder is given over to the drawing, which in this case is more effective than words in getting over the sale. It is not a good style of work for general use, but it gets additional attention for a big picture when it is felt that the larger picture needs this advantage. In daily use this would be a dead waste of three fourths of the space. Once it is effective. It makes the splash on a one time, but once it becomes usual it merely represents a dead loss.

—*P. T. A.*—

Makes Questionnaire Give Modern Touch

One of the reasons for the success of "To Have and to Hold" in Southern Enterprises territory has been the set of eight questions framed by Lem Stewart with an intent to link the play of the past with the questions of the present. You read the questions with the idea that they refer to a modern play and then get the title with the suggestion that the period does not matter since the problems are the same. The display reproduced is from Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga. The same display was in other sections and by most managers the same result was obtained. Save for the matter of face, which naturally differs in different offices, the advertisements look much the same, and Oscar White, of the Rex Theatre, Sumter, S. C., is almost a duplicate of that shown here except that he drops an additional two inches to get more display for the house announcement, and the addition of the star names, which Major Holloway



A Paramount Release

THE QUESTIONNAIRE

omits, while playing up the producer. We think that Betty Compson can sell more tickets than George Fitzmaurice. The chief difficulty with costume plays is to overcome the prejudice against "old stuff" or as one woman put it in Lem's hearing, "ploys of the vintage of 1492." This prejudice seems to be abating, judging from the support accorded many of these productions this season, but it still pays to give the modern slant to the plays of yesterday, and Lem has done this very cleverly in the example shown.

—*P. T. A.*—

Swapped

Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., gave most of his advertisement one day to the Red Cross Membership drive in return for the efforts of the local chapter to put over "Broadway Rose" for him. They made a house to house canvass for the drive and at each call mentioned the picture at the Rialto.

Of his regular stuff Major Holloway says the best bet was the exceptionally good set of stills, which he displayed in the lobby well in advance. This apparently sold more tickets than anything else, for persons were heard to say to each other, "We must see that," as they stood in front of the special frames.

—*P. T. A.*—

For Nice People

Using the sectional puzzle idea, the Strand Theatre, Ottumwa, Ia., chops a stock cut into five sections and uses them in a display with the announcement, "Here is one of the nice people. Who is he?" It was not used in the house advertising, but was laid off to a clothing company, which paid for the space in return for tickets for prizes. Only twenty-five tickets were required to obtain a two-eight without other cost, and at the same time a progressive merchant was glad to be given something to get real attention for his advertising. That's the beauty of these co-operative stunts. Both house and merchant profit.

Full Page to Sell "East Is West" Best

Using the plan book cut on "East is West," the Criterion Theatre, Macon, Ga., took a full page to put over Constance Talmadge in "East is West," and probably found that it pays now and then to bounce the full page when material is available. This same cut is used in varying sizes and seems to have developed into one of the most useful cuts the First National has ever put out. There is an exceptional chance for a colorful scene



A First National Release

MING IN A FULL PAGE

in the love boat idea, but this cut has something more than a good still to back it up. There is good composition and a nice distribution of the color values. It is not all black on one side and too white on the other. It has plenty of color, plenty of detail, and plenty of interest. It is a little short for the page, so the bottom lines were added to fill. We are wondering how many persons will think that "thrill" is meant. The former is a perfectly "thrill" is meant. The former is a perfectly good word and is just what the management was trying to convey, but it is not in general use. But if they think it *is* thrill, it still has sense and still carries an appeal.

—*P. T. A.*—

A Short Sales Talk Does Heavy Selling

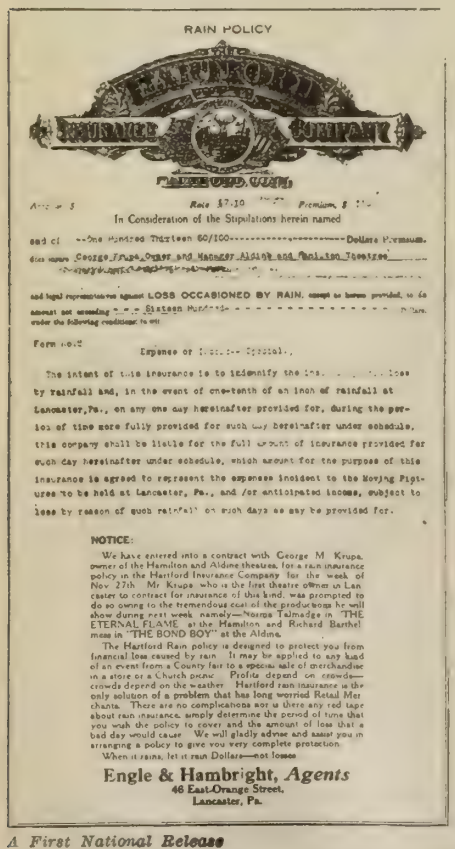
Tom Reed writes that Roy Miller and not himself should be given the credit for the new layout for the advertisements of the California Theatre, Los Angeles, the art work being done by Hubbard G. Robinson. We are very glad to be able to place the credit where it belongs, for the California made a complete change in a shorter time than any other house we have been watching, and Mr. Miller deserves credit for having done the work. The correction comes in with a display for "Hungry Hearts," which takes 110 lines by five and gives a good display and a heavy sale to "Hungry Hearts." The title in connection with the figure does the attention getting, and up in the corner is an apology for inability to properly classify the story, which is in a class by itself, after which Mr. Miller adds that "It is a living, throbbing, appealing page from life itself," which is about as good a classification as he needs. The device of a confession

of inability is not new, but it is seldom as cleverly handled. The cast is given below the title and the panel is given to the orchestral features, including "A Southern Wedding," which is described as "Musically staging a dark skin marital leap for life. Novelty? Oh, my yes." A little line like that lifts the number into a real attraction. You argue that it must be worth hearing, and if the feature does not appeal to you, you go down to hear the overture. This is an unusually good example of Mr. Miller's work and the apportionment of values is as exactly and as carefully made as though he were compounding a chemical formula. With space costing what it does in Los Angeles, it is expensive to make mistakes, and real care is exercised to get the most effective display. This can well be taken as a model. Study it carefully. We have made it in two columns to that end.

—P. T. A.—

Makes a Rain Policy Advertise a Feature

Rain policies are still so new that they need introduction to possible purchasers, and so rain policies can be made the basis of novelty advertising at small cost to the theatre. The agent writes the policy free, with the understanding that it is not valid, and the house advertises its purchase. George Krupa, of the Aldine Theatre, Lancaster, Pa., went a little further and persuaded the insurance agents to advertise the policy in a three twelves, which not only alibied his statements, but which gave an advertisement that will be read by many who pass over the theatre page. The upper half of this display is the reproduction of the supposed policy which tells that in consideration of $113.60 the Aldine is insured against a loss not to exceed $1,600 in the event of a rainfall of one-tenth of an inch during the showing days of "The Eternal Flame" and "The Bond Boy." Below this is a type explanation of why the policy was taken out and the manner in which the idea works to ensure any church picnic, special merchandise sale, or any event the success of which depends more or less upon fair weather. If the rain policy is new in your territory, you will find the agents glad to work in with you and perhaps willing to give you special advertising, as well. The rain policy is a growing institution. Get in on it before it becomes too common.


RAIN POLICY

HARTFORD
INSURANCE COMPANY
HARTFORD, CONN.

Rate $7.10 Premium, $

In Consideration of the Stipulations herein named

and of --One Hundred Thirteen 60/100---------- Dollars Premium,

this insures George Krupa, Owner and Manager Aldine and Hamilton Theatres

and legal representatives against LOSS OCCASIONED BY RAIN, except as herein provided, to the amount not exceeding

under the following conditions to wit:

Form No.

Expense of Insurance Special.

The intent of this insurance is to indemnify the ins. loss by rainfall and, in the event of one-tenth of an inch of rainfall at Lancaster, Pa., on any one day hereinafter provided for, during the period of time more fully provided for such day hereinafter under schedule, this company shall be liable for the full amount of insurance provided for such day hereinafter under schedule, which amount for the purpose of this insurance is agreed to represent the expenses incident to the Moving Pictures to be held at Lancaster, Pa., and for anticipated income, subject to loss by reason of such rainfall on such days as may be provided for.

NOTICE:

We have entered into a contract with George M. Krupa, owner of the Hamilton and Aldine theatres, for a rain insurance policy in the Hartford Insurance Company for the week of Nov. 27th. Mr. Krupa who is the first theatre owner in Lancaster to contract for insurance of this kind, was prompted to do so owing to the tremendous cost of the productions he will show during next week, namely—Norma Talmadge in "THE ETERNAL FLAME" at the Hamilton and Richard Barthelmess in "THE BOND BOY" at the Aldine.

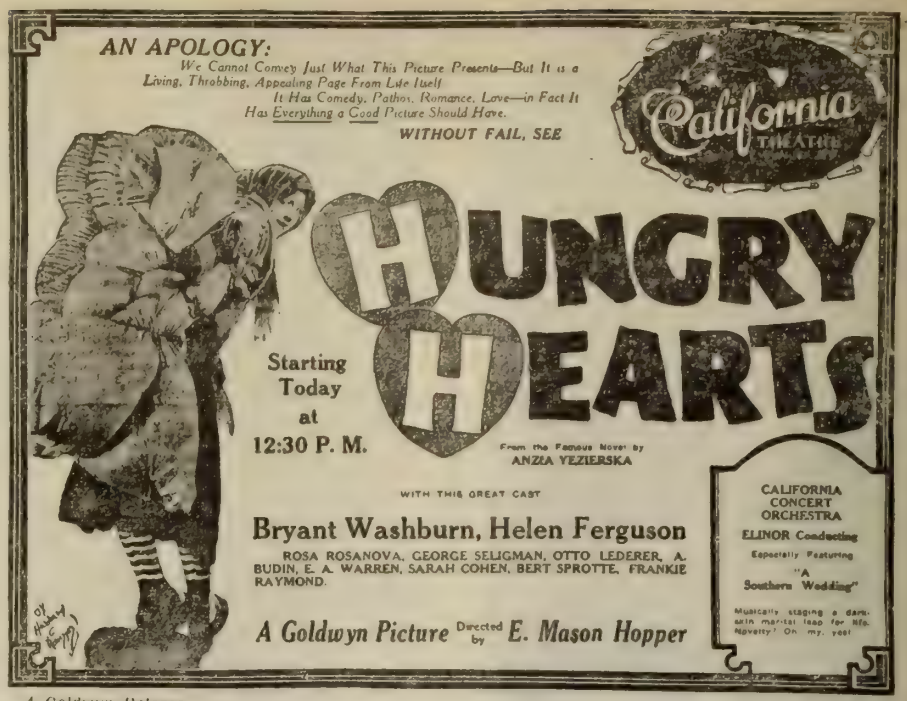
The Hartford Rain policy is designed to protect you from financial loss caused by rain. It may be applied to any kind of an event from a County fair to a special sale of merchandise in a store or a Church picnic. Profits depend on crowds—crowds depend on the weather. Hartford rain insurance is the only solution of a problem that has long worried Retail Merchants. There are no complications nor is there any red tape about rain insurance, simply determine the period of time that you wish the policy to cover and the amount of loss that a bad day would cause. We will gladly advise and assist you in arranging a policy to give you very complete protection.

When it rains, let it rain Dollars—not losses

Engle & Hambright, *Agents*
46 East Orange Street,
Lancaster, Pa.

A First National Release

THE RAIN POLICY AD

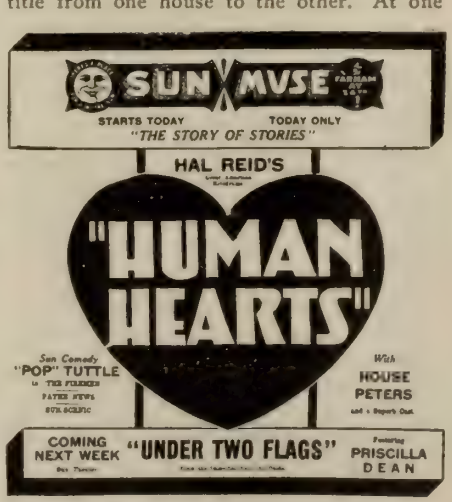


A Goldwyn Release

ANOTHER OF ROY MILLER'S TRIUMPHS

Uses Joint Display to Slide Attraction

This 125 by four from Omaha is interesting as showing how an attraction is slid from one house to another to continue the run. It had been shown at the Muse and was due at the Sun, so the joint signature slid the title from one house to the other. At one it was "Today only" and at the other "Starts today." Having been sold on the earlier advertising, little more than the title was used for the Sunday announcement, with "Under Two Flags" as the underline for one of the houses. This is a neat way to change the house on a continued run where both are under one management.



A Universal Release

A SLIDE ON HOUSES

—P. T. A.—

Plan Book Material Gives Good Results

This utilization of the plan book material for "On the High Seas" yields good results with little local effort. It plays up the stars and the atmosphere with a simple design, and the copy is written to carry on the sale to the logical conclusion in front of the ticket window. Evidently the cut was made from a mat and with too little care, for there is too much metal on the faces, but the general effect is one of strength and the drawing is capitally done



A Paramount Release

PLAN BOOK MATERIAL

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

LYING TRUTH. Just a fair program picture that did not get the people in. Advertising: lobby and cutouts. Patronage: mixed. Attendance: bad. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MY OLD KENTUCKY HOME. Very good offering. Patronage: mixed. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MY OLD KENTUCKY HOME. Drew well on the title, and was a good picture. Advertising: extra newspaper and twenty-four sheet. Patronage: average. Attendance: good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Associated Exhibitors

DUSK TO DAWN. Star: Florence Vidor. My patrons all liked this picture. I think that Miss Vidor is getting to be a real drawing card; her work seems to be improving, and in this picture it is excellent. The picture is also very good. Advertising angle: star. Town of 2,300. Draw regular small town patronage. Admission: matinee, 10-15; night, 15-20. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

GRANDMA'S BOY. Star: Harold Lloyd. Packed them in, six shows a day, for one week. House seats 510. Money for any box office. A wonderful picture. Advertising: large, gave photos and glasses, 125 one sheets. City of 30,900. Draw best white patronage only. Attendance: 18,000. Charles Warner, Palace Theatre, Hagerstown, Maryland.

LADY GODIVA. A splendid picture, but not appreciated; therefore of no value to the small town exhibitor. Advertising: one three, two ones, slide. Patronage: small town. Attendance: poor. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

F. B. O.

IN THE NAME OF THE LAW. Truly a great picture. Special. You can't go wrong on this one. Had good houses for two days. Special advertising. E. H. Elkins, Palace Theatre, Hico, Texas.

KICK BACK. Star: Harry Carey. Very good picture. Very good business. No kicks registered; neither was there very much favorable comment. Advertising: regular. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

SALVAGE. Star: Pauline Frederick. Fair program picture if bought cheap enough. Was sent to us as substitute. Raymond Hatton has nice part. Picture is old, but will get by if they give you a good print. Advertising: usual exploitation. Patronage: small town. Admission: 10-25. Attendance: fair. F. P. Werner, Queen Theatre, Trinity, Texas.

SON OF THE WOLF. Star: Edith Roberts. Fair picture. The title, and Jack London's name, will get them though. We played it on a holiday and packed 'em in. Advertising: usual, lobby display. Large city, high class patronage. Admission: 20-30. Attendance: fine. C. R. McCown, Strand Theatre, Nashville, Tennessee.

STEALERS. Although picture is a little old, you can't go wrong on it. It is very good. It is not a comedy. Patronage: transient and neighborhood. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

UP AND AT 'EM. Not up to the standard of previous Doris May comedies; the laughs are far apart and mild. Otis Harlan always good. Advertising: regular. Patronage: average. Attendance: good. Thos. K. Lancester, Apollo Theatre, Gloucester, New Jersey.

First National

EAST IS WEST. Star: Constance Talmadge. Constance has redeemed herself with all who had tired of her former shallow pictures by demonstrating in this that she is capable. The plot was different to most features; and direction, photography and continuity all that could be asked. It is real entertainment, with lots of comedy. It also has its thrills. Town of 2,500. Draw from farmers and retired farmers. Admission: 10-20 and 10-25. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

ETERNAL FLAME. Star: Norma Talmadge. We played this Christmas Day, and had I looked the world over I could not have had a better picture. Business extremely good, as the Talmadges go well here. Advertising: mail, posters, heralds, slide, photos. Town of 4,200. Drawing neighborhood patronage. Admission: 10-22. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GYPSY BLOOD. Very poor. Did not draw, and those who came did not think much of it. Advertising: usual posters and photos. Patronage: small town. Attendance: poor. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

HALF BREED. Poor picture and by no means a Special. Ordinary program stuff; don't promise too much for this one. Usual exploitation. Town of 5,000. Draw from every class. Admission: 10-30. Attendance: poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HURRICANE'S GAL. Star: Dorothy Phillips. Good picture, well produced. Lots of action. Wallace Beery is the real star. Rental entirely too high. Good small town picture. Film in good condition. Advertising: ones, three, newspaper, slide. Small town, neighborhood patronage. Attendance: fair. S. G. Hirsh, Princess Theatre, Mapleton, Iowa.

KINDRED OF THE DUST. Good picture and pleased one hundred per cent. Advertising: one, three, six, newspapers. Patronage: small town. Attendance: good. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

LORNA DOONE. Stars: Madge Bellamy, John Bowers. One hundred per cent. One of the best complimented pictures of 1922. No excuse for any exhibitor not making good on this one. Advertising: ordinary. Advertising angles: I offered through school superintendent a prize for best essay. Town of 5,000, draw from best in town. Attendance: good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

SEVENTH DAY. Richard Barthelmess in an interesting and accurately portrayed Maine Coast life story. Advertising: usual. Patronage: neighborhood. Attendance: good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

SIGN ON THE DOOR. Star: Norma Talmadge. Very well acted picture, but exhibitors in a small town cannot afford to run Norma Talmadge as the rentals are too high for the mount that they bring in at the box office. Advertising: newspaper, threes and ones. Town of 1,800, drawing mixed patronage. Admission: 25. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

SILENT CALL. Great picture and drew good business. Advertising: extra twenty-four, and newspaper. Patronage: regular. Attendance: good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SILENT CALL. Star: Strongheart. Very good. Not much of a story, but the dog sure does his part to make it a real production from many angles. Film only in fair condition. Advertising: photo, slide, threes and ones. Patronage: neighborhood. Attendance: fair only. Admission: 10-20. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

SMUDGE. A very ordinary picture, and no matter what the "film sellers" say it's only fair. It couldn't be big with a smudge pot for a theme. The last three of these "Charlie Ray" pictures have been "pitiful" and without fear of contradiction, "The Barnstormer" is the worst picture I ever saw from a producer who is supposed to give you something. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SONNY. Star: Barthelmess. As good as "Tol'able David," which was also a knockout. This star is showing genuine progress. A picture that should get money anywhere. Advertising: lithos, heralds, lobby, newspapers. Attendance: very good. J. J. Wood, Redding Theatre, Redding, California.

TOL'ABLE DAVID. Very, very good picture. Pleased my audience. Good comments. Characters well portrayed. Advertising: well exploited, two twenty-fours, window cards, etc. City of 10,000. Draw mixed type. Admission: 25. Attendance: very good. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

Fox

CALVERT'S VALLEY. John Gilbert is not as good in this as in "Honor First." Neither is the story as good. Just an ordinary release. Advertising: regular. Patron-

age: mixed. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

DO AND DARE. Mix is my best star and he always lives up to expectations. Plenty of action. A scream. Book it. Advertising: ones, photos, slide. Patronage: small town. Attendance: excellent. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

FIGHTING STREAK. Picture fair only, but it's a Mix. Film in rotten shape. Advertising: usual. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

FOR BIG STAKES. Star: Tom Mix. A typical Mix Western picture that pleases the class of people that goes to see Mix. General downtown patronage. Admission: 10-40. Attendance: good. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

JACKIE. Star: Shirley Mason. This seems really a fine picture. My patrons were well pleased. Advertising: as usual. Attendance: good. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

JUST TONY. Tom Mix at his best. Here is a picture you will never forget. Horse lovers will simply rave over this. Fred Jones, Rialto Theatre, Nelson, Nebraska.

LIGHTS OF NEW YORK. Sent in a report on this picture after the first day's run and now find it necessary to send another. On second day I received so many complaints concerning this picture, I tried to hide. This is the first time that I have been told personally that a picture was no good, since taking over this house; but believe me! they gave this one bad talk. Lost $50 in two days. Personally, cannot advise anybody to book it as a program picture. Am not saying this just because I lost money, but because the picture did not please at all. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

LAST TRAIL. Played to capacity house. Best drawing card since "Over the Hill." You'll make no mistake in booking this, at a slightly advanced rental. It deserves it. If you haven't run it, you'd better hurry, for the prints are getting old. Advertising: extra. Patronage: small town. Attendance: fine. R. K. Russell, Lyric Theatre, Cushing, Iowa.

MONTE CRISTO. Wonderful feature. Patronage: mixed. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MOONSHINE VALLEY. Star: William Farnum. Pleased, good business prevailed for entire week. A first-class picture, splendidly played and well executed. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

MY FRIEND THE DEVIL. A play with an impressive theme, but rather deep for amusement. Should please home lovers and the class called "highbrows." However, has a good moral. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

OVER THE HILL. If there is an exhibitor anywhere who has not played this picture, he should grab it now. It has them all beat as a box-office attraction. Play it two days or more; the second day will beat the first. If you can't make money with this one there is no hope for you in this business. They sell it cheap, now, and the St. Louis office has new prints. Patronage: all kinds. Attendance: great. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

PARDON MY NERVE. Buck Jones entertains them in this, even though he has made quite a few better ones. Eileen Percy in the supporting cast is as good as Jones himself. This is a Western that will please the majority. Advertising: usual. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Between Ourselves

A get-together place where we can talk things over

Friend A. L. Middleton, whose Grand Theatres makes De Queen, Arkansas, a real picture town, writes frankly and to the point. Read his letter on the next page.

Reports on some pictures do conflict; not every exhibitor has the same success with a given picture. That's why the new blank, which Mr. Middleton likes, has space for size of city, type drawn by the reporting house, and that greatest help of all—"Advertising Angles"—which enables a man who may have hit the wrong slant, to tip his fellows on the best way to make the picture pull—and hold the crowd.

Don't be afraid to tell the truth in a report. And if you fill out all the blanks at the bottom of the slip, the exhibitors will have everything they need to help them to arrive at a proper estimate of the picture's qualities for their own houses. VAN.

QUEEN OF SHEBA. Another great picture which I cleaned up on. Patronage: small town. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

WHATEVER SHE WANTS. Eileen Percy in a clever little modernized comedy drama. There are points, however, that will have to be hurried over, as it drags in places. Another Class C entertainment. Advertising: regular. Patronage: country. Attendance: poor.

ROMANCE LAND. Star: Tom Mix. A good Western comedy. Will be well liked where the star is popular with his country humor. Advertising: photos, one sheets. Town of 955, draw small town and rural. Admission: 10-30. Attendance: good. Fred Jones, Rialto Theatre, Nelson, Nebraska.

STAGE ROMANCE. Star: William Farnum. My patrons did not care for this at all. I can't see how they ever put Farnum in this type of show. Advertising: newspaper and posters. City of 16,000, draw from mixed population. Admission: changes. Attendance: fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

YOUTH MUST HAVE LOVE. Star: Al St. John. Excellent program picture; good cast and good story. Can't understand why so few attended a nice picture like this. Don't be afraid of it. Advertising: usual accessories. Town of 500, draw general patronage. Admission: 15-25. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Goldwyn

ACE OF HEARTS. Lon Chaney always good for me. This picture is extra good. We get mighty nice treatment from Goldwyn. They have certainly sold us a nice bunch of pictures at figures where we could make some money. Advertising: regular, lobby, etc. Patronage: small town. Attendance: good. F. P. Werner, Queen Theatre, Trinity, Texas.

EARTHBOUND. O. K. for church showing, but pleased, for me, only a few. Advertising: regular. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HIS OWN LAW. Seven reels. A splendid picture, though a little old. Film in good condition. In fact, all Goldwyn's films are well kept up and are seldom in need of inspection. Picture pleased over ninety per cent. Is the type that can be played in any theatre, big or small. Advertising: ones, threes, slides, lobby, photos. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

MADAME X. A splendid picture and same seemed to please all. Sorry that we had such a small house on it. Advertising: usual. Town of 850, drawing mixed crowd. Admission: 15-25. Attendance: poor.

MAN WITH TWO MOTHERS. Not a drawing card, but the picture ends well and will get by without kicks. Advertising: regular. Patronage: local. Attendance: fair. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

Hodkinson

LAVENDER AND OLD LACE. Star: Seena Owens. Fair picture, which drew good considering the storm the night we had it. Century comedy, titled "Ten Seconds," was also good. Advertising: two newspapers, slide, photos, one sheets. Town of 3,000, draw from all classes. Admission: 10-20. Attendance: fair. Chas. Martin, Family Theatre, Mount Morris, New York.

VEILED WOMAN. For me, the biggest piece of junk I ever played. Audience laughed at it. Had to call in the police to keep order. No good for small towns. Advertising: one, three, 11x14, slide. Patronage: general. Attendance: fair. Palace Theatre, Pen Argyl, Pennsylvania.

Metro

CAMILLE. Star: Nazimova. If you haven't bought it, don't be too eager, for it didn't add any prestige to our theatre by any means. Advertising: ones, photos, slides, two newspapers. Town of 3,000, draw poor class mostly. Admission: 10-20. Attendance: good first, poor second day. Chas. Martin, Family Theatre, Mount Morris, New York.

FORGOTTEN LAW. Wonderful program picture. Better than many so-called Specials. Well acted; picture will please the better class. Advertising: ones, three, six, slide. Patronage: high class. Attendance: fair. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

MISSING HUSBANDS. It is pictures like this one that produce demands for censorship. A regular fan told me that I ought to be ashamed of myself for showing this, and I am! The theme is sensual, plot weak. Advertising: newspaper, billboards, lobby. Town of 1,500, draw from residential section. Attendance: average. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

THEY LIKE 'EM ROUGH. Star: Viola Dana. If they like rough and tumble Northwoods pictures, this one will knock 'em dead. Dana gets in some great comedy work. It's just a dandy little picture for a program picture. Advertising angles: advertise it as a drama of the woods. Town of 7,125, draw from miners and railroad men. Admission: 10-20. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

TURN TO THE RIGHT. Played this December 29 and 30, and advertised that it was a good motto for the start of the new year. While we didn't do extra-capacity business, the picture pleased about every

one who saw it. Brought out people who don't ordinarily attend pictures and I'm sure they didn't see a thing to offend and that they did see lots that pleased. Advertising: posters and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

Paramount

BACK HOME AND BROKE. Star. Thos. Meighan. I cannot say enough for this picture. Conceded by all to be one of the best ever put on the screen. Local minister says it is as good as a sermon. Boost it. Advertising: six, three, one newspaper. Small town, neighborhood patrons. Attendance: good. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

CALL OF THE NORTH. Best picture of the Northwest we have had in months. Jack Holt gives startling performance and Madge Bellamy is lovely to look at. Ought to please ninety per cent. Business above average. Had a Harold Lloyd reissue, Fox News and a General Electric Industrial reel in connection. The G-E educational reels are the best we have ever stumbled upon, absolutely devoid of all advertising and cost not one cent for rental. They are the equal of any educational subject produced. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

CIVILIAN CLOTHES. A very good program picture. Pleased eighty per cent. Advertising: usual. Patronage: general. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

COWBOY AND THE LADY. If you are running a shooting gallery and pay more than a dollar a reel for this you'd probably be stung something awful. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

END OF THE WORLD. Very good. Chineese settings very fine. Compson gives good portrayal. Well liked. Advertising: lobby, newspaper. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

EXPERIENCE. One of the best pictures I have ever run. Boost it. Weather was bad and atendance was small so I did not make any money on it. Advertising: threes, ones, slide, newspaper. Patronage: small town. Attendance: poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

FACE IN THE FOG. Great picture. Pleases all classes. Call this a 100% picture. Advertising: window cards and newspapers. Patronage: all classes. Attendance: big. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

FOOL'S PARADISE. One of the best. No business, but no fault of the picture. Advertising: newspaper and billboard. Attendance: poor. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

FOOL'S PARADISE. Wonderful attraction from beginning to end. No doubt in my mind, one of Paramount's best attractions. You can advance your admission on this. Advertising: special printed one sheets, and newspaper. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOOL'S PARADISE. Great. Cecil DeMille's best to date. It will please 100%. Boost it for all you're worth. Length, nine reels. Paramount has the goods. Advertising: twenty-fours, ones, threes, papers, photos, lobby. Patronage: very best. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FOOL'S PARADISE. Dorothy Dalton surely can play her part in this one. Very good production. Everyone satisfied and wish for more pictures like this. Advertising: same as usual. Patronage: the best ones. Attendance: very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

FOREVER. Somehow this failed to register. Comments unfavorable. Wallace Reid not well cast in this. L. M. Zug, Rialto Theatre, Jerome, Idaho.

GHOST BREAKER. In this one all who had anything to do with it, slipped. Very ordinary picture. Reid, usually clever, was not good. Hiers work was very unconvincing. In fact, the whole picture was a sloppy production. The action where Reid and Hiers go after the ghosts (crooks) is laughable, it is so poorly done. Glad we only had it booked for a one-day run. Advertising: regular, lobby and two papers. Patronage: country town. Attendance: fair. Arthur B. Hancock, Columbia Theatre, Columbia, Indiana.

GILDED LILY. Used this for Xmas Day. Murray's dancing in this is best she has done. Her acting is as in her Metro releases. Advertising: six, ones, slide, photos. Patronage: small town. Attendance: excellent. S. S. Pace-J. Miller, Jettie Theatre, Texline, Texas.

HER GILDED CAGE. An excellent production, very clever and interesting from start to finish. Gloria Swanson is a good drawing card for me. All the patrons turn out to see "Gloria" (as they say). Advertising: photos, dodgers, ones, threes. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

HER GILDED CAGE. This pleased a hundred per cent. Business fine. Advertising: heralds, ones, photos, attractive lobby. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HER WINNING WAY. An excellent comedy drama. Should please any kind of audience. Advertising: threes, ones. Patronage: resort. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

IDOL OF NORTH. If there ever was a poorer picture made, what is it? Patronage: family. Attendance: too many. R. J. Relf, Star Theatre, Decorah, Iowa.

IMPOSSIBLE MRS BELLEW. Star: Gloria Swanson. The folks were all highly pleased and so was the box office. No kicks registered, but lots of praise. Advertising: two sixes, two threes, ten ones, window cards, billboards and lobby display. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

INSIDE THE CUP. This is one picture that should be shown in every theatre in the U. S. A. Advertising: lobby and daily papers. Attendance: fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

IS MATRIMONY A FAILURE? Great. A real, honest-to-goodness comedy drama that kept the patrons in a constant laugh. Entertainment value, 100%. Advertising: regular. Patronage: very best. Attendance: very good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

KENTUCKIANS. Typical Kentucky picture, with good plot. Patronage: small town.. Attendance: good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

LAST PAYMENT. Why a company will buy such stuff as this and get an exhibitor to run it is beyond me. If they ever again get me to run a Pola Negri picture they will pay me a good price for doing it. Advertising: regular. Patronage: family. Attendance: poor, and glad of it. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

MAN FROM HOME. Star: James Kirkwood. This photoplay was well liked by all. Acting of Kirkwood was enjoyed by all of the audience. A good program picture. Advertising: posters and slide. Town of 4,500, draw from better class. Attendance: fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MANSLAUGHTER. A wonderful picture; but we paid too much, as usual, and didn't make. Advertising: twenty-four, heralds and regular. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

MANSLAUGHTER. This is such a splendid production that I class it as equal to any picture I have ever shown. If left to my patrons as to the best picture I have shown here, the vote would be unanimous for "Manslaughter;" they are still talking about it. Advertising: sixes, threes, ones, photos, window cards. Patronage: general. Attendance: extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MAN WHO SAW TOMORROW. This picture pleased those who saw it. The stars in it are popular and capable, the picture itself moves very rapidly with a peculiar twist that our audiences liked. What's wrong with the attendance in the country towns? We are certainly giving them good pictures but the support is lacking. Our second night on this was terrible, and this was not the fault of the picture or the patrons on the first night because we know that they boosted the picture; but the second night was so light it did not pay operating expenses. First night good. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

NICE PEOPLE. Rather vague to some sedate New Englanders, but created interest. Advertising: average. Patronage: townspeople. Attendance: good. Federal Theatre, Salem, Massachusetts.

Mr. Middleton Says:

"Am returning herewith weekly report blank, filled out, and want to say this way of reporting hits me as being the best so far provided.

"There is no denying the fact that these reports serve a good purpose; however, I get almost disguested when reading them at times as they are so conflicting. But I have learned that by taking into consideration these reports on a picture and linking them up with reviews and the popularity or non-popularity of author, director, star, and so on, I am ordinarily able to arrive at a fair idea as to how any given picture will hit my audience.

"In reporting pictures I try to be absolutely fair to all, but I have become so disgusted, like picture patrons, with so-called big pictures that I may be unfair on a 'big picture' report." A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Honest! Straight from the shoulder. But we don't think Mr. Middleton is unfair in reports. Feeling as he does, he would be more apt to give the picture the benefit of the doubt rather than to "pan" unjustly.

NICE PEOPLE. A story in which we believe the wild young set is very much overdrawn, and it makes the characters seem very unnatural. Bebe Daniels is very good in her part but the story fails to convey a message or a warning against the excesses it portrays; they all indulge and apparently get away with it. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

ONE GLORIOUS DAY. Some will like it, others will not. It is entirely different from any picture we have shown and it will give some a creepy feeling. It is elegantly made and the acting is fine. The theme is of spirits of the other world, of one spirit from above entering into one on this earth. Personally, I liked it very much. It will please about fifty-fifty. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WHILE SATAN SLEEPS. Jack Holt was great in this one. Pleased one hundred per cent. Classy advertising and very attractive lobby got them in and the picture made them stay. No one found sleeping and everybody pleased. Book this one and you will make no mistake. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

TO HAVE AND TO HOLD. Splendid. Romance, action and a capable cast; a picture that every one liked. Our house likes this kind in spite of the fact that it is period costuming, something which ordinarily they do not "fall" for, but this picture moves so fast, with good action all the time, that they forgave the costumes on this one. The picture will back up what you say about it. Patronage: rural town. Attendance: fair only, no real money. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

Selznick

EVIDENCE. Star: Elaine Hammerstein. Splendid. Extremely good. Patrons like this star very much. Good business when this star is on the bill. Advertising: ones, threes, photos, slde. Town of 4,200, drawing from neighborhood. Admission: 10-22. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHADOWS OF THE SEA. Tearle does well in this. Photography poor in places. This will please at least eighty per cent. Advertising: usual. Patronage: small town. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

UNDER OATH. Star: Elaine Hammerstein. Dandy picture. Pleased nearer a hundred per cent. than "Little Minister" and cost about one-third as much. Advertising: regular lobby. Town of 2,500, drawing usual small town clientele. Admission: 10-20. Attendance: average. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Join "The Exhibitors' Insurance League" by sending reports. Protection against "lemons" and tips on good pictures. USE THE BLANK NOW!

United Artists

DREAM STREET. Very high-class picture. We got a new print on this and pleased everyone. United Artists certainly have the goods. Advertising: ones, threes, sixes, photos, lobby, paper. Patronage: small town. Attendance: good. Tom Marskley, for F. M. Knight, Opera House, Blenheim, Ontario, Canada.

TAILOR-MADE MAN. An excellent picture, with Charles Ray doing great work. Good supporting cast. Audiences delighted. Advertising: regular. Patronage: average. Attendance: big. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Universal

ALL NIGHT. Stars: Rodolph Valentino, Carmel Myers. Mae Tinee, Chicago Tribune's unbiased critic summarized it, as did our audience, as "the best of all the Valentino reissues." Credit should go to the editor of this clever screen effort, as "All Night" in its new form is the snappiest farce on the market. Played this three weeks to 'way above average business, and just before Xmas exceptional attendance. Advertising angles: Valentino's name brings 'em in, the picture does the rest. Draw from transient trade. Admission: matinee, 35; night, 50, gross. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

BROAD DAYLIGHT. Just fair, but Universal sells 'em right; you don't have to take in a fortune. Used to head Variety Night. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

THE FOX. Only Super-Special. Where do they and why do they do it? Really a good picture, but this Super stuff is as old as the hills. It pleased because I didn't oversell it. Just oversell one picture in this metropolis of some 450 men, cats and dogs, and it will kill you for a month. If I would have used all the dope in the press sheet I'd have had to take to the tall-and-unlumbered. But I got up a nice little ad. of my own and didn't promise too much, and they were more than satisfied. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE FOX. Star: Harry Carey. A better than average Western drama, but do not promise them all that the press book does. Advertising angles: star and Western scenes. City of 14,000, draw from clerks, merchants, farmers. Admission: average 10-25. Attendance: ordinary. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

GOLDEN BULLET. Star: Harry Carey. One of the nicest little program pictures released. Star fine, direction excellent. Advertising: ordinary. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

KENTUCKY DERBY. Star: Reginald Denny. Good melodrama, of the type of "Thunderclap" and "Mickey." Horse race photographed at Churchill Downs track, and is very exciting; plenty of action, with no dull moments. City patronage, drawing from neighborhood. Admission: 10-17. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

LAVENDER BATH LADY. Just a fair offering, but worth all it cost. Advertising: used as dramatic feature on Variety Night. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

LONG CHANCE. All-star cast. A real picture for anybody. Advertising: photos, ones, press. City of 14,000, draw from working class. Attendance: good. G. M. Beuling, Favorite Theatre, Piqua, Ohio.

THE STORM. Exceptional picture. Film bad; if I had had good film, would have pleased a hundred per cent. Had many comments and many complaints. Advertising: one, three, six, 11x14, window cards (50), heralds. Town of 1,195. Admission: 10-20. Attendance: very good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

THE STORM. One of the biggest outdoor attractions we have ever had. Big climax which sends them out talking. Advertising: newspaper, billboards, etc. Town of 6,000, draw from general type. Admission: 10-25. Attendance: good. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

TRIMMED. Star: Hoot Gibson. A knockout! A bell-ringer. If there is not more entertainment in the first reel of this picture than in the seven reels of "Forever," I'll eat it—and it cost about one-third the price. Advertising angles: advertise it big, it will make good. Town of 2,500, usual draw in small town. Admission: 5-10 and

Fill In **Fill Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**..... **Producer**.....

Your own report.....

.....

.....

Advertising Angles.....**Attendance** .....

Size of Town.....**Type you draw from**.....

Name ..... **Theatre**.....**City** ..... **State**.....

10-20. Attendance: average. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

UNDER TWO FLAGS. Star: Priscilla Dean. Fine picturization of Ouida's novel, but it takes all the work you can give it to put it over. It should do well where the star is known. Advertising: all kinds. Town of 6,000, drawing from all classes. Attendance: poor. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Vitagraph

ANGEL OF CROOKED STREET. Star: Alice Calhoun. An excellent picture. Everybody was pleased a hundred per cent. in every respect. Had a number of good comments on this one. You can't go wrong on it. Regular advertising. Town of 500. Admission: 10-20. Attendance: fair. J. I. McCarty, Majestic Theatre, Charleston, Tennessee.

NO DEFENCE. Star: Wm. Duncan. A very good picture. Pleased ninety per cent. Advertising: usual. Town of 1,700, draw from visitors, resort. Admission: 15-25. Attendance: fair. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

Comedies

BE REASONABLE (First National). A real good comedy. These Mack Sennetts are hard to beat. They draw the crowds here. Advertising: posters and photos. Patronage: small town. Attendance: good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

CHRISTIE COMEDIES (Educational). All good so far; and getting better. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

COPS (First National). Nothing to brag about. Buster Keaton is losing out here. Nothing since "One Week" pleased my patrons. Patronage: small town. Attendance: poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HAROLD LLOYD REISSUES (Pathe). These reissued comedies are more than satisfying; they are paying for themselves, and bringing extra business. Advertising angle: star. Town of 2,200, draw usual small town type. Admission: 10-20. Attendance: good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

REPORTER - PIRATE (Fox). Lupino Lane will steal Keaton's laurels if the latter doesn't watch his step. Very, very fine. Sure make a hit. Advertising angles: play up star, stunts. Town of 5,000, draw mixed crowd, all nationalities. Admission: 10-25. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

SKIPPER'S POLICY (Educational). This is my first Toonerville comedy and if they are all like this I am off of them; nix on this one, too slow, nothing to it. Not worth express. They walked out. William Thacher, Royal Theatre, Salina, Kansas.

STAGE HAND (Vitagraph). Star: Larry Semon. Took well here. All showing Semon; take well. Advertising: regular. Town of 263, draw town and country. Admission: 10-20. Attendance: good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TAKE IT EASY (Goldwyn). A haunted house comedy that pleased them all. Started show with it, before presenting "Grand Larceny" and put audience in fine humor. Advertised with one sheet. Patronage: small town. Attendance: good. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Missed!

Ned Pedigo's humor and honest tips; M. J. Bradley's sincerity; M. F. Schnibben's directness and clean cut tips; E. L. Partridge's breezy style and straight dope. And some other old timers are holding out on reports. COME ON IN. You're missed.

Serials

ROBINSON CRUSOE (Universal). Episode ten. Still doing good business and holding up fine, according to our audience. Town of 2,800, pull from working people mostly. Admission: 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

TIMBER QUEEN (Pathe). Episode thirteen. Still say this is one of the best serials ever run. Lots of action. Holding up fine. You can't go wrong on this one. City of 15,000, draw from middle class. Admission: 10-20. William Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

BLUE BLOOD AND RED (Universal). Star: Roy Stuart. Fair picture; short subject, but not worth price they ask for it in my house, does not get me anything. Advertising: three, one, slide, lobby. City, draw all classes. Admission: ten cents at all times. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MOVIE CHATS (Hodkinson). Have improved and are now equally as entertaining to the average audience as are News reels. City of 50,000, draw from average type. Admission: 10-15-25, a few spots 50. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

MOVIE CHATS (Hodkinson). On the average these are excellent short stuff. Run them every Thursday in connection with my feature and find them as good as a lot of other stuff for which they gyp you a lot more jack. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

PIRATES OF THE DEEP (Universal). Star: Jack Mulhall. Good picture, and well pleased business. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TEXAS SPHINX (Universal). Star: Harry Carey. A fair program offering. No doors will be torn down to see this one. Advertising: regular. Attendance: very good. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

UNIVERSAL TWO-REEL WESTERNS. We have played the following, all of which we have found to be good: "Jaws of Steel," "Never Let Go" and "Plain Grit," featuring Reginald Denny; "Ridin' Through," with Art Acord; "The Getaway" and "Squarin' It," with Neal Hart; "A Guilty Cause" and "It Is the Law," with Tom Santschi; "The Big Ranger," with Elmo Lincoln; all these could truthfully be features in two reels. They are full of action and thrills that would make some so-called full length features look like thirty cents. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

State Rights

BROKEN SPUR (Arrow). A fine Western that will please all who like Westerns. Patronage: all classes, but no foreigners; all high class in demand for the best. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

HEROES OF THE STREET (Warner Bros.). Star: Wesley Barry. Picture and story very good. Detail wonderful. Patrons delighted. Advertising angles: work with local police department. City of 50,000, draw from better class. Admission: 35-50. Attendance: good. Claude E. Cody, Gladwin Theatre, Lansing, Michigan.

HIS NIBS (Exceptional). Star: Chic Sale. Here is a five-reel novelty in pictures that is away above the average. For something to run with a show, or as a comedy, it is a wonder. Where Sales' vaudeville act is known this should be a winner, as in pictures he can do things he never dreamed of on the stage. City of 15,000, drawing general patronage. Admission: 10 to 30. Attendance: good. Ben L. Morris, Temple, Olympic, Elk, Grand theatres, Bellaire, Ohio.

HONEYMOON RANCH (Bert Lubin). Star: Allene Ray. A good picture for the house that caters to patrons favoring Westerns. Allene Ray and Harry MacLaughlin please. Why not some more from these? Advertising: posters and press. Patronage: small town. Attendance: fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

LITTLE HEROES OF THE STREET (Warner Bros.). A good picture that gave excellent satisfaction. It has plenty of clean comedy. We want more such comedies as this one. Advertising: heralds, three sheet, photos, slide. Patronage: local. Attendance: good. Ernest M. Cowles, Orpheum Theatre, Pelcian Rapids, Minnesota.

NIGHT LIFE IN HOLLYWOOD (Arrow). Fine acting, and many good scenes; but audience dissatisfied, on account they did not see what they expected. Had a hard time getting a good look at the big stars mentioned in producers' advertising. A good crowd puller, though. Advertised big. Holiday attendance good. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

ORPHANS OF THE STORM (Griffith). The greatest picture I have ever viewed. Tremendous impression on audiences. Advertising: regular, and special heralds. Patronage: average. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

RAGS TO RICHES (Warner Bros.). A fine picture and well acted. Pleased everybody, old and young. Advertising: lobby, cutout, twenty-four sheet. Patronage: mixed. Attendance: good. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

SCHOOL DAYS (Warner Bros.). If you are afraid of independent stuff, don't worry about this one! Many funny situations. Most folks are easily pleased when you interest them in, or refer them back to, their school days. A good picture. Patronage: small town. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TAKING CHANCES (Phil Goldstone). Star: Dick Talmadge. Keep your eye on this fellow, Talmadge. He is going to be a winner. This is my first one of him, and he sure pleased my patrons. Everybody liked him and said so. I would never have used him had I not read good reports on this star in Straight From the Shoulder reports. Business only fair. Town of 3,000, draw all classes. Admission: 10-20. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TEN NIGHTS IN BAR ROOM (Arrow). Very good. Would have made money if I could have rented instead of percentage. Play this; you will be satisfied. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Gimme"

Rupert Hughes Production for Goldwyn is a Delightful and Human Comedy Drama

Reviewed by C. S. Sewell

Rupert Hughes has scored again. In "Gimme," his newest production for Goldwyn, he has made a delightful and very human comedy drama dealing with the early stages of married life.

Mr. Hughes has built his story around the very modern type of young woman who is independent and quite capable of supporting herself, and shows how it "goes against the grain" for her to have to be continually saying "Gimme" to her husband when she needs money for clothes, household expenses, etc. He works on the theory that married life is a 50-50 proposition and says "money has wrecked more marriages than sin."

From a production standpoint, this picture is just about 100% Hughes for the scenario, direction and sub-titles are by Rupert Hughes and he and his wife collaborated on the story.

Much of the charm of the picture lies in the sub-titles, which are in the author's best style, clever, witty and epigrammatic with frequent punches, and in the very human actions of his characters.

The basic idea of the picture is novel and we believe it to be the first time it has been used in a picture. The young bride's hesitating to be continually saying "Gimme" eventually leads her into an apparently compromising situation from which she is rescued by her husband. This supplies a physical as well as a dramatic "punch." A clever feature of his scene is the way the young wife subdues the other man by her calm indifference.

An excellent cast is used to interpret the story. Helene Chadwick and Gaston Glass are both excellent in the leading roles. Eleanor Boardman and Kate Lester also show to advantage and Henry B. Walthall gives a fine performance and adds a touch of pathos in a subordinate role.

It is a production which is rich in exploitation possibilities and one which should satisfy the majority of patrons. Its cleverness should appeal to the more discriminating, but its basic truth and human note coupled with the dramatic points is sufficient to hold the others. Women especially will like this picture for the author certainly has taken up the cudgels for them. It is a picture that many women will want to take their husbands to see if you will sell them the idea of the story.

Cast

Fanny Daniels ..... **Helene Chadwick**
Clinton Ferris ..... **Gaston Glass**
Mrs. Roland Ferris ..... **Kate Lester**
Clothilde Kingsley ..... **Eleanor Boardman**
Claude Lambert ..... **David Imboden**
Mrs. Cecily McGimsey ..... **May Wallace**
Miss Annabel Wainwright ..... **Georgia Woodthorpe**
John McGimsey ..... **H. B. Walthall**

Story by Adelaide and Rupert Hughes
Scenario and direction by Rupert Hughes
Photographed by John Mescall
Length, 5769 feet

Story

Fanny Daniels gets a position in an interior decorating establishment. Clinton Ferris, son of a wealthy customer, falls in love with Fanny and they are soon married, but Clinton's mother does not favor the match, so Clinton, unused to work, gets a position. Fanny has borrowed money from Lambert to pay for her trousseau, expecting to repay it from her allowance, but Clinton is lax in money matters and she hates to say "Gimme." Fanny finally returns to work for Lambert, who on a pretext of business lures her to a house. As he is forcing his attentions on her, Clinton, who has learned he should treat his wife as a partner, arrives in time, and the difficulties between the young couple are patched up. To test him, Fanny says, "Gimme," and he empties his wallet into her hands.

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"The Pilgrim"

Four-Reeler Released by First National is Typical Charlie Chaplin Offering

Reviewed by C. S. Sewell

Charlie Chaplin in "The Pilgrim," his newest comedy, a four-reeler, released through First National, has discarded the tramp-like raiment which he made famous and appears in conventional clerical garb which, however, somehow reminds you of his famous togs, except for the well-known derby which has been replaced by a broad-brim soft hat.

Written and directed by the star himself, it is a typical Chaplin production which will insure its finding a welcome in the great majority of theatres. It has the characteristic Chaplin touches with extremely funny scenes executed in his own inimitable fashion and touches of pathos as well.

While in neither story or situations is it really an exceptional Chaplin offering, yet it takes rank among his best productions from a standpoint of entertainment, for throughout the film there are subtle situations which bring chuckles, broader ones which bring laughs, others with heart interest and comedy intermingled, and at least one where pathos predominates, and artist that he is, Chaplin is just as effective and holds you as easily with one type as the other.

To mention all of the laughs would be to recite practically every situation and bit of business in the film for they all "get over," but among the best are the final scenes where the sheriff has a hard time getting him over the Mexican border, the scenes in the church where he has to make good as a preacher, and those where the mother of a scrappy youngster tells him to "go play with the gentleman" and the scene with the deacon and the hootch. Chaplin shows great cleverness in the construction and handling of these situations. Of a more commonplace type of comedy, but very amusing and excellently handled are the situations with flypaper, a rolling pin, and the situation where he unwittingly covers a derby hat with sauce and whipped cream, thinking it is a pudding.

A point which exhibitors should carefully consider is the fact that the star throughout is impersonating a minister and naturally doing many things that are not in keeping with the generally accepted dignity of the clergy. For instance, the scenes in church where he delivers a sermon on David and Goliath is excellent pantomime, the way he takes a "curtain call" like an actor, the business with the collection, etc., while highly amusing is really treading on delicate ground with a large number of patrons particularly in the smaller communities and may displease churchgoers. The possibility of an unpleasant reaction should be carefully considered.

As a whole, it is entertaining throughout, with the regular Chaplin quota of laughs, and with the exception of a possible kickback on the church situations, should not disappoint the host of Chaplin fans.

Cast

The Pilgrim ..... **Charles Chaplin**
The Girl ..... **Edna Purviance**
Her Mother ..... **Kitty Bradbury**
The Deacon ..... **Mack Swain**
The Elder ..... **Dash Loyal**
The Boy ..... **Dinky Dean**
The Mother ..... **Mae Wells**
Her Husband ..... **Sydney Chaplin**
The Crook ..... **Chuck Reisner**

Written and directed by Charles Chaplin
Length, Four Reels

Story

Escaping from prison, a crook swipes the garments of a clergyman who is in swimming. The crook boards a train to make his getaway and circumstances make it advisable for him to get off at a station where the congregation is waiting for the new preacher. To escape arrest, the crook goes to the church, delivers the sermon, etc., and then goes to board with an elderly lady who has a charming daughter. Following various amusing situations, the crook's cell mate appears on the scene and steals the old lady's money. The supposed clergyman goes after him and gets the money back. The sheriff has found out the truth and arrests him, but takes him to the Mexican border and has a hard time getting him to understand he is to make his escape that way.

Garrison's Finish"

Jack Pickford's Best Picture Should Make Them Race To Box Office At Lightning Speed.

Reviewed by Roger Ferri

Allied Producers and Distributors Corporation will be far ahead in the money class if all its productions will take a tip from "Garrison's Finish" which brings Jack Pickford back to the screen in the best that he has ever done for the entertainment of picture audiences. The two races reproduced in this production are so realistic don't be surprised if you find mem-

story of the capture of a white man furnishes the suspense. The fact that the outcome is more or less obvious does not make so much difference as the interest is not all concentrated in this part of the story. The adventures of the heroine provide additional entertainment, as there is a sympathetic theme surrounding her second marriage, following a report that her husband was killed in the jungle. The report proves to be false, but a complete tragedy is finally averted.

Maurice Flynn again demonstrates his strength as an actor. He is featured in the romantic role of the explorer and aids greatly in giving the picture character. At times the stellar part seems too heavy for Miss Minter. Her emotional scenes might have been made a little less melodramatic with different directing. On the whole, however, the directing is satisfactory.

Cast

Carol Dolliver.....Mary Miles Minter
Laurence Teck.....Maurice B. Flynn
Felix Brantome.....George Fawcett
Cornelius Rysbrock.....Robert Cain
David Verne.....Carson Ferguson
Hamoud Bin-Said.....Bertram Grassby
Native King.....Noble Johnson

Based upon the novel, "Sacrifice," by Will Ritchey
Scenario by Julien Josephson
Direction by Charles Maigne
Length, Five Reels

Story

The story centers around a spoiled girl who is in love with the picture of a handsome African explorer, but whose guardian hopes to have her marry a young, crippled composer. The girl turns from all other suitors and, upon the arrival of the explorer to her guardian's home, she loves him. A dissolute aristocrat seeks to win the girl's hand by a great exploit and is advised by the explorer to go to Africa and report to one of the lieutenants. The lovers are married and when the explorer returns alone to the jungles he is captured by the natives. The aristocrat telegraphs to the bride that her husband has been killed, and the girl is led into marriage with the composer. The captive becomes a great friend of the black king and, despite entreaties, resolves to return to his wife, beginning a drama which finally turns again to Africa and its mysterious terrors.

"Flames of Passion"

Independent Pictures Corporation Offers Very Entertaining Backwoods Thriller

Reviewed by Roger Ferri

This outdoor production may be truthfully characterized an abbreviated serial, for there is not a reel that does not unfold some sort of thrilling escapade—and all combine in the presentation of a picture that is at all times entertaining and particularly melodramatic. However, the outstanding thriller is a well-staged and realistic forest fire toward the close of the picture.

"Flames of Passion" is based on a human story concerning father love and his determination to avenge a supposed wrong. There are very interesting types introduced and these furnish a picturesque background for a production that should prove a good box-office attraction for houses where outdoor thrillers are in demand. This one is out of the ordinary run of pictures of its type. It is not of that dyed-in-the-wool kind that is dedicated to arouse youthful emotions; on the contrary, it is sufficiently realistic and elaborate in thrill presentations to arouse the grownups.

The cast is a hard-working one and gets busy the moment the picture is flashed on the screen. There are fights on floating logs, on house-tops and wherenots, with three daring rescues—but all these fade away in comparison with the forest fire and a subsequent rescue in which our hero saves the lives of sweetheart and her father. Perhaps, the theme itself—aside from the father angle—has been used time and again for there is the jealous rival of the camp, the unsuccessful suitor from the city, the rich man's daughter who seeks the hand of our hero who loves the girl of the backwoods, etc., but withal that "Flames of Passion" furnishes delightful and worthwhile entertainment.

The direction was good with ninety-five per cent. of the shots all exteriors and taken in beautiful country. George Larkin, as Whitney, is heroically manly, with Ruth Stonehouse making a pretty backwoods maid. The others give consistent support.

The Cast

John Markham.....Frank Whitson
Lew Harkness.....Al Ferguson
Grant Whitney.....George Larkin
Brute Turner.....Frank Whitlock
Alys Markham.....Lura Anson
Jimmie.....Ruth Stonehouse
Victor Lonsdale.....Karl Silvera

Story by George Hively
Directed by G. H. Moody
Produced by Premium Picture Productions, Inc.
Photographed by J. C. Cook
Length, Five Reels

The Story

John Markham, president of the Markham Lumber Company, finding a delay in the delivery of lumber, comes with his daughter, Alys, and a suitor for the latter's hand, to ascertain the reason for the delay. In camp Lew Harkness and Whitney, the latter a wealthy Easterner who has come North to live a life worthwhile, are at loggerheads. The former is in league with a rival lumber company. He is the cause for the delay, but the blame is thrown on Whitney's shoulders. One night Harkness is found out and discharged and he proceeds to stir up trouble between Whitney and "Brute" Turner, father of "Jimmie," a backwoods girl, with whom Whitney is in love. Turner is made to believe that Whitney is trifling with his daughter. He makes several efforts to avenge this supposed wrong and, finally learning that Whitney has gone to town, he sets fire to the forest through which Whitney must pass to return home. "Jimmie" learns of her fathers' intentions and rushes to the forest but too late, for the blaze had been set. The wind takes an opposite course and Turner and "Jimmie" are trapped. Whitney, returning earlier than he expected, learns of the presence of the two in the forest fire and proceeds to rescue the girl, but when he returns he brings "Brute" Turner with him. The latter, now convinced Whitney really loves "Jimmie," makes peace and all ends happily.

"Head Hunters of the South Seas"

Interesting but Somewhat Gruesome Record of New Martin Johnson Expedition

Reviewed by C. S. Sewell

Martin Johnson in "Head Hunters of the South Seas," distributed by Associated Exhibitors, presents a pictorial record of his second expedition among the cannibals of the New Hebrides Islands in the South Seas. It is novel, entertaining and instructive and presents interesting views of the strange customs of the people inhabiting a little-known section of the earth.

The title refers to a tribe of cannibals who preserve the heads of their victims as trophies, and there are several quite gruesome views of these strange souvenirs. You see a native trying to sell a choice collection to Mr. Johnson, and the method of preparing the heads is described, including views of an expert putting on the final touches by holding the head over a log fire and "smoking" it. These scenes will probably not appeal to many of your patrons.

Again we meet Nagapate, chief of the Big Numbers tribe of the Island of Malekula, from whom the party had a narrow escape on the previous trip. This time he is quite friendly and Mr. Johnson showed the savages the films he secured on the previous trip; their reaction to the "white magic" was childlike. Despite the apparent friendliness, it was thought wise to make a hasty exit when the natives started a war dance.

A very interesting section of these pictures, and one which brings to mind the Darwinian theory of man's evolution from monkeys, shows a tribe of these negro savages who, on the approach of an enemy, seek safety in trees. They have a peculiar development to their feet which enables them to climb trees with the speed of monkeys. Their food consists mainly of nuts with a lump of clay occasionally for dessert.

Another tribe he encountered were quite small in stature, a foot, at least, shorter than the average man and very thin.

As on the previous trip, Mrs. Johnson, an attractive woman, accompanied the party and her presence among the savages contributes a contrasting note and adds to the interest. The party also included quite a number of friendly natives from more civilized islands, who were heavily armed and ready for any emergency.

By arrangement, the party was taken from the islands by a British gunboat and on the trip some attractive views of a volcano in eruption were secured.

These pictures, while interesting, are more gruesome than those of the previous expedition and are not as dramatically exciting. Length 4,387 feet.

"Saved by Radio"

George Larkin A Spectacular Performer in Picture Made by Russell Productions

Reviewed by Mary Kelly

Where the lure of the title is sufficient to keep one anticipating a big climax, this picture, made by Russell Productions should be ordinarily successful. Except for the climax "Saved by Radio" is not above mediocre.

The climax, however, is a succession of thrills. George Larkin again demonstrates his prowess in spectacular stunts and adds an unforgettable touch when he leaps from a hydroplane to a launch with a rare effect of speed. Physical action is plentiful throughout. The first part of the story is enlivened by some vigorous fights and an unusual scene where Larkin "persuades" the doctor to come to his mother's aid by dragging him over the ground for miles, it appears. Most of the attempts at heart interest are melodramatic and not the best feature of the picture. The thrills at the close and the star's daring are the most popular angles.

The Cast

John Powell.....George Larkin
Spike Jones.....William Gould
Dr. Ezra Stafford.....Wilson Hummel
Philip Morton.....Harry Northrup
Constable.....Monti Collins
Pat Hennessey.....Andrew Arbuckle
Powell's mother.....Minna Redman
Mary Stafford.....Jacqueline Logan

Story by Tom Berrien.
Direction by William Craft.
Length, Five Reels.

The Story

John Powell, foreman of Dr. Stafford's shipping enterprises, is fired through the jealousy of Philip Morton, secretly scheming against the doctor, but apparently a friend. When John's mother falls sick, the doctor refuses his aid. John drags him over the ground to his house and threatens to kill him unless he takes care of Mrs. Powell. Later the doctor is kidnapped and Powell is suspected. He is imprisoned but escapes and finds the doctor in a cave where Morton's friends hold him a prisoner. Powell is knocked senseless, but comes to and by some daring stunts saves the doctor, winning his daughter as a reward.

Pledges That Mean Profits to Exhibitors

By Al Lichtman

President of Al Lichtman Corporation and Vice-President of Preferred Pictures, Inc.

The exhibitor of today is like the man from Missouri—he wants to be shown. With the tremendous development of our industry the doctrine of "the Survival of the Fittest" has become operative. The salesman who resorts to bunk and the exhibitor who shows junk in his house are being



AL LICHTMAN

wiped out by those who practice precise and truthful business methods and good showmanship.

Our organization, comprising Preferred Pictures, Inc., and the Al Lichtman Corporation, is founded on the solid rock of quality and square dealing. We were formed to create and distribute great motion pictures. We are doing it. With the first anniversary of our organization close at hand we are prepared to offer exhibitors fifteen of the best box office attractions in the history of the screen. Seven of the first eight are now completed. "Rich Men's Wives," our first release, directed by Gasnier, tells its own story of big profits for the houses where it was shown. "Shadows," a Tom Forman production, is another tremendous success. "Thorns and Orange Blossoms," a Gasner production, is a third. And so it goes, with "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back," "April Showers," ready to blaze their own trail of picture house prosperity. Then will come our second group of eight big pictures, with more to follow. Our releases are on a basis of one a month.

We make no pretensions. We stand on our bottom as an energetic, successful, wide-awake picture producing and releasing organization. Why? Because the men in it are experienced in every angle of the industry. B. P. Schulberg, president of Preferred Pictures, Inc., who is in charge of production, knows how to produce the very best for the screen, because picture-making has been his life work.

We have under contract two of the foremost directors in the industry—Louis Gasnier, who created "Kismet," "Rich Men's



J. G. BACHMAN

Treasurer of Al Lichtman Corporation and Preferred Pictures, Inc.

Wives" and other successes. Mr. Gasnier has been a producer of motion pictures for eighteen years, serving as director general of the Pathe production organization which, during his regime, was one of the foremost producing and distributing companies in the business. He also was director general for Robertson-Cole.

Our other great director is Tom Forman. Although a young man he is old in experience as a maker of motion pictures, having been connected with the Famous Players-Lasky Corporation for eight years, first as leading man and then for three years as one of their foremost directors. He produced almost every picture in which Thomas Meighan was starred.

J. G. Bachmann, treasurer of the Al Lichtman Corporation and of Preferred Pictures, Inc., is a highly trained financier and has been an indefatigable worker in helping Mr. Schulberg place and maintain Preferred Pictures on a firm and prosperous basis.

Our sales manager, Mr. Henry Ginsberg, needs no introduction. He is known to every exhibitor.



B. P. SCHULBERG

We are equipped in every way for the best possible service to the best picture houses. Our advertising, publicity and exploitation departments, headed by men of experience in motion picture showmanship, are at the disposal of exhibitors using our product. Our sales policy is powerful in its very simplicity. We do not aim only to sell our pictures. We aim for the good will of the exhibitor by staying right with him after the sale and helping him put over the attraction in a manner that is sure to make money for him.

Traveling throughout the country as exploitation and service directors for our pictures we have four men of great proven ability. They are:

Foster Moore, who for many years has been an invaluable part of the Jans Film Corporation.

Joseph Klein, formerly manager of Metro's New York Exchange and afterward with F. B. O. as direct manager.

Edward Grossman, formerly with Paramount and Associated Producers.

B. P. Whitaker, formerly with Artcraft, Select and Thomas H. Ince.



Al Lichtman Franchise Holders, left to right: Al Rosenberg, A. H. Blank, Harry L. Charnas, Herman F. Jans, Spyros Skouras, E. V. Richards, Jr., Sam Zierler, Louis Hyman, J. F. Cubberley, Ben Amsterdam

Why Preferred Pictures Lead

By J. G. BACHMANN
Treasurer Preferred Pictures, Inc., and Al Lichtman Corporation

Why does Preferred Pictures, Inc., stand foremost as an organization which consistently produces pictures that guarantee handsome returns for the exhibitor?

There are three answers to that question, viz.: (1) Because Preferred Pictures not only has unlimited facilities, but it has a big, compact organization which is remarkable for the "team work" it displays; (2) because it has such directors as Gasnier and Tom Forman, together with actors who rank foremost in the profession; (3) because B. P. Schulberg, president of Preferred Pictures, and those associated with him, have made an intensive study of box-office values, along with artistic values, and their methods of making pictures spell certain success.

Recently I went to the Coast to consult with Mr. Schulberg about financial plans for the ensuing year. There I had an opportunity to observe the productions methods followed by Mr. Schulberg and those working with him. What struck me was that everybody around the studio, from stage hands to extras, from officials and directors to principals, was putting everything he or she possessed into the work in hand. That means a great deal. Baseball players who do not work together are usually to be found on teams that stand at the bottom of the percentage columns. A football eleven is valueless unless its members believe in one another and work with one another.

This analogy applies strongly to the production of motion pictures. Let a producer select a good director and let that director select a good company of players who believe in one another; then let them turn out a good story—and you have success on the screen. A star of world-wide fame is not necessary if you have a great story.

The big producing companies are beginning to wake up to this fact, which Preferred Pictures was the first to realize. Our organization believes that the picture-going public wants a powerful story, well acted. Its initial production—"Rich Men's Wives"—bore out that belief. Here is something with tremendous heart appeal, finely acted, splendidly staged. It began by creating a profound impression at the Capitol Theatre, New York, and then swept the whole country. Any exhibitor who has shown this picture can testify to its box-office value.

With the other releases of Preferred Pictures the situation is similar. Eight big productions on the market, without a single failure, is a remarkable record for any producing company. Preferred Pictures is more than proud of that record, and it can point with pride to the fact that seven more big productions are coming, and prophesy with truth that there will not be a single failure in this second group.

No other producing organization can boast of such a record. Preferred Pictures doesn't boast realizing that its attainment in the studio means success for those who show the pictures. And success in the theatre reflects itself back to the studio. Thus it is that with an organization which wants to win the goal is certain.

Preferred Pictures is demonstrating just what the motion picture industry needs today—the spirit of co-operation. It is turning out pictures with the idea of giving them the strongest possible popular appeal. It is seeking to make money for the exhibitor by winning public approval. And it is doing so with this selfish motive—that in making money for the exhibitor it keeps on making money for itself.

It merely points to facts and submits those facts to exhibitors, who are unbiased umpires in motion pictures because their decisions are made with the view of getting results for their theatres.

Preferred Pictures takes a pardonable pride in its organization. Why? Because every employee is working for success



HENRY GINSBERG
General Sales Manager of Al Lichtman Corp.



RICHARD V. HILDRETH
Comptroller of Al Lichtman Corp.

Forman Is Screen's Man of the Hour

One production unit at work at the Schulberg studios making Preferred Pictures for Al Lichtman release, is headed by Tom Forman, who has proven his directorial ability in numerous Paramount pictures before affiliating himself with Schulberg's organization. Scarcely past thirty, he has to his credit more qualifying experience than any other man of his years. His stage work was gained in Belasco's Los Angeles stock company. When he resigned it was to head his own repertoire troupe with which he toured the western states for a number of years.

As California gradually developed into the hub of the picture industry, Forman accepted an engagement to play in an early Kalem production, and when it was finished did similar work for a short time with the old Lubin Company. Lasky was forming his first stock company for the Famous Players Film Company and put Forman under contract to act for him. His ideas were so novel as well as artistic that the production manager at Famous Players assigned to him the making of "The Ladder of Lies." The outstanding comments which this picture received for its excellent direction prompted the men at the helm to give Forman charge of Tom Meighan's starring vehicles.

When he left Famous it was to attach himself to B. P. Schulberg, president of Preferred Pictures and producer of Katherine MacDonald features. Among his films starring Miss MacDonald was "White Shoulders," in which he also played a part. Schulberg branched out into the production of special all-star features and has signed young Forman to make some of his output.

The first Forman special production under this new arrangement is "Shadows," an adaptation of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman," and the second will be "Are You a Failure?" a comedy drama by Larry Evans, in which Madge Bellamy and Lloyd Hughes will have the leading roles.

He has completed the filming of "The Girl Who Came Back," an adaptation of the Blaney-Golding play. Miriam Cooper, Gaston Glass and Kenneth Harlan head the cast.

Forman will start shortly his fourth production for Preferred, "April Showers," for which Kenneth Harlan and Colleen Moore have been chosen.

Preferred Staff of Film Experts

B. P. Schulberg has gathered around him a staff of experts for the making of Preferred Pictures that is not to be excelled in any studio in either the East or West.

Preferred Pictures are photographed in the Mayer-Schulberg Studios in Los Angeles. The building which was originally erected by Colonel Selig was later acquired by Louis B. Mayer, from whom Schulberg has recently purchased a half interest.

Preparations of scenarios are under supervision of Eve Unsell, one of the foremost screen writers in the industry, who was affiliated with Famous Players for a number of years and later was scenario chief for Robertson-Cole. Miss Unsell, in addition to preparing some of the scripts, edits and titles the productions. Several other screen authors have been busy on continuities for Preferred, among them Lois Zellner, Hope Loring, Frank Dazey, Agnes Christine Johnston and Evelyn Campbell. According to a recent announcement made by Schulberg, Olga Printzlau, who was in charge of continuities for William de Mille for a number of years, has been engaged to write the script for "April Showers," Tom Forman's next production.

Schulberg's camera work has been in the hands of Carl Struss and Harry Perry. Struss, who is the holder of numerous awards for photographic work, was cameraman for Cecil de Mille before joining Gasnier's unit. Perry has been associated with Director Tom Forman since Forman was connected with Famous Players, for whom he directed Thomas Meighan's vehicles. Charles Lang, another former member of Lasky's camera staff, is associated with Harry Perry.

Assisting Gasnier in the direction of his productions is George Yohalem, a former continuity writer for Famous Players. Forman is assisted by Sam Nelson.

The business management of the Schulberg Studios is in the hands of Sam Jaffe, who has been affiliated with Schulberg since he first went to Los Angeles to make Katherine MacDonald's feature. Jaffe's assistant is Fred Leahy.

A Galaxy of Brilliant Stars in Preferred Pictures



Top, left to right: Hal Cooley, Zasu Pitts, Richard Tucker, Tom Santschi, Richard Headrick, Buddy Messenger, Mary Culver and Walter Long. Second row, left to right: Madge Bellamy, Gaston Glass, Barbara La Marr, John Sainpolis, Estelle Taylor, David Butler, Claire Windsor, Lon Chaney. Third row, left to right: House Peters, Edith Roberts, Harrison Ford, Rosemary Theby, Lloyd Hughes, Colleen Moore, Kenneth Harlan, Marguerite De La Motte. Bottom row, left to right: Evelyn Lebue, Carl Stockdale, Ethel Shannon, Frankie Lee, Doris Pawn, William Austin, Martha Mattox and Betty Francisco.

Pictures That Showmen Want—and Why

By B. P. SCHULBERG

President Preferred Pictures and Vice-President Al Lichtman Corporation

In offering our product to exhibitors we are giving to them pictures that have been made with their requirements in mind at every step. We make our features first of all for the box-office and guarantee every one to have entertainment value of a superior quality, in story, in cast, in treatment, in direction. Theatres can depend upon us for a steady supply of films of a consistently high quality. Preferred Pictures and the Al Lichtman Corporation back up their promise of only the best.

At the Schulberg Studios we have a staff of experts not to be surpassed in the entire industry. They are qualified to give the trade pictures of the highest calibre, and those pictures which are now current prove their ability to do so. And we are always striving for improvement.

The following is a list of our productions:

"Rich Men's Wives"—a picture which has made money for every exhibitor who has shown it. A story that is full of heart interest and a cast including Claire Windsor, House Peters, Gaston Glass, Rosemary Theby, Myrtle Steadman, Mildred June and Baby Richard Headrick.

"Shadows"—Tom Forman's picturization of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman." Chosen by the National Board of Review as an exceptional photoplay; unanimously praised by trade papers, newspapers and picture magazines. Lon Chaney heads its cast, supported by Harrison Ford, Marguerite De La Motte, Walter Long and John Sainpolis.

"Thorns and Orange Blossoms"—Gasnier's production of Bertha M. Clay's story and stage play, which has reached an audience of thirty million before its translation to the screen. This widely known work has been filmed with a cast headed by Estelle Taylor, Edith Roberts and Kenneth Harlan.

"The Hero"—a picturization of Gilbert Emery's celebrated play which Sam H. Harris presented last season on the Broadway stage. New York's dramatic critics called it the best play to come from the pen of an American author. Under the direction of Gasnier, Schulberg has made it into a picture that is at once a subtle character study, a tremendously human story with a spectacular climax. Gaston Glass, Barbara La Marr, Doris Pawn, John Sainpolis and David Butler are in the cast.

"Poor Men's Wives"—a screen original by Frank Dazey and Agnes Christine Johnston. A companion piece to "Rich Men's Wives," though a totally different story, enacted by an entirely different cast. Its players include Barbara La Marr, David Butler, Zazu Pitts, Richard Tucker and Betty Francisco.

"Are You a Failure?"—the first Preferred Picture with a comedy vein. Larry Evans, whose contributions to the foremost magazines are well known, is the author of the piece. His stories have formed the basis for pictures in which H. B. Warner, Alice Brady, Charles Ray and William Farnum have played. His first work for Schulberg, who has lately placed him under contract, was Katherine MacDonald's vehicle, 'Money, Money, Money." The picture, whose climactic effect is achieved through the actual dynamiting of a log jam, was photographed in the heart of California timber lands. Through a special arrangement with Thomas Ince, Lloyd Hughes and Madge Bellamy have the featured roles, supported by Tom Santschi, Hardee Kirkland and Hallam Cooley.

"The Girl Who Came Back"—a film version of the play by Charles E. Blaney and Samuel Ruskin Golding, the popularity of which has been sustained on the stage season after season. The play, which is a drama of prison

(Continued on next page)

Gasnier Is Doing His Supreme Work

B. P. Schulberg is proud that allied with Preferred Pictures to make special productions for Al Lichtman release is Louis Gasnier, a director of the very first rank, whose name is synonmyous with pictures with a masterly touch of beauty, detail and human drama.

Gasnier was born and educated in France, receiving his first dramatic training in that country. For a number of years he was affiliated with Pathe Freres, having been connected with the picture industry almost since the word "go." When America superseded France as a production center, Gasnier came to New York, associating himself with the American branch of Pathe. His production of "The Corsican Brothers" was a superb example of the fusing of the European viewpoint into an American film. His subsequent direction of "Kismet," with Otis Skinner, was a piece of screen art which would have been impossible to an American not acquainted with foreign life.

His work, which is always qualified by a superbness of pictorial effect and a gift for devising situations that tug at the heart-strings of the spectators, has never been shown better than in "Rich Men's Wives," his first production for Preferred. This feature, which is enacted by a remarkable cast headed by House Peters and Claire Windsor, has been praised for its directorial perfection all over the country. In addition, it has proven a winner and a gold mine in every theatre where it has played.

In his second picture for Schulberg, "Thorns and Orange Blossoms," Gasnier took a world-famous story and made it into a picture which surpasses in entertainment value either the book or the play from which it was derived. It is playing to smashing business all through the United States, a success in houses of every type.

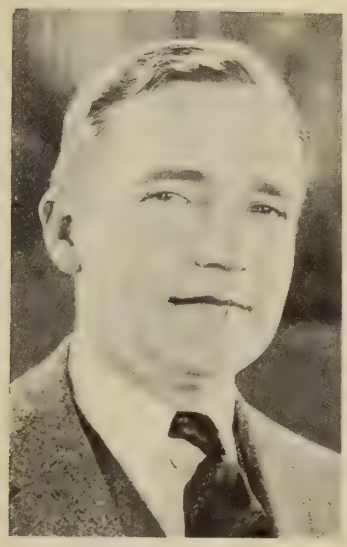
"The Hero," his picturization of Gilbert Emery's celebrated stage piece, has been proclaimed by critics the best release so far on the Lichtman program and one of the outstanding pictures of the year. Its cast, its delicate treatment, its tremendous spectacular value foretell a hundred per cent knockout for the box-office. It is a critic's picture, it is an audience' picture and a showman's picture.

"Poor Men's Wives," the companion piece to the first Gasnier production, Lichtman promises, is the biggest feature in his first group. It is alive with dramatic situations, boasts of a patronage-drawing cast, with Barbara La Marr, David Butler and Zazu Pitts, and has been given treatment typical of Gasnier's genius. No expense or care were saved to make it lavishly spectacular. Fourteen hundred people were engaged for the big scenes.

After a short vacation in New York, during which Gasnier visited the current Broadway successes which may offer material for his future productions, he is to begin the latter part of the [illegible] month on his next picture, "Mothers-in-Law," the work of Frank Dazey and Agnes Christine Johnston, the collaborators who wrote "Rich Men's Wives" and "Poor Men's Wives." In it Gasnier will have opportunity to put to use all his dramatic knowledge, which makes his productions real box-office attractions.



LOUIS GASNIER



TOM FORMAN

Men Who Sell Preferred Pictures

A distribution system that gives 100 per cent. service to exhibitors is largely responsible for the tremendous strides made by the Al Lichtman Corporation, which releases Preferred Pictures productions. Mr. Lichtman, who is an expert in every angle of selling and distribution, personally organized the exchanges, visiting each of the cities where they were established and selecting the best people for the work.

The result of his painstaking efforts is a series of selling and distributing units which cannot be excelled in the industry. In every large city the Lichtman organization has a representative who sees to it that the Preferred product is properly distributed. The representatives are: Boston, Harry Asher; Chicago, J. L. Friedman; Cleveland, Harry L. Charnas; Denver, Harry T. Nolan; Des Moines, A. H. Blank; Minneapolis, J. F. Cubberley; New Jersey, H. F. Jans; New York, Sam Zierler; Philadelphia, Ben Amsterdam; San Francisco, Louis Hyman; St. Louis, Spyros Skouras; Seattle, Al Rosenberg; Atlanta, E. V. Richards.

In addition to these cities there are exchanges in New Haven, Portland, Albany, Milwaukee, Indianapolis, Cleveland, Detroit, Cincinnati, Pittsburgh, Salt Lake City, Kansas City, Omaha, Los Angeles, Washington, Dallas, Oklahoma City, New Orleans and Toront. The Walturdaw Film Co. represents the Al Lichtman Corporation in Great Britain.

Every man allied with the sales organization of the Al Lichtman Corporation not only is experienced in his work, but has a wide acquaintance in his territory and enjovs the full confidence of exhibitors.

"Ours is the only practical form of distribution," said Mr. Lichtman in discussing the Al Lichtman exchange system. "This is because of the calibre of the men with whom we are associated. They are men who believe that good will counts 90 per cent. in salesmanship, and who sell picture to exhibitors with the idea of returning and selling them more of our product.

"In other words, they sell only pictures which assure exhibitors of profit. They take a permanent interest in the exhibitor because his prosperity means prosperity for them."

The Al Lichtman Corporation is constantly expanding its sales end and is bending every energy toward giving the best possible esrvice to theatre owners. It has three exploitation men on the road.

One exhibitor recently wrote to Mr. Lichtman that no motion picture organization had ever given him the co-operation he received from the Al Lichtman Corporation in putting over Preferred Pictures.

Mr. Lichtman, having had the widest possible experience in salesmanship and advertising, believes that advertising and publicity are prime requisites in backing up good pictures.

Pictures Showmen Want

(Continued from preceding page)

life and its aftermath, has been made under the direction of Tom Forman, with Gaston Glass, Kenneth Harlan, Miriam Cooper, Zazu Pitts and Joseph Dowling.

"April Showers," another Tom Forman production, is a screen original written by Hope Loring. Colleen Moore has been cast for the leading feminine role. Kenneth Harlan will play opposite

Our production program for Preferred Pictures to be made this year extends into the next group of pictures, which are now in process of preparation by our staff.

One of the most important of these is the Broadway stage success, "The Broken Wing," by Paul Dickey and Charles W. Goddard, which will be photographed during California's rainy season for the aeroplane sequence, in which it is hoped to capture for the screen an electrical storm photographed from an airship. This is to be directed by the masterly hand of Tom Forman.

Other stories include "The Parasite," from the novel by Helen Martin; "Mothers-in-Law," a screen story by Agnes Johnston and Frank Dazey which Gasnier expects to direct; "My Lady's Lips," "The Satin Woman," "A Mansion of Aching Hearts," "The Aristocrat," by Larry Evans, and "Frivolity," or "When a Women Reaches Forty," a story which Mr. Lichtman and I recently obtained from Royal A. Baker, motion picture censor in Detroit.

This schedule carries the Schulberg-Lichtman organization well into next season.

"Poor Men's Wives" Ready Feb. 15

Al Lichtman has announced that "Poor Men's Wives," Gasnier's latest production for Preferred Pictures, will be released to the trade February 15. While it is a companion piece to "Rich Men's Wives," the first release of that organization, written by the same authors, Frank Dazey and Agnes C. Johnston, it is an entirely new story with an entirely new set of players, headed by Barbara La Marr, David Butler and Zasu Pitts.

"The Hero" Is Given Honor

The Exceptional Photoplay Committee of the National Board of Review has selected Gasnier's production, "The Hero," as one of the outstanding films of the year. The forthcoming bulletin issued by the committee will contain an extended review of the film.

"The Hero" is the second of the Preferred Pictures distributed by the Al Lichtman Corporation to be thus chosen this year. The Board's committee recently showed "Shadows," Tom Forman's production.

"Shadows" Opens Big

Advice from the Apollo Theatre in Indianapolis, where the Al Lichtman picture, "Shadows," which features Lon Chaney, opened recently for its Indiana premiere, says that the film proved to be a real box office attraction.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

David Belasco—Warner Brothers—Independents

SOME four weeks ago this department referred to a "big deal" in the course of consummation. At that time we said that when the deal was finally closed the entire industry would sit up and take notice. Well, that gigantic deal has been officially closed—and look what it brings the independent market—DAVID BELASCO, the greatest theatrical producer in America, a genius for whom virtually every producing organization offered millions. And yet, he ignored these offers, and has allied himself with Warner Brothers, an organization of progressive independent producers, distributors and exchangemen, whose history is virtually the history of the independent market of the past eighteen months.

The independent man will realize the enormous value of this new ally. The entire industry realizes the importance of the acquisition of the services of Mr. Belasco. The entire industry should thank Warner Brothers for bringing to this business the genius of a gentleman whose productions will live as long as the American theatre lives. David Belasco comes into the motion picture industry—not unknown—but as a genius who never gives his public anything but the very best. And it is only fair to assume that the productions Warner Brothers will turn out in association with Mr. Belasco will be just as great, if not greater, than his stage successes, for such vehicles as "The Gold Diggers" and "Daddies" loom forth as even better adapted for cinematographic interpretation.

WARNER BROTHERS have accomplished a remarkable feat, a feat that will go down into history as one of the greatest moves made since the inception of the industry, for Mr. Belasco's presence in the "movie" world will further dignify this business. It will bring onto the screen productions that have been produced the world over, productions representative of the very last word in the dramatic art, productions that are classified among the greatest literary works of all time, for Mr. Belasco is to the American drama today what William Shakespeare was to the drama of his day.

Warner Brothers have every reason to feel proud. They have accomplished what many other firms characterized as impossible. They have not only already acquired three of Mr. Belasco's greatest plays, and secured options on others, but they have gone a step farther—they have acquired the services of the genius himself. For he will oversee every production before it is finally passed on to the exchangeman and ultimately to the exhibitor. And even better; Mr. Belasco will furnish the continuity for each of his productions.

THESE are facts that should interest the exchangeman—the local distributor who will handle the Warner product of 1923-24. These facts spell money to everybody who will in any way have anything to do with Warner Brothers' pictures. These are facts of which the entire industry should feel proud. These are facts that should be transmitted to the theatregoing public as quickly and as emphatically as possible. The acquisition of Mr. Belasco's plays and services is not only a brilliant triumph for Warner Brothers, but a victory for the independent market in general.

We could quote a number of figures connected with the David Belasco-Warner Brothers deal. But there are other items that come to mind at this point of much more importance than figures. Suffice, though, the information that the Warners signed their John Hancocks to a check calling for an astounding amount of money before the deal was finally closed. But there is something other than money that enters into this transaction.

THE fact that David Belasco chose to cast his lot with Warner Brothers, after having ignored the propositions submitted by other corporations, is something that should inject sunshine into the lives of skeptical independents. Besides being an artist, a producer and an author, Mr. Belasco is a shrewd showman. He studied every angle of the motion picture industry before he signed the agreement with Warner Brothers. Mr. Belasco doesn't do things blindly. He thinks before he steps forward—and be it remembered here is one gentleman who never leaps. Leaps are too dangerous. He did not enter into his agreement with Warner Brothers after hasty thought. On the contrary, the deal, as we have said before, was months in the making.

And during those months Mr. Belasco had an opportunity of acquainting himself with cinematic conditions. He had, meantime, received other offers. But they were vain. He studied production methods and what not. And when he had assured himself that he had come into possession of facts that were indisputable, he proceeded to act, carefully, considerately, but firmly. He knew what he was doing. He knew the men he was about to become associated with. He had studied their records; he found the Warner Brothers straightforward, aggressive, honest and determined business men. He found in them the personification of prosperity and cinematographic success. He saw in them the type of motion picture men who are glorifying the future of this industry. He had analyzed them as showmen and he found them second to no one in the business. The history of their organization testified to that fact. He looked up their business credit, and learned that down in Wall Street such men as Charles Schwab were not only willing but anxious to become financially allied with Warner Brothers.

HE studied the production methods of the Warner Brothers. He ascertained the production costs, the studio equipment. He looked into the alliances in which the Warners were interested. He studied the personnels of the producing and distributing units of the organization. He took each executive individually and found them in possession of business integrity and of the respect of the industry in general. It was with no wonder then that this careful and great genius of the American drama allied himself with Warner Brothers.

And when Mr. Belasco cast his lot with Warner Brothers he further glorified the independent market. The move proved the confidence Warner Brothers have in the future of the independent market. Certainly, this Belasco deal was the best piece of news exhibitors in this country have recevied in a long time, for, after all, theatre owners are vitally interested in the picture of the future. Theatre owners are building for the future, but without a knowledge of the future material they can not go far.

WARNER BROTHERS have set a pace that other independents will strive energetically to follow. It is a very fast pace, indeed. The Warners have been progressing meteorically for the past year and a half. They have accomplished wonders. They are original and have stood 100 per cent. behind their product. They have carried out their 1922 production schedule so carefully and systematically that the entire output for the current season already has been completed, and the organization is now completing its plans for the ensuing year, during which eighteen productions will be released through independent exchanges affiliated with Warner Brothers.

The pace set by Warner Brothers will serve as an incentive to other independent producers. The acquisition of David Belasco marks the advent of an even brighter and more prosperous era for independents. Look at the announcements appearing in this issue from Al Lichtman, Principal Pictures Corporation, and others. They tell interesting stories of the independent market of tomorrow.

THE David Belasco-Warner Brothers deal means that "Daddies," "The Gold Diggers" and "Deburau" will be avaliable through independent exchanges next season. But these are only three. There will be other equally great Belasco plays in which, possibly, the great actresses and actors who made those plays famous on the stage, may appear in the screen version. But remember one thing, Mr. Exhibitor: Every Warner picture based on a Belasco success will have the personal endorsement and approval of the author-producer himself before offered to the trade. But there are other productions the Warners have arranged for their 1923-24 season. These include two George M. Cohan successes, "George Washington Jr" and "Little Johnny Jones"; "Babbitt," by Sinclair Lewis; "David Copperfield," "Broadway After Dark," "Shadowed Lives," "Cornered," "The Age of Innocence," "How to Educate a Wife," by Elinor Glyn; "Lover's Lane," by Clyde Fitch; "Beau Brummel," by the same author, and "Being Respectable," by Grace H. Flandrau.

Principal Pictures Corporation, in addition to their announcement of acquisition of further studio property on the West Coast, this week through Distribution Manager Irving Lesser, acquired the screen rights to George M. Cohan's great success, "The Meanest Man in Town," and "East Side West Side." This firm will have twenty productions for independent distribution next season. In a special section Al Lichtman Corporation makes known its pretentious plans for the coming season.

AND, remember, Mr. Exhibitor, the 1922-23 season is still on. It's tomorrow, as well as today, independents are taking care of—and you will be the winner.

And, incidentally, don't forget that Warner Brothers' acquisition of Mr. David Belasco's services is merely the first of a series of important surprises that will be sprung through this department within the next four weeks—or as soon as three other big deals are completed.

48-Hour-A-Week Actors' Contract Would Prove a Menace—C. C. Burr

"A standard, forty-eight hour a week contract for motion picture players, would work neither to their advantage nor to that of the producer," said C. C. Burr in discussing the proposal of the Actors' Equity Association that such a form of contract be put into effect.

"This proposed standard form of contract," continued Mr. Burr, "provides that a working week shall consist of forty-eight working hours, that an agreement as to the minimum length of time of an actor's employment be arrived at prior to each engagement. This in itself is practically impossible in most every instance. It is not possible for a director of a motion picture to determine in advance just how long it will take him to make a certain film. Weather conditions, delays in building sets, and a hundred and one other things enter into it."

"It is a matter of common knowledge," said Mr. Burr, "that in the majority of cases a player gets more work out of a picture than he at first anticipated. Very, very seldom, if ever, has the time been cut short. Personally, I know of no such case and I believe that the player would be working a hardship on himself and taking money out of his own pocket should such a contract as the proposed one be put into effect.

"I understand that Frank Gilmore, of Equity, has taken the matter up with Will H. Hays and that the former Postmaster General is now giving the matter his consideration. I will be willing to wager that Mr. Hays, after going into the matter thoroughly, will see the utter impossibility of such a contract. For the speaking stage, yes, but for motion pictures, no.

"It is quite easy for the stage producer to figure out just how long he may want to employ an actor or actress. The performer has a definite number of rehearsal days and then gets a 'run of the play' contract. This is not possible in the producing of films. Too many things enter into the photographing of motion picture scenes to set a time for their completion.

"I can cite many actual cases of this," continued Mr. Burr. "For instance, there was a rain storm scene used in one of our latest features, 'The Last Hour.' It was only a flash on the screen but, because it was absolutely necessary to have it just right, it took several days to make through the necessity of re-takes, a slight accident to one of the players and the fact that the director, Mr. Sloman, insisted that several little details be forcibly registered. Also, there is the case of a Johnny Hines feature, in which Flora Finch plays a prominent role. Miss Finch fell on some ice while leaving the Glendale Studio one afternoon and has been laid up in the hospital ever since. This means that the filming of many scenes must wait, as she is absolutely necessary to them. Thus the other players must necessarily await the recovery of Miss Finch.

"How could anyone set a time limit on the employment of players in the scenes just mentioned? Utterly impossible, and such things happen every day in picture making. If I had engaged a player for a certain number of hours to make the rain scene referred to and found that we were half done when the actor's time was up and he had signed another 'time' contract, we would have been in a pretty pickle. No, it can't be done," said Mr. Burr.

"Probably the thought back of this so-called standard contract is the fact that in some very few cases the producer gets more out of an actor than the actor bargained for. Possibly this happens once in a thousand cases, but it is generally the actor that gets more from the producer than he bargained for. Hardly ever is a film completed in the number of days at first scheduled, therefore the player is benefited. He makes more money, the producer pays it.

"Our own organization has several concrete cases which prove this statement. We engaged Doris Kenyon for three weeks for 'Are You Guilty?', her last picture for us, and she worked five. Violet Mersereau was guaranteed three weeks in 'Luck,' which she just completed with Johnny Hines, and she worked seven. Robert Edeson was engaged for two weeks and worked three. Edmund Breese was scheduled for three and worked five weeks.

"As a matter of cold facts," concluded Mr. Burr, "such a contract as Equity proposes for the motion picture player would work to their disadvantage. It would positively cut down their income, make it more difficult for them to get employment and be most harmful to both the actor and the producer of pictures."

Wes Barry in New England

BOSTON—(Special)—The popularity of Wesley Barry, the Warner star, is testified to by the record-breaking turnouts this week at the Beacon and Modern theatres, where he is making personal appearances. Wesley's act is one that is sure-fire and will entertain any audience. On Monday night he was forced to acknowledge many curtain calls and make several speeches before the audiences allowed him off the stage. Warner Brothers' "A Dangerous Adventure" is the cinematic offering at both places.

When Arrow's "Streets of New York" opens at the Rialto Theatre, Providence, R. I., Bill McConville will personally take charge of an elaborate exploitation campaign, together with Manager Bill Mahoney of that theatre. The two have outlined a campaign that will be greater than any other ever pulled in that city. The picture plays the Rialto week of February 12 and Manager Mahoney is now dickering with Arrow for the appearance of a star during the run.

There are several big independent pictures still open for this territory and national distributors of these productions have sought in vain to lease a legit house in which to show them, but Boston right now is the atre-mad and every house in town is selling out days in advance. "Oliver Twist" has been making history here.

Sam Grand, of Federated Film Exchange, has acquired the New England rights to the second Daniel Carson Goodman picture for Equity Film Corporation, for he already has closed a number of first run engagements on that feature.

Business Never Better—Griever

CHICAGO—(Special)—"Business for the independent exchangeman in Chicago never was better," so stated Si Griever, of Griever Productions, Inc., this week to a representative of Moving Picture World. And to substantiate his claim he proceeded to show statistics demonstrative of the remarkable progress being made here by local exchangemen.

Si Griever also announced this week that he had increased his sales staff, which now consists of William Weinshenker, W. Van Gelder, Charles Sidell, Morris Godshaw and Phil Bush.

Griever Productions, Inc., also has closed for the Illinois rights to two Principal Pictures Corporation features, "Environment," with Alice Lake and Milton Sills, and "The World's a Stage," with Dorothy Phillips. From C. B. C. Film Sales Corporation it has purchased "Only a Shop Girl." Other productions are "Parted Curtains," "Ashamed of Parents" and "Sage Brush Trail."

Joe Friedman, of Al Lichtman Exchange here, has been compelled to hold "Shadows," with Lon Chaney, over for another week at Barbee's Loop Theatre.

Frank Zambreno, of Progress Pictures Corporation, is particularly enthusiastic over the manner in which "Night Life in Hollywood" and "Streets of New York" are scoring. The former is playing a second week at the Castle Theatre.

Morris Hellman, of Reelcraft Exchange, went to New York last week to purchase new pictures for distribution through his exchange.

McVicker's Theatre has booked the entire series of Monty Banks comedies from Griever Exchange, the first of the series being booked into that house beginning next week.

Murray Garsson's "Success" Ready

"Success," the first special made by Murray Garsson, Inc., featuring Brandon Tynan, has been completed, according to an announcement made this week by Mr. Garsson. This production marks the premier appearance of Brandon Tynan on the screen, according to the statement, for he is one of the best-known actors on the American stage. The production was directed by Ralph Ince and embraces an all-star cast. No distribution arrangements have yet been made, according to Mr. Garsson's announcement.

Mr. Garsson some time ago held a private showing of the production, at which representative critics were in attendance. All agreed that the picture was one of the best of the year, according to the Garsson announcement. "Success" is now being shown to distributors who are angling for the film. "Counterfeit Love" will be the title of the second Murray Garsson production.

Sidney Franklin on "Brass"

LOS ANGELES—(Special)—Sidney Franklin, director of Harry Rapf's production of "Brass," based on Charles G. Norris' novel and which Warner Brothers will handle, in a statement he gave out to the local press said: "I am proud of the Talmadge pictures, but I am still prouder of 'Brass' which I consider the greatest achievement of my career. And I do not hesitate to state that it will create a remarkable box office record throughout the country." Franklin directed Norma Talmadge in "Smilin' Thru" and Constance Talmadge in that star's greatest production, "East Is West."

Two Sales on "Has World Gone Mad?"

Two sales already have been consummated on the second Daniel Carson Goodman special which Equity Pictures Corporation is distributing in the independent market. Sam Grand of the Federated Exchange, Boston, already is booking "Has The World Gone Mad?" in New England theatres, while Samuel Zierler of Commonwealth Pictures Corporation of New York this week announced that he had acquired the picture for his territory.

C O. Baumann Will Produce

Charles O. Baumann, according to a report circulated during the past week, will enter the independent production and distribution field and has formed Baumann Distributing Corporation, which will maintain offices in the Leavitt Building, New York. Mr. Baumann will be active head of the company which will distribute its product through independent exchanges. He will leave for California next week to arrange for product. Mr. Baumann is well known in the industry having been identified with the business for five years.

Francis Bushman to Stage a "Comeback"

It was learned in New York this week that Francis X. Bushman and Beverly Bayne, both popular movie stars years ago and who have been appearing together in various vaudeville sketches, would return to the screen. They are said to have been assured financial backing and will shortly start a feature production for the independent market.

Record Amount Invested in Warner Film

LOS ANGELES—(Special)—Reports circulated here in film circles have it that the most expensive of the current Warner Brothers' pictures is represented by "Little Church Around The Corner." This picture's production cost is said to have exceeded that of the other five Warner pictures made here.

Principal Pictures Will Release 20 Big Productions Next Season

Following his return from the coast, where he had spent almost a month of daily conferences with his associates, Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation, Eastern Distribution Manager Irving Lesser returned to New York on Monday of this week with news of importance to the independent market in general. Principal Pictures' plans for the new season have been completed. Immediately upon his arrival Mr. Lesser signed a lease for larger and more spacious quarters for Principal Pictures Corporation on the tenth floor of the Loew-State Theatre Building, Broadway and West 45th street, New York City.

Most important of the series of announcements made by Mr. Lesser was one relative to the consolidation of all the Lesser-Rosenberg units into one big company. The units involved include the West Coast Theatres, Inc. They will all be operated as Principal Pictures Corporation. The officers are Sol Lesser, president; Irving Lesser and Abe Gore, vice presidents; Michael Rosenberg, secretary, and Adolph Ramish, treasurer. The deal also includes all the properties of Adolph Ramish.

The Principal Pictures Corporation program for 1923 calls for twenty production and these will be produced at the Vidor studio, which has been renamed the Principal Pictures studio. Later in the week another deal was put through, whereby Principal obtained 30 acres of land adjoining the Vidor plant on Santa Monica boulevard, for construction of outdoor sets.

The pictures included in Principal Pictures Corporation's program for next season include the Harold Bell Wright stories; "The Meanest Man in the World," based on George M. Cohan's production, rights to that piece having been purchased last week; "East Side West Side," a Broadway stage success, the screen rights of which were bought this week, and a series of four productions being made by the newly formed Sacramento Pictures Corporation, the first of which will be "Temporary Marriage," starring Mildred Davis, and three from another producer whose identity will not be disclosed until late next month. Irving Cummings' producing unit will get under way immediately, making "East Side West Side."

According to Michael Rosenberg, who is business manager of the production end in the West, the film executives of today can easily apply the strict business principals used in other business walks, in financing productions and stories, and if these methods are adapted to the silent drama industry as they are in all other industries, everything for the coming year should work out in a most satisfactory manner. There is no more reason for waste in creating a film product, according to Rosenberg, than is there reason for waste in the manufacturing of automobiles, ships, or steel products. The aim for the future is to invest in manpower, obtaining the finest experts for every department and obtaining the greatest and finest ultimate results in the final assembling of all products made.

According to Irving Lesser, the relationship between exhibitor and distributor is now fully recognized by his associates and himself. During his career, Lesser has functioned in every department of the film industry, having been in charge of local distribution, exhibition and production prior to his taking over the national distribution department for his organization. His aim for the future is as it has been in the past—namely, to see that the exhibitor receives fair and equitable dealings from beginning to end on all pictures offered. With the valuable aid of Sol Lesser in the production channel and that of Rosenberg in the business channel, success for all its inevitable and everybody concerned in all branches will share in the profits.

In addition to his duties as distribution head for Principal Pictures Corporation, Irving Lesser is also distribution chief for all of the Jackie Coogan productions which are being released via Associated First National Pictures, Inc. Larger office space has been reserved for the distribution headquarters and a large staff will be added to the force for the 1923 business year.

Bryant Washburn Signed by C. B. C.

Bryant Washburn has been signed up to play a leading role in "Temptation," third on the C. B. C. Film Sales Corporation series of Six Box Office Winners. Mr. Washburn, it is announced, was selected some time ago by the C. B. C. officials, and by Director Edward J. LeSaint.

He is one of the most likeable personalities on the screen today and he has a large personal following not only for this reason, but because of the many fine impersonations he has given to pictures. Everyone remembers him for his famous "Skinner" pictures—and his career includes enviable records with Essenay, Pathe, Artcraft, and at the head of his own producing organization. Most recently he has played important parts in "June Madness," a Metro feature; First National's "White Shoulders," and Goldwyn's "Hungry Hearts."

"We aim to make each picture better than the last," says Producer Harry Cohn, "and the cast of 'Temptation,' when it is finally announced, will be even stronger than the one in 'Only a Shopgirl'—and that one aroused a tremendous amount of comment throughout the field."

Producers' Security Has "The Beast"

Thomas Dixon, author and director of "The Beast," his latest picture, which will be presented by Producers' Security, did not enter the writing field until almost forty. Before then he had been a lawyer, member of the North Carolina Legislature, Baptist minister and popular Lyceum lecturer. He broke into the writing game with "The Leopard's Spots," in 1902. This story swept the country like wild fire. In 1905 appeared "The Clansman," from which that perennial favorite, "The Birth of the Nation," was taken.

He has just filmed another of his great successes. Entirely different in theme from any previous work of his. A powerful document with a much more universal appeal. "'The Beast,'" said Mr. Dixon, "is the biggest thing I have done yet. It has world-wide appeal," said this author of twenty successes.



THOMAS DIXON

Minneapolis Film Men Condemn "Home Office Red Tape" Tactics

MINNEAPOLIS—(Special)—The Minneapolis Film Board of Trade stands for fair and honest business dealings. It is opposed to "shady" practices of any kind and condemns any but aboveboard tactics in the dealings of exchanges with exhibitors. This, in substance, was a statement made by President E. F. Tarbell at the last meeting of the local Film Board, following discussion of alleged tactics practiced by Premier Film Company, a local State rights concern, in an alleged attempt to foist its product upon M. E. Kremer, of the Opera House, Sykeston, N. D.

The situation first brought to the attention of the trade here by Greater Amusement, a local regional publication, alleged that Premier Firm Company had taken a deposit check of an exhibitor on a contract executed in good faith; had rejected the contract holding the deposit money, meanwhile notifying the exhibitor that the usual "home office red tape" would prevent a return of the money for some time and that therefore Kremer would do better to accept some other of the company's pictures.

C. H. Rosenfeld Acquires Films

C. H. Rosenfeld, general manager of the Primrose Pictures Corporation, having opened spacious offices at 1600 Broadway, announces that his firm has completed arrangements for the production of 8 five-reel Western pictures featuring William K. Hackett; 12 two-reel subjects with Charles S. Williams playing the lead; and a series of 12 single-reel Fairy Stories featuring petite Geraldine Will, as well as obtaining the rights to a five-reel melodrama, "Men Women Hate," which will be ready very shortly.

Netter in Boston

Leon Netter, special representative of Al Lichtman Corporation, this week went to Boston to work with Nathan Gordon, who has booked all of Lichtman's Preferred Pictures, which are being handled by Harry Ascher in New England.

Trade Press Reviewers Accord Unique Honor to Arrow Picture

"Lost in a Big City," the L. Case Russell version of N. S. Wood's famous play of the same name, has received the distinction of being endorsed by four of the most famous reviewers of the four great motion picture trade papers. This, it is claimed by Arrow, is the first time in the history of motion pictures that any motion picture has received such distinction.

"Lost in a Big City" was produced by Blazed Trail Productions, Inc., whose studios are in Gloversville, New York. It was therefore decided by John Lowell, who is president of the producing company as well as star of the production, to give a premiere showing at the Glove Theatre, that city, prior to delivering the negative to the Arrow Film Corporation. Wednesday, January 10, was selected as the date and Mr. Lowell extended an invitation to Arrow and representatives of the press to attend. The result was that a party, consisting of George Blaisdell, of the Exhibitors' Trade Review; Roger Ferri, of the Moving Picture World; John S. Spargo, of the Exhibitors' Herald; Ray Gallagher, of the Motion Picture News, and J. Charles Davis, 2nd, of the Arrow Film Corporation, left New York on Tuesday night and arrived in Gloversville the following morning, attended the showing of the picture, which was shown for that day only.

As a result of this screening the following telegram was received by W. Ray Johnston, vice president of the Arrow Film Corporation:

"W. Ray Johnson.

"Arrow Film Corporation, 220 West 42nd street, New York, N. Y., desire to congratulate Arrow on altogether mighty fine, 'Lost in a Big City," of Blazed Trail Productions. It has marked pathos, some humor and an unusual interspersing of clashing will and crashing circumstances. It has a story, too.

"George Blaisdell, John S. Spargo, Roger Ferri, Ray Gallagher."

Harry M. Warner of Warner Brothers returned to New York on Monday, following an important four-week trip to Los Angeles.

Harry Charnas, who operates exchanges in Cleveland, Cincinnati, Detroit and Pittsburgh, was in New York this week, transacting business relative to pictures he is handling.

Morris Schlank, president of Anchor Film Distributors, of Los Angeles, who has been in New York for several weeks, left for a tour of exchange centres.

Irving Lesser, Eastern manager of Principal Pictures Corporation, returned to New York on Monday from the Coast, where he participated in the consummation of a number of important deals.

Certainly the past week will not soon be forgotten by independents in general, for what more could be asked than the series of important announcements that emanated from the various concerns.

A party of trade press representatives went to Stamford, Conn., on Saturday, Jan. 13, as the guests of Arrow Film Corporation to watch the taking of the "thriller" in "The Broken Violin." An aeroplane was to be used, but it froze, and after patiently waiting for good weather for two weeks the company finally decided to move South and take the scene there.

Several companies are working on a new independent distribution proposition that concerns the franchise system. The identity of these concerns will be made known as soon as they announce the completion of their plans.

Harry Sherman, known in the State rights business, was a visitor to New York last week, making his headquarters at the Astor Hotel.

The Piccadilly, New York, has evidently made way for The Tavern, another unique eating place, in so far as independents in New York are concerned, for they are paying their meal bills at the latter place. The trend even in the film business in New York, is uptown-ish.

Reports from film executives who have been on the West Coast are all very encouraging in so far as independents are concerned. The exchanges out there are going after big pictures in big style, with the result that the hardest-boiled exhibitor is rapidly falling into line.

"Burn 'Em Up Barnes" and "Sure Fire Flint," the first two Johnny Hines pictures handled by C. C. Burr, were given a private showing last week in the library of the St. Louis University, of St. Louis, Mo. The exhibition was given at the request of E. M. Ivanowich, a member of the faculty, who is interested in the progress of the American cinematic art.

"A Social Error," a C. C. Burr all-star comedy featuring Raymond McKee, Charlie Murray and Mary Anderson, was the chief feature attraction of the Christmas festivities of the W. W. Hodkinson staff in their annual celebration. "A Social Error" was received with great enthusiasm.

Flora Finch, who plays in the C. C. Burr all-star comedies and who for the last several weeks has been confined to bed in the Jamaica Hospital as a result of an injury, is reported still in a plaster cast, but recovering gradually. The hospital authorities claim that the broken bones in the thigh are knitting together slowly, but that Mrs. Bunny will be entirely well again when she finally leaves the hospital.

Earl Hurd is now at work on his fifth comedy for C. C. Burr. No title has been chosen for it yet, but it will be along the lines of the other work for the same company. Mr. Hurd recently finished a comedy called "Chicken Dressing."

A third son and heir was born to Mr. and Mrs. C. C. Burr last week. Mr. Burr reports that the first cries of the youngster were loudly in praise of the latest Burr features.

Lester F. Scott, Jr., general sales representative for C. C. Burr, left for Chicago several days ago. Mr. Scott will stay some time in Chicago and then travel through the key cities of the Middle West. Mr. Scott will acquaint the independent market with the latest Burr releases. These are "The Last Hour," "Are You Guilty?" and "Luck," the new Johnny Hines feature.

Edgar Lewis has already completed "Are You Guilty?" and will start work shortly on "Oh Ye Fools." Both these pictures are for C. C. Burr. "Oh Ye Fools" is an original story by Mr. Lewis himself. "Are You Guilty?" features such players as James Kirkwood, Doris Kenyon, and Mary Carr, the famous mother of the screen.

Louis Gasnier, the Preferred Pictures director, left New York this week for Los Angeles, where he will start work immediately on his next picture for Al Lichtman Corporation. His next picture is "Mothers-in-Law," adapted by Agnes C. Johnston and Frank Dazey.

Arrow Film Corporation this week received word from J. S. Jossey, of Progress Pictures Corporation of Cleveland, that the latter exchange has booked Burton King's "Streets of New York" to four Loew theatres in that city, day and date, starting January 18.

Jack Mills, the music publisher, and Arrow Film Corporation have made an arrangement whereby the former will release a song entitled "Lost in a Big City," to be used in exploiting the Blazed Trails Productions, Inc., special of the same name.

At a review presentation of Warner Brothers' "The Little Church Around the Corner" at the Eilshire Theatre, Los Angeles, recently the entire Warner Brothers staff attended. The picture was enthusiastically applauded by the critics. In the cast are Walter Long, Hobart Bosworth, Kenneth Harlan, Claire Windsor and others. William A. Seiter directed.

Warner Brothers this week received laudatory reports on the two Wesley Barry pictures, "Rags to Riches" and "Heroes of the Streets," from the following houses, which showed both pictures: West End, Capitol and New Central, St. Louis; California, Los Angeles; Temple, Toledo, O.; Strand, Des Moines; Dome, Youngstown, O.; Rialto, Washington, D. C.; Strand, Minneapolis, and Astor, St. Paul.

Tri-Stone Decides Releasing Plan

Officers of Tri-Stone Pictures, Inc., which last week obtained possession of about 2,000 Keystone and Triangle pictures, during the past week have been considering various methods of distribution of those films, which has attracted considerable interest in the trade. When interviewed this week regarding this plan, an officer of the firm said:

"We are simply adapting to the needs of the film industry the distribution plan which has been inaugurated throughout the country with such marked success by such concerns as Armour, Ford, the National Cash Register Company and similar enterprises. The backbone of these businesses and the main factor to which their success is due is their distribution system. They have established branch offices in every town and city where the volume of their product and the potential customers justified it. This has given them an immense advantage over their competitors, inasmuch as they can more thoroughly canvass their territories.

"Believing that the principal cause of the slump which motion picture men have been bewailing is inefficient distribution, we have decided to adapt this plan to the film industry. The principal troubles the exhibitor is experiencing today are directly traceable to poor distribution, and nothing else. That this is true is shown by the fact that the majority of the trade paper editorials written during the past year have dealt with this phase of the business. The exhibitor cannot prosper unless the distributor gives him good pictures, and the distributor cannot do this until he attains maximum distribution for his product. We feel that our plan will correct this condition.

That Warner Brothers' transcontinental float advertising that firm's pictures is a big asset was emphasized this week by receipt of the following unsolicited telegram from Sears & Jones Circuit of Marshall, Mo.: "Your transcontinental float here over Sunday. Somewhat battered after a week's struggle through Missouri mud, but a great advertisement nevertheless. Appreciating your efforts to sell pictures to public. We are going to book entire series of classic in our circuit of theatres."

Following his personal appearance tour, Wesley Barry, the Warner Brothers' star, will start work at the Warner Brothers' Western studio in "David Copperfield," by Charles Dickens. His other pictures will be "Little Johnny Jones" and "George Washington, Jr.," both by George M. Cohan. Morris Levison and Mr. and Mrs. Glen Belt are with Barry.

Hamilton Smith, director of "Through the Skylight," has finished cutting that picture, starring Henry Hull, and which Producers Security Corporation is handling.

Kenneth Webb, who directed "Secrets of Paris," the C. C. Burr feature, has just been elected director of the Eastern branch of the Motion Picture Directors' Association. The office corresponds to that of president and the organization here is affiliated with the same association on the Pacific Coast.

Lew Cody, Gladys Hulette, Rose Coghlan, Effie Shannon, Montague Love, William Collier, Jr., J. Barney Sherry, Harry Sothern and Dolores Cassinelli all visited B. S. Moss' Cameo Theatre last week. They wanted to see themselves as others see them, all being members of the all-star cast of "Secrets of Paris."

Leon Netter, special representative of Al Lichtman Corporation, releasing Preferred Pictures, has gone to Boston where he will work with Nathan Gordon, the New England exhibitor, who has booked the entire Lichtman output for his houses.

Naida Krasinova, another All-Star comedy light under the banner of C. C. Burr, returned recently from Spain with a striking gown worn during the period of the Moorish occupation. It is made of rare silks and brocades and the custom officials on this side valued it at five thousand dollars. But Mlle. Krasinova says it is worth much more than that and that after she has worn it in a future role she will probably present it to some American museum.



Malcolm Strauss' "Salome" Has Reversed All Known Versions

George E. Wiley of George E. Wiley, Inc., this week officially announced that he had finally decided to dispose of "Malcolm Strauss' Salome" in the independent market. Several program companies were reported dickering for this production of which much praise has been heard during the past few weeks in film circles. Diana Allen, former Ziegfeld Follies star, is cast in the titular role, while Vincent Coleman plays the role of Jokanna, John, the Baptist. Christine Winthrop also has an important role.

Malcolm Strauss, noted artist and delineator of beautiful women, supervised every detail of the production. Basing his production entirely on the Bible, Mr. Strauss shows Salome as an innocent young girl, unfortunately caught in the intrigue and plottings of Oriental court. Miss Allen does the famous Salome dance.

Commenting on his version of "Salome" Mr. Strauss said: "The only thing the Bible says on Salome is that on the birthday of King Herod, Salome danced foi him, whereupon he asked her what she wanted in the way of compensation, promising to grant any wish. Her mother, Herodias, made her ask for the head of John the Baptist, who had reviled her in the public square, and the King had to comply with this demand. Later, the Bible says, Salome went to Egypt."

In accordance with these contentions, Mr. Strauss' version does not make Salome ask for the head before of passion for John the Baptist, but because she is forced to make this demand by her mother. Instead of being killed, Salome flees to Egypt and there finds happiness with her lover.

Bobby North of Apollo Exchange, New York, already has purchased the New York rights to this production.

Sam Zierler Gets Ready for Boom

Sam Zierler, president of Commonwealth Pictures Corporation, this week announced the acquisition of the following product for the New York City territory: Clara Kimball Young in "Enter Madame," Margaret Anglin in "The Woman of Bronze," Lon Chaney in "Shadows," "Thorns and Orange Blossoms," "The Hero," "Are You a Failure?" "Poor Men's Wives," "The Girl Who Came Back," all Al Lichtman Preferred Pictures; "The Last Hour," "Sure Fire Flint," "Luck," and "Fires of Youth," from C. C. Burr's Mastodon Films, Inc.; Equity's Daniel Carson Goodman picture, "Has the World Gone Mad?" and others.

Lichtman Fixes Release Dates

Al Lichtman, president of Al Lichtman Corporation and vice-president of Preferred Pictures Corporation, this week announced the following schedule of release for his various attractions this season: "The Hero," January 1; "Poor Men's Wives," February 15; "Are You a Failure?" March 15; "The Girl Who Came Back," April 15, and "April Showers," May 15.

Southwest Exhibitors Seeking a Hook-up With Independents

DALLAS, TEX.—(Special)—There is talk in exhibitor circles in this city that independent exhibitors, in an effort to combat alleged high rentals, are dickering with a number of independent exchanges here, making a proposition to combine the interests of these offices into one big clearing house through which the picture will be distributed direct to theatre owners. The report also has it that the exhibitors here have been contemplating a direct-to-the-exhibitor distributing office for some time, and when announcement of the incorporation of the $5,000,000 concern was made in Chicago, those back of the local movement redoubled their efforts. However, careful investigation of the situation developed the fact that the exhibitors were not yet prepared in this territory to establish their own exchange at this time and that the only possibility of such an exchange being opened here depended entirely upon the attitude of owners of independent exchanges. However, the latter have done nothing and profess to know nothing of the situation. Further, they ridicule the idea of an amalgamation, saying the thought of such a deal is ridiculous.

There is no doubt but that independent exchangemen in this territory are satisfied with the way things are turning out for them here. Conditions are improving gradually, but the patronage at independent exchanges has increased encouragingly during the past few months, with road salesmen returning with reports that business at the small town houses is picking up splendidly.

E. C. Leeves, manager of the local Al Lichtman Exchange, reports heavy bookings on "Shadows." "Rich Men's Wives," the first Preferred Picture released through this exchange here, has gone over in big fashion, having made money for all theatre owners who booked it. Some exhibitors who have played "Shadows" following profitable showing of "Rich Men's Wives" have safeguarded themselves by grabbing the entire Al Lichtman 1922-23 output.

Southern States Film Company, of which Ben Cammack is maanger here, has acquired the second series of eight two-reel westerns starring Neal Hart.

Two "Salomes" in Philly Territory

PHILADELPHIA — (Special) — Exhibitors here are very much interested in the status of "Salome," two versions of which are being booked in the territory. Metro Exchange is booking the Nazimova version of "Salome," which recently played at the Criterion Theatre in New York, while Imperial Pictures, Inc., is advertising Malcolm Strauss' version of "Salome." The latter is being handled nationally by George H. Wiley, Inc. There is a merry war on, for the latter exchange has augmented its sales staff and the independent version is being booked generally as opposition to the Metro-Nazimova picture. Just what the outcome will be is something in which exhibitors here are vitally interested.

Federated Film Exchange of Baltimore has purchased the Maryland, Delaware, District of Columbia and Virginia rights to "Malcolm Strauss' Salome" from George H. Wiley, Inc.

The Stanley circuit has booked the entire series of Warner Brothers' specials, according to word given out here. The Warner pictures here are being handled by Independent Film Corporation. Much was made here of the report received from New York this week that Warner Brothers had induced David Belasco to enter the motion picture industry.

There is some talk here of the incorporation of a new exchange by a syndicate of New York film men. However, nothing definitely is known here. Several New Yorkers have been on Vine Street, but nothing of any importance has been done.

Just what the status of the future Arrow product will be in this territory is something that is being discussed by local film men. Tony Luchese, of De Luxe Film Exchange, and Arrow seemed to have parted ways over terms on Burton King's "Streets of New York," a contract between the two, according to Mr. Luchese, having been canceled at the eleventh hour.

Ben Amsterdam, one of the best known exchangemen in the country, is overlooking no bets in exploiting the Al Lichtman Preferred Pictures, the first two of which have struck a popular chord in this territory.

C. B. C. Sells "Big Six" to Foreign Firm

Australian rights were sold this week on two of the "Big Six" releases of C. B. C. Film Sales Corporation. The pictures involved are "More To Be Pitied Than Scorned" and "Only a Shop Girl." Millard Johnson, American representative for the Australasian Films, Ltd., closed the deal with Joe Brandt, of C. B. C. Film Sales Corporation.

Guy Newall and Ivy Duke are costarred in the George Clark production, "Mirage," which was shown to the trade recently. Arthur H. Rooke produced the picture.

Film folks in Europe are very enthusiastic over "Passion," which recently closed a successful run at La Scala Theatre, London. "Passion" is being handled there by F. B. O.

Jackie Coogan in "Oliver Twist" is setting new records at the Pavilion Theatre, London. The presentation is given in conjunction with a prologue that has attracted much attention.

S. G. Newman, of British Exhibitors Films, 1922, Ltd., London, England, is in New York purchasing quality productions for British distribution. He purchased the British rights to the Principal Pictures Corporation special, "The World's a Stage," with Dorothy Phillips. He is stopping at Hotel Astor, New York City.

Mr. Newman disposed of the American rights to Alfred Weiss of Artclass Pictures Corporation to a series of eighteen one-reelers.

"The Virgin Queen," starring Diana Manners, produced by J. Stuart Blackton, has been completed in England and will be released in February. The cast includes William Luff, Hubert Carter and I. B. Imeson.

Included in the Stoll output for 1923 are "The Prodigal Son," "The Wandering Jew," "The Sign of Four" and "Gay Folks."

The Graham Wolcox Productions, Ltd., announce the following releases for the current year: Herbert Langley in "The Wonderful Story," Mae Marsh in "Flames of Passion," Mae Marsh in "Paddy the Next Best Thing" and a spectacular production of "Chu Chin Chow," which proved the greatest financial bet of Morris Gest, the American producer, and which played in London for several years.

M. Diamant-Berger is making "Twenty Years After," which is characterized as a sequel to "The Three Musketeers." The same producer will also turn out "The Son of a Buccaneer" in serial form.

The Germans have just finished work on a new spectacle, "Peter the Great," that has met with the endorsement of the most fastidious British critics, several of whom class it as "the best that has come from that land."

Film folks are taking exception to the German film, "Lucrezia Borgia," which English film critics agree is "utterly untrue and presents Lucrezia in a guise that we have never associated with her before."

Peggy Hyland's feature, "Shifting Sands," made in England, is scoring big in Italian cinemas, according to reports from Rome.

Film production in Italy, despite reports of various concerns last summer, has not shown any marked increase during the past few months. Italian distributors now scouring the world for product for that country.

Gus Schlesinger, the Warner Brothers representative in London, has made a host of friends among British film men, having closed a series of splendid deals for the American concern.

Nolan Purchases Lichtman Pictures

Harry T. Nolan of Denver this week consummated a deal with Al Lichtman of Al Lichtman Corporation whereby he becomes the



H. T. NOLAN

distributor of Preferred Pictures in that territory. He succeeds E. J. Drucker. Mr. Nolan has been in the picture business for many years, having served as salesman in Chicago and Pittsburgh and finally going to Denver for George Kleine. He formed a partnership with the late William Swanson. This partnership was dissolved several years ago. He owns the Rex Theatre, at Greeley, Col.; Colonial at Pueblo, and Majestic at Grand Junction.

Lichtman Makes Big Offer to Coue

Al Lichtman, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, Inc., has written a letter to Dr. Emile Coue, originator of the Coue system of self-healing and self-control, in which he offers the noted savant $5,000 a week to appear in a motion picture. After receiving the letter Dr. Coue was quoted by the New York newspapers as saying that he had the offer under consideration and that if he did accept it the money would be turned over to his clinics in this city.

Mr. Lichtman, in his letter to Coue, says in part:

"All civilized peoples have read with great interest of your method of developing self control and of self treatment for various ailments. The 'Coue system' has become a household expression. Magazines, newspapers and other publications are filled with articles describing it and your visit to this country.

"Most of these magazines and newspaper readers are patrons of motion pictures. Furthermore, the writer believes that motion pictures would be the very best means of explaining your methods in the simplest possible form. Our motion picture organization, the Al Lichtman Corporation and Preferred Pictures, Inc., produce the best screen entertainments now being offered in theatres everywhere. We have unlimited facilities for creating the finest effects known to our industry.* * *

"Would you entertain a proposition to appear in such a production? If so, we would be prepared to offer you a return for your services at the rate of $5,000 per week, for such period as your services would be required."

Northwest Books Special Draws

MINNEAPOLIS — (Special) — As a means of stimulating business, theatre owners in the smaller sections of this territory are booking special attractions in addition to independent pictures, the latter being in bigger demand than ever before, although conditions are reported as not yet being up to the standard exchange managers have set. However, the situation here is considerably brighter than ever, for the larger cities seem to want entertainment in the large doses given out during the recent World War. This is taken as an omen that big things are ahead, particularly for the independent men.

The high rental proposition is still the bone of contention, although exhibitors must admit that independents in this territory have met them more than half way. Particularly true was this during last season, when many of the exchanges, in an effort to pull the exhibitor out from under, gave films gratis to them. J. Fred Cubberly was one of the most liberal chaps in this respect and he came to the rescue of many an exhibitor during the trying days of early 1922. And there were no strings attached to these offers, which were quickly grabbed by exhibitors.

One topic that is being widely discussed hereabouts is that pertaining to the Motion Picture Theatre Owners' distributing organization. The general impression is that the organization will go through with its original plans. Particular local interest is attached to the subject because of the general belief here that "Bill" Steffes is slated to be the next president of the M. P. T. O. A. It is known here that several independent producers already have opened negotiations with the exhibitors' distributing organization, but further than that remains a mystery.

Big independent pictures are quite in demand in the Minneapolis territory and the Al Lichtman, Warner Brothers, C. C. Burr product have been mopping up. "I Am the Law," C. C. Burr's Northwestern, has proved a clean-up for exhibitors, while Al Lichtman's "Shadows" promises to set new marks for other pictures to hit at in the future. In fact, the first two Lichtman pictures each have netted handsome profits for exhibitors. Warner Brothers have had no trouble catching on with their pictures, particularly those starring Wesley Barry, who is a former First National star—and this is a big First National territory.

J. F. Cubberley, who is in charge of the F. & R. Film Company exchange here, is back in Minneapolis and very much on the job. "Cub" has been setting a considerable pace in this territory and his product has been very popular with exhibitors, both from the large and smaller cities and towns in Minnesota and the Dakotas.

Zierler Bookings Indicate Business Boom in New York

No exchange in New York is better equipped to judge the status of the independent market in the metropolitan zone than Sam Zierler's Commonwealth Film Corporation. And, if this means anything, and the bookings of Zierler can be taken as an indication, the independent production has grown considerably in demand by New York exhibitors. Zierler's exchange distributes many of the highest class productions ranging all the way from Westerns to "Shadows." Incidentally, he is Al Lichtman's partner in New York City. Bookings have shown an unusual and remarkable increase during the past few months and this, says Mr. Zierler, can be attributed to the gradually increasing number of big and quality pictures available in the independent market, together with the fact that most of the big independent pictures have been making money for exhibitors.

This latter reason, however, seems to be the real cause for the increase in independent picture bookings in the metropolitan zone. Business has taken an upward course, with exchanges catering to exhibitors doing a bulk of the business. The "shyster" crowd is dying out gradually, the "desk room" army already having passed out or limping along on one lone leg.

Ben Schwartz, manager of the New York Apollo Exchange, is getting excellent results from his reorganized staff of salesmen, the personnel of which was announced in these columns a week or so ago. They are now concentrating on Will Nigh's "Notoriety," "The Curse of Drink" and several others.

Commonwealth Film Corporation has purchased the metropolitan rights to the latest production, "Has the World Gone Mad?" that Daniel Carson Goodman has made for Equity Pictures Corporation.

Irving Lesser, Eastern manager of Principal Pictures Corporation, on his return to New York this week denied the rumor that it was the intention of that firm to open an exchange in the metropolis. Renown Pictures Exchange is handling the Principal output in this territory.

Sam Singer is back with Merit Film Corporation, covering the northern New Jersey territory for that exchange. Frank Wyckoff has been added to the sales staff.

Harry A. Seed, formerly with the New York First National Exchange, has joined the sales force of Warner Brothers Exchange in that city. He will cover the up-New York State district.

Warner Brothers' Exchange presented each exhibitor client with handsomely bound leather year books. Manager Charles Goetz personally distributed the books.

Principals Concerned in Big David Belasco-Warner Deal



Top: Harry M. Warner, and Abe Warner; Inset, David Belasco; Bottom: J. L. Warner and S. L. Warner.

Special Engagement Despatches

CHICAGO — (Special)—C. C. Burr's Johnny Hines production, "Sure Fire Flint," is playing to a spendid business at the Chicago Theatre, the opening on Monday being particularly big, with the turnout on Tuesday bigger.

CHICAGO—(Special)—Barbee's Loop Theatre is losing no independent bets and Manager Barbee is sparing no effort in grabbing good independent bets. This week Al Lichtman's Preferred Picture, "Shadows," is heading the bill and business from the outset was of the s. r. o. sort.

PITTSBURGH — (Special)—Nixon's Apollo Theatre is exploiting Lon Chaney in pretentious fashion preliminary to the initial showing of Western Pictures Exploitation Corporation's special, "Flesh and Blood," which plays this house the last three days of this week.

BOSTON — (Special)—Will Nigh's "Notoriety" opened at two theatres here, the Modern and Beacon. Just what this picture will draw is problematical, for the weather on Monday and Tuesday was anything but the sort that encourages theatre patronage and no means was available Wednesday to gauge the drawing power of the picture here.

INDIANAPOLIS — (Special) — "A Desert Bridegroom," a Jack Hoxie-Arrow western, played the Regent this week with unusually good business, due to the popularity of the star with the house's clientele.

NEW YORK—(Special)—Loew theatres throughout New York are plugging away at Al Lichtman's special, "Shadows," starring Lon Chaney. Eleven of Loew's metropolitan theatres are featuring this picture this week, with word coming from the New York office of the circuit that business, despite the bad weather early in the week, was particularly big.

CHICAGO—(Special)—Owing to the big business of last week of Al Lichtman's B. P. Schulberg Preferred picture, "Shadows," starring Lon Chaney, has been held over for a second week at Barbee's Loop Theatre. Indications are that this picture will be forced to play a third week, for Tom Forman never handed Chicago a better production, according to the most fastidious critics of this town.

CHICAGO — (Special) — Arrow's "Night Life in Hollywood" is being held over a second week at the Castle Theatre. Frank Zambreno is staging the local showing.

WASHINGTON, D. C.—(Special)—Elinor Glyn's first picture for Principal Pictures Corporation, "The World's a Stage," was given a premier showing at the Rialto Theatre here this week, opening to big business.

INDIANAPOLIS — (Special) — Arrow's "Night Life in Hollywood" is the current attraction at the Circle Theatre this week. In the billing the house management featured the name "Wallace Reid," who appears as a resident of Hollywood, but plays no part in the picture.



Eight Southern Exchanges Are Disposed of by Lynch

ATLANTA, GA.—(Special)—What has been characterized by local film men as one of the biggest deals closed in the South in a long time was consummated this week when the Enterprise Distributors Corporation was sold outright by the S. A. Lynch Enterprises to William K. Jenkins and John W. Quillan. The deal was closed shortly after the consummation of a deal whereby Famous Players-Lasky Corporation took over control of all theatres and program exchanges controlled by Southern Enterprises and S. A. Lynch.

Enterprise Distributing Corporation is the largest independent distribution organization in the United States, operating eight exchanges and covering a total of 15 states in their entirety and certain portions of three other states. The history of its development is peculiarly interesting, since it grew out of one of Mr. Lynch's biggest ventures in the industry, dating back to May, 1917, where he associated himself with two men whose conspicuously well-directed activities resulted in the greater development of this enterprise. These men were William J. Jenkins and John W. Quillan, who now own the exchanges.

With exchanges in Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City and Omaha and serving North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, Arkansas, Texas, Oklahoma, Iowa, Nebraska, Missouri, Kansas, Southern Illinois, Western Indiana and Western Kentucky, the Enterprise is easily the largest of independent distributing organizations. The plans of Messrs. Jenkins and Quillan are ambitious. Next week Mr. Jenkins will go to California, where he will look into production activities with a view of securing in advance an intimate first-hand knowledge of big features that will be available.

All film folk here are discussing the new ownership of Enterprise Distributing Corporation and the plans of Messrs. Jenkins and Quillan. The meteoric success of the organization can be attributed directly to the efforts of these two men, who are very popular with exhibitors. However, the deal surprised few when announcement of the Famous Players-S. A. Lynch theatre deal was made officially.

Louis Ingram is in South Carolina for Al Lichtman Corporation and R. A. Davis, branch manager, has just returned from a trip to Charleston and Savannah. "Thorns and Orange Blossoms," they report, is being booked heavily by exhibitors of the Southeast. "Shadows," however, is expected to eclipse the reported splendid records established by the first Al Lichtman release, "Rich Men's Wives."

Business throughout the Southeast is improving marvelously for the independent exchanges. In fact, this prosperity is confined to no particular calibre of exchange, for they are all getting a goodly share of the business.

F. P-L Acquires Lichtman Films

Al Lichtman, president of Al Lichtman Corporation, which handles Preferred pictures announced this week that Famous Players of Canada, Ltd., have acquired the rights to four Preferred Pictures in Canada. They include "Shadows," "The Hero," "Thorns and Orange Blossoms" and "Are You a Failure?" Dominion Films, through Famous Players, is now handling "Rich Men's Wives," the first Preferred Picture.

KINGSPORT, TENN. — (Special)—The first theatre report on Warner Brothers' "A Dangerous Adventure" came this week with word from Manager W. H. Harman of the Strand here, who said that the picture, backed with clever paper, drew big attendances to his house during the run of the picture.

News of Exchangemen

Harry Charnas, who owns exchanges in Pittsburgh, Cincinnati, Cleveland and Detroit, while in New York last week announced that the Al Lichtman product which he is handling in those territories is setting many new records.

J. J. Rogers, who was formerly at the Charlotte, N. C., office of Enterprise Distributing Corporation, is now at the Atlanta, Ga., exchange of the same firm.

Sam Moscow of Moscow Films, Inc., of Boston, is one New England exchangeman who is not complaining about conditions there. While in New York last week he said "everybody is making money, and I am getting my share." He has tied up with Charles C. Burr and will handle all his pictures in New England.

On receipt of word that Warner Brothers had induced David Belasco to enter the motion picture industry, Lou Berman of the Independent Film Corporation of Philadelphia and Washington, who handles the Warner product in those territories, immediately started negotiations for the entire Warner 1923-24 output. Others fell in line.

L. K. Brin of the L. K. Brin exchanges in Seattle and other Northwest cities, is literally mopping up with Warner pictures in that territory, according to reports received at this office from our Seattle correspondent who has been checking up on houses playing independent pictures.

Lester Scott, sales representative for C. C. Burr of Mastodon Films, Inc., is covering the Middlewestern territory for his firm, selling rights to three new Burr pictures. Scott returned from a Southern trip just before the holidays.

Harry Rathner, general sales representative for for Principal Pictures Corporation, attached to the New York headquarters of that rapidly progressing organization, left on Tuesday night for Atlanta. From there he will go to New Orleans, Dallas, Denver, Salt Lake City and the Northwest, returning via San Francisco, Los Angeles to New York. He will be gone about five weeks.

The past week was a particularly busy one, for many buyers came to New York. Simultaneous with their arrival came announcements of about five new pictures from national independent distributors.

Weekly commuters between Philadelphia and New York this past week included Ben Amsterdam of Masterpiece and Al Lichtman exchanges, Lou Berman of Independent Film Corporation, Tony Luchese of De Luxe Pictures Corporation, and David Segal of Royal Pictures Corporation.

J. S. Jossey of the Progress Pictures Corporation's exchange in Cleveland is meeting with excellent results, according to reports brought to New York from that city. Right now he is booking "Night Life in Hollywood," which opened at the Strand Theatre this week. The Strand Theatre had been closed for three weeks.

Coast Studio News

Phil Goldstone announced this week that Richard Talmadge will shortly start work on his next picture, a Central American story, entitled "Through the Flames." A fire scene is the outstanding thriller.

The next Phil Goldstone special will be "David Crockett" with an all-star cast. He is now casting for his picture.

The cast for Phil Goldstone's picture, "His Last Race," includes the following: Pauline Starke, Noah Beery, Gladys Brockwell, Robert McKim, Tully Marshall, Alec B. Francis, Rex (Snowy) Baker, Dick Sutherland, William Scott, Robert Kortman, Harry Depp, Phil Hall and Ed Burns. Boomerang, the horse, also appears.

State rights exchange managers have been invited to make the local offices of Anchor Film Distributors, Inc., their headquarters while visiting in this section.

Considerale interest was manifested here this week when word reached the film folk that Warner Brothers had acquired the screen rights to certain productions made famous on the stage by David Belasco.

Sacred Films, Inc., have moved their offices to 1442 Beachwood Drive, Hollywood.

Capt. Leslie T. Peacocke, whose first picture, "The Wheel of Fortune," was taken over by Anchor Film Distributors, Inc., has started work on his second production, starring Vola Vale.

The title of the Hobart Bosworth special has been changed from "The This picture was produced by the Motion Picture Utility Corporation of San Francisco. William H. Clifford directed.

William K. Howard, who directed "Capt. Fly-by-Night," is now working on "The Fourth Musketeer." He has been signed by Phil Goldstone to direct a picture on which work will begin within a few weeks.

A preview presentation of Warner Brothers screen version of "The Little Church Around the Corner" was given recently at the Wilshire Theatre before a crowded audience. William A. Seiter directed this picture, based on a play produced by Charles Blaney and written by Marion Russell. The critics spoke praisingly of the production.

Francis Ford and Peggy O'Day are busily working on a serial that will in all probability be released through Arrow Film Corporation.

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is reported having closed several production deals here. He is expected to remain in this city several weeks and then he will return to New York.

It is planned to start production on "David Copperfield" here some time late in April, according to information gathered at the Warner studio. Wesley Barry, who is understood to be on a personal appearance tour of the country, will be starred in this picture, which will be released next season.

"Hearts of World" Western Clean-Up

OMAHA, NEB.—(Special)—The remarkable career of "Hearts of the World" is the talk of filmdom in this section. This production, made some years ago, is being handled by Liberty Films Exchange, which claims that the picture is setting records at every house it has played thus far. During the past week the Liberty force claims having received forty bookings for this picture. The picture is being elaborately exploited throughout the territory and in many instances is being put on in conjunction with a special attraction.

Joe Curran, of Arrow Film Corporation of New York, was in Omaha last week in the interest of "Night Life in Hollywood." Curran is selling this picture as the first of a series of Arrowplay De Luxe.

Exchange men in general in this territory are pleased over current conditions in the film business. In fact, business has been picking up remarkably during the past few months, with the only break coming during the Christmas holiday season.

Wesley Barry, the Warner Brothers' star, is expected to make a personal appearance at one of the local houses during the middle of next month. The Warner product has "caught on" marvelously in this section, with the Barry pictures the most popular. "Little Church Around the Corner" is announced as a January release.

Harry M. Warner and Irving Lesser, two well known distributors, passed through this city last week, en route to New York from Los Angeles.

Al Kahn, of the Crescent Exchange here, is looking forward to his biggest year. The last two seasons hit Kahn's exchange hard. But he was not the only one, for the break seemed to have gone against everybody in the film business here in general.

News has reached this city that Lester Scott, 2nd, general sales representative of C. C. Burr's Mastodon Films, Inc., is due here late this week. It is reported that he is carrying with him prints of the latest Johnny Hines picture, "Luck," and Sloman's "The Last Hour," as well as an Edgar Lewis special.

Business Better in Smoky City

PITTSBURGH — (Special) — Business generally in this section is improving gradually, with the rural houses in West Virginia and Pennsylvania showing the best returns. For a while last month business was threatening, but with the passing of the holiday a decided exchange that showed a marked increase resulted.

Vimy Film Corporation of this city has taken over the distribution of "Yankee Doodle, Jr.," for Western Pennsylvania and West Virginia. The sale was made recently by George Fecke of Boston, who is now handling the picture.

"The Sage Brush Trail" is going over big in this territory, according to report made by Federated Exchange. Some of the best first run theatres in the territory have booked it.

George Fecke of Motion Picture Distributors, Inc., Boston, was in Pittsburgh last week.

Reports at the Lande Exchange here show that the C. B. C. Film Sales Corporation's melodramatic offerings have evidently struck a territory.

R. M. Savini, of Savini Films, Inc., has closed a deal with S. J. Rollo, of Chaplin Classics, Inc., for the Chaplin Classics, twelve of the Charles Chaplin comedies. The pictures include "Easy Street," "One A. M.," "The Fireman," "The Floorwalker," "The Count," "The Adventurer," "The Rink," "The Cure," "Behind the Screen," "The Immigrant" and "The Pawn Shop."

S. A. Lynch, now that he is out of the motion picture business, will make a trip to Europe, remaining there several months.

A David Without the Slingshot

You all remember David getting out before his hosts to give battle to Goliath.

Roger Ferri, who handles "In the Independent Field" for Moving Picture World, is that sort of chap. If you ever met him you would know that he is fearless and alone in his unique method of presenting news and comments on the doings of the independent producers and distributors for the benefit of exhibitors.

He uses a typewriter rather than a slingshot, but when he sees a wrong condition confronting and threatening the best interests of the Independent Field, or within it, endangering the welfare of the thousands of exhibitors who support independent productions, he whangs away at it without favor or prejudice. That's why "In the Independent Field" is the one real department of its type.

Radio Used to Aid Wesley Barry Boost

Wesley Barry, the Warner Brothers' star, whose latest picture, "Heroes of the Street," was given a premiere presentation at the Strand Theatre, New York, during the week of December 17, broadcasted Christmas greetings to his many admirers through the courtesy of the Westinghouse Electric Company.

"Freckles" left this week on a personal appearance tour which will take him to the Warner coast studios on or about March 1. His latest feature, a Harry Rapf production, is said to have received a large number of first-run bookings.

The theatres and circuits that have contracted for the feature include Finkelstein & Rubin circuit, Minneapolis; Southern Enterprises circuit; Lubliner & Trinz circuit, Chicago; Rialto Theatre, Washington, D. C.; Allen, Cleveland; Modern and Beacon, Boston; Third Street Theatre, Easton, Pa.; Queen, Wilmington, Del.; Walnut, Cincinnati; Colonial, Columbus, O.; Strand, California, Canada, San Francisco; California, Los Angeles; Riviera-Tivoli, Chicago.

"Heroes of the Street" was given a private showing at the Knickerbocker Theatre, Philadelphia, on November 9, and Lou Berman, Independent Film Corp., of that city, in an unsolicited telegram, wired the Warner offices as follows: "Thousands of telegrams have been received on success of picture. It received a most unanimous approval, and is one of the greatest box office and audience pictures I have seen this year."

The Barry feature tells the story of a courageous youngster who, after his parent is eliminated as the family provider, takes up the burden and upholds the family honor. In the supporting cast are Marie Prevost, Jack Mulhull, Philo McCullough, Will Walling, Aggie Herring, Wilfred Lucas, Wedgewood Nowell and Phil Ford. The production was directed by William Beaudine, and the story was written by Edmund Goulding and Mildred Considine.

Ivan Abramson Gets Verdict

Pending trial of a suit brought by Eugene Spitz, through his attorney, Max Altmayer, for an accounting of the proceeds from the exhibition of the motion picture, "Mother Eternal," from Ivan Abramson and the Graphic Film Corporation, Justice John M. Tierney, of the New York Supreme Court, has granted the application of Abramson, directing the Garfield National Bank to pay him $1,482 out of the funds deposited, which have been derived from the exhibition of the picture since August 1st last.

Abramson showed to the court that the money is needed to liquidate eleven bills for expenses connected with the production and exhibition of the picture. House, Grossman & Vorhaus, of 115 Broadway, are attorneys for the defendants.

It is alleged by Spitz that he made a contract with Abramson for a joint production and exhibition of the picture, and that Spitz invested $50,000 as his share in the enterprise, the contract for which, it is alleged, was breached by Abramson.

Big Tieup for Wesley Barry

What is declared to be one of the best newspaper publicity tie-ups that has thus far been accorded to any screen player, was successfully put over by the Warner Brothers staff with the entire group of Hearst newspapers, thousands of music dealers and merchants for Wesley Barry in connection with the freckled youngster's latest pictures, "Heroes of the Street" and "Rags to Riches."

The combined circulation of the Hearst newspapers, music dealers and merchants is estimated at 15 million. The Hearst tie-up is a full page announcement, showing Barry playing a Hohner-Sax, a new article in the music field being utilized as a circulation builder throughout the country. This announcement is being run daily in all the Hearst newspapers, and it will be carried on indefinitely.

Eastern Independent Studio Chat

Production has been completed on "Are You Guilty?" in which James Kirkwood, David Kenyon and Mary Carr appear in leading roles. Arrangements have been made whereby C. C. Burr will handle the independent distribution on this production.

"Oh Ye Fools" is the title of the next picture that Edgar Lewis will make at the Burr Studio at Glendale, L. I. He wrote the story. He is now casting for this picture in which three well-known stars will play.

Much interest is being shown by distributors in the announcement that after months spent in shooting, editing and cutting, Thomas Dixon's latest photoplay, "The Beast," has been completed. Producers Security Corporation is handling the picture.

Oscar Apfel, following a stay in Europe, where he made "Bulldog Drummond" and "The Lion's Mouse," both being handled by Producers Security Corporation, has started on a trip through the country.

Evelyn Greeley, who recently was married to a millionaire in New York, is being royally entertained in Europe, according to reports received from Paris, where she was last heard from by the distributors of her pictures, Producers Security Corporation.

Charles Diblyn, director of "The Hypocrites," has returned from Holland, where he spent two months in making that picture in which Wyndham Standing is starred. Mary Odette plays the part of the wronged girl, Rachel Neve, originally played by Doris Keane.

Edward Dillon, accompanied by his assistant, Gordon Cooper, and complete production staff, left New York this week for Los Angeles, where he will produce "Broadway Gold," his next State rights picture, for Truart Film Corporation.

Newsy Notes of Short Subjects Field

The Ascher Circuit of ten theatres in Chicago has signed to show practically the entire Educational third year schedule. Included in this list are sixty-nine comedies and novelties.

The Hodkinson-Bray film, "The Mystery Box," was used to illustrate a lecture on radio at a banquet of mechanical engineers in Buffalo, and is said to have been received with enthusiasm.

As the result of showing "The Boy Scouts of America" at the Blue Ridge conference, National headquarters of the Boy Scouts, has written to Pathe praising the film.

An interesting novelty which is being distributed by Vitagraph is the Urban film, "The Cavy and the Rat," which deals with the habits and life of these rodents which belong to the same species.

Al Herman is now making "Flivver Follies" for Century Comedies. The picture is full of collapsible boats, trick flivvers, etc., and the cast includes Jack Cooper, Harry Archer and Edith Grant.

The following Educational releases have been listed by the National Motion Picture League for family showing: "Ouch," a Cameo comedy, and "Prickly Conscience," a Bruce Wilderness tale.

Federated Film Exchanges announce three new comedies: "The Pill," starring Joe Rock; "Six A. M.," with Monte Banks, and "Peaceful Neighbors."

Winstom Radom, Newton Hall, Donald Condon and Verne Winter, boys who appeared in "Penrod," have been engaged by Century Comedies for a new Baby Peggy production.

Educational's "Monkey Shines," "A Rag Doll Romance," "Fresh Fish," "Crash," "Man vs. Beast" and the first of the "Hodge Podge" series have been recommended by the Better Films Committee of the Chicago Woman's Aid.

Max Asher, the well-known stage and screen comedian, is now appearing in Century Comedies. He has a prominent role in Baby Peggy's "Peg of the Movies."

While working in a Jack White production for Educational recently, Lige Conley, the Mermaid comedy star, was injured in a fall from the top of a taxi that collided with another car. He was unconscious for some time and it is said only his heavy hair saved him from a fractured skull.

That Century Comedies are using cameramen of the highest calibre is shown by the fact that on the staff is George Crocker, formerly employed by Lasky, and George Meehan, who "shot" "A Tailor-Made Man."

Lillian Hackett and Jack Richardson have been signed by Jack White to appear in forthcoming issues of Educational Comedies, opposite Lige Conley.

Release of "Plunder" Finds Heavy Bookings by Showmen

Pathe reports a heavy volume of exhibitor bookings on the Pearl White serial, "Plunder," which is scheduled for release beginning January 28. This serial, which is announced as being the star's farewell to the screen, is said to have received unusual praise from trade paper reviewers, newspaper critics and exhibitors who have viewed the opening episodes at trade showings.

Practically the entire summer and fall were spent in producing "Plunder," which was directed by George B. Seitz from a story by the director and Bertram Millhouser, both of whom have worked together on several Pearl White serials. The story is laid largely in New York, but some of the action is in the Kentucky mountains, the Indian country and South America.

Warren Krech, a comparative newcomer to the screen, is leading man. He is, however, a successful stage player. The villain in "Plunder" is Harry Semels, who is already well known to picture patrons for his work in previous Seitz serials.

The story deals with the endeavor of opposing parties to get control of the stock in a New York office building under which is buried a large quantity of pirate treasure. It involves mystery, romance, adventure and speed, and Pearl White is said to have been supplied with a typical role.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE



GRACE DARMOND

as she appears in the Universal production, "The Midnight Guest"

United Artists Films Have Strong Appeal

"In 'The Girl I Loved' Charles Ray has proved himself a supreme artist of human emotions, in the history of a human soul," said a reviewer for the Los Angeles Express following a recent pre-view of Mr. Ray's second big photoplay feature for United Artists' Corporation, scheduled for early release.

"The picture is a poignant tragedy f soul-searching that disclosed a most sensitive artist, not without gayer, lighter moments; and a brave traveler who dared to step to the next rung in motion picture production with life as it is in its true and saner aspect, in its finer manifestations.

"'The Girl I Loved,' a screen version of the James Whitcomb Riley classic poem, marks another epoch in the artistic career of Charles Ray. To Patsy Ruth Miller also was accorded the opportunity to distinguish herself almost equally with the star, a remarkable generosity in such a production. Miss Miller appreciated her chance, although she might easily have overlooked it.

"Whether Mr. Ray knows it or not this new picture has helped to strengthen his pictures measurably, in preserving the illusion of reality."

"This new 'Tess of the Storm Country' is by all odds a bigger, a better, a more appealing and a more entertaining picture than the old, and Mary Pickford is just Little Mary, America's Sweetheart over again," said the critic for the Call when this United Artists release was shown at the Imperial Theatre, San Francisco. "It is an entirely new 'Tess' insofar as cast and production and technical advancement is concerned, but it tells the same story. It is a picture play that IS a picture play."

"Whether or not you saw Mary Pickford in the original 'Tess of the Storm Country' can make no difference—you want to see her in this new production," was the statement of the reviewer for the Examiner.

"'Tess of the Storm Country' is a triumph for Mary Pickford as an actress and as a producer," said the writer for the Chronicle. "Never has she looked prettier than in this picture and never has she acted with so much genuine feeling. The new picture has had every advantage that money and improved conditions in picture production can give it and also in the employment of a cast of the finest actors obtainable to support the lovely Mary."

"Except for the story everything connected with the new production of 'Tess of the Storm Country' is new. Miss Pickford even has a new way of doing things in the picture, which shows the result of eight years of work before the camera," said the reviewer for the Bulletin. "Miss Pickford is just as sweet and beautiful and charming as ever, but there is more finish to her interpretation. She has even enhanced her incomparable ability to make her audience laugh one minute and shed tear the next."



"CARMEN JUNIOR"

One of the six Baby Peggy releases just announced by Century Film Company

Mary Carr in a New Role in Fox Film

"The Custard Cup," announced recently by Fox Film Corporation as a member of the new list of six specials to be released during January and February, features the popular Mary Carr in a role distinctive in its character and different from any in which this actress has ever appeared, Fox states.

Adapted from Florence Bingham Livingston's book, the production has been instilled by its director, Herbert Brenon, with a theme of optimism and bubbling enthusiasm uncommon on the screen, it is reported.

Playgoers Picture for February 11

Playgoers Pictures has set for release February 11 a photoplay which, for originality, as well as many other declared points of appeal, would seeem to be assured of a hearty reception, that company declares. It is "A Pauper Millionaire," a light drama.

Two More in Cast

Herschel Mayall has been added to the cast of "The Isle of Dead Ships" which Maurice Tourneur is now making on the coast for the M. C. Levee for First National release. The cast is headed by Anna Q. Nilsson and Milton Sills. Frank Campeau will also appear in the picture.

"Dr. Jack" Breaking Records

Lofty crests of the tidal wave of public appreciation of Harold Lloyd in "Dr. Jack," as pictured in the latest reports received by Pathe, may be described in the two phrases—"house records broken," and "bad weather no obstacle."

From San Francisco the New Portola Theatre reported for its fourth week of "Dr. Jack" continuous record business. The Rothchild interests, which had spared no expense in remodeling the house for the Lloyd opening, express themselves as "much pleased"—Mr. Roth, Mr. Partington and Mr. Rothchild joining in that sentiment.

A telegram from Kansas City says: "Opening of 'Dr. Jack' at Fox's Washington in weather like zero showed continuous line purchasing tickets. Overflow standing both afternoon and until ten o'clock Saturday Evening. On Sunday house continuously packed. Both days exceeded 'Grandma's Boy' opening by hundreds of dollars."

The "Dr. Jack" opening at the Rialto Theatre, Tacoma, to a new attendance record in the midst of a heavy storm of rain and wind. Reports from other cities where "Dr. Jack" is now playing, Pathe states, amount simply to a schedule of new attendance records with uniform terms of praise from exhibitors, patrons and reviewers.

Picture Screened for Governor

Henry Needles, manager of the Princess Theatre, Hartford, Conn., gave a private screening of Jackie Coogan in "Oliver Twist" at the home of Gov. Lake, of Massachusetts, for the entertainment of the Governor and his friends. The governor not only put his stamp of approval on this production saying in a letter to Mr. Needles:

"It was a beautiful picture and raised the sincere enthusiasm of all of us who saw it.

"I most sincerely approve of such pictures as this one and consider it and pictures of its kind desirable in every way."

Irving Willat Will Film "Fog Bound"

Irving Willat has arrived from the Coast to prepare for the filming of "Fog Bound," which will be made at Paramount's Long Island studio with Dorothy Dalton as the star. Paul Dickey will write the scenario from the story by Jack Bechdolt.

Watch Out For

A Front Page Story

The Truth About Gorham



Leopard bagged by H. A. Snow, leader of the Snow African Expedition, aided by Dwano, his native gun-bearer



Sidney Snow, of the Oakland Museum of Natural History. Cinema photographer on location while hunting big game in Africa



Sidney Snow at the campfire. The trusty "flivver" on the right

African Hunt Film Booked for Long Run

H. A. Snow's "Hunting Big Game in Africa with Gun and Camera," as the result of its New York premiere at the Lyric Theatre, January 8, is one of the established theatrical attractions of Broadway, and an indefinite run has been booked at the West 42nd Street playhouse.

Rarely in the annals of pictures has a verdict of such unanimity been given by the foremost critics of the daily, trade, fan, and national magazine press. The public evidently agreed with them, for not only capacity marked the opening week from Tuesday but also—a remarkable thing for a picture—an advance of thousands of dollars was received. Seats are being sold four weeks ahead.

A few lines from the principal comments of the dailies may prove interesting. Quinn Martin of the World: "This is an extraordinary film." Gallico of the Daily News: "It thrilled, delighted and entertained us as much as anything has in years."

J. O. Spearing of the Times said: "It is the most complete, which means the most instructive and the most thrilling, picture of wild animal life ever made."

"More drama than in a bale of Hollywood productions" was the vigorous characterization of The Tribune. Evening Mail: "A marvelous panorama of wild life." The Sun: "Most fascinating animal picture ever seen." E. V. Durling, The Globe: "An example of the cinema at its best." Telegram: "Tense, thrilling moments, punctured with mirth provoking scenes and great lessons from Nature."

Nearly every critic has also remarked on the clearness of the photography and the beauty of Gino Severi's music.

"Salome" to Be Revived

Fox Film Corporation's famous production of "Salome," which set a high mark for spectacular screen plays when first given to the public, is to be revived this month. In spite of the ambitious productions which have been put on the screen since the making of "Salome," William Fox is satisfied that his picture still belongs in the front ranks of big photoplays.

Longfellow Poem

"The Hunting Ground of Hiawatha" is the current week's release by Vitagraph of the Urban Popular Classics. It is described as a beautiful scenic, which should appeal especially to lovers of this poem because of the wealth of Nature studies, and the titles with lines from the poem.

Added to Cast

Pearl Sindelar, who recently appeared on Broadway in the Equity Players' production, "Hospitality," has been added to the cast of "The Glimpses of the Moon," Allan Dwan's production for Paramount which is now being filmed.

Ford Directs Mix

Jack Ford who directed "The Village Blacksmith," and "The Face on the Barroom Floor," Fox specials, has been assigned to direct Tom Mix, the star of western melodrama, in his next production, according to announcements from Fox Film Corporation.

The title of the picture will be "3 Jumps Ahead," and the popular performer will be assisted by his famous horse, Tony. Alma Bennett will play opposite Mix.

Lavish Settings in Paramount Picture

For Allan Dwan's Paramount production of Edith Wharton's novel, "The Glimpses of the Moon," at the Long Island studio, one lavish setting after another has been used as background, says Paramount, before which Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Charles Gerrard and Maurice Costello move in the portrayal of the leading characters of this many-angled drama.

The characters move from Lake Como to Venice, thence to Paris and St. Moritz, Florida and New York.

For the Altringham villa in Paris the art department built a drawing room of the Louis Sixteenth style, a picture gallery done in French Gothic, a music room of Marie Antoinette mode, and a beautiful hallway that occupied more than half of the big studio stage.

The Vanderlyn palace in Venice, where much of the action of the story takes place, is an exact reproduction of the interior of an old Venetian palace and is old Italian renaissance style of architecture, but for rare beauty of setting it is said nothing that has been done at the studio has surpassed the room in the Gillow home in New York where Susan Branch's "million dollar" wedding takes place.

Actors Jump Into Icy Water

The courage to jump into the icy waters of the Hudson River one cold day recently was the qualification that won three members of the Polar Bear Club of Coney Island an opportunity to appear with Marion Davies in her next super production, "Little Old New York."

In the picturization of Rida Johnson Young's famous stage play, one of the big scenes shows a replica of Robert Fulton's first steamship, the Clermont, as it rides up the Hudson. In this scene a summer atmosphere is maintained in accordance with the story. In one part of the scene three of the characters jump overboard and frolic in the waters of the Hudson.

Before this scene could be filmed it was necessary to find three actors who had little fear of an ice-cold ducking. They were eventually found among the ranks of the Coney Island Polar Bears, who take a dip every day during the winter.

Want to See Norton on Screen

Exhibitors in cities where Edward Norton, who is presented in "A Front Page Story," Jess Robbins' comedy drama of newspaper life, has played on the stage are eagerly waiting for the release date, Vitagraph says. Horton is one of the most popular actors of the speaking stage and when he made his first picture under the Vitagraph banner he was besieged with congratulatory letters from old friends who recalled him on the stage, it is stated.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

London Story to Be Next Strongheart Production

"What Fang" one of Jack L ondon's best known stories has been selected by Jane Murfin and Lawrence Trimble as the next story in which the dog Strongheart whose previous releases, "The Silent Call," and "Brawn of the North," have been outstanding First National attractions. "White Fang" will also be a First National release.

Director Trimble has now already begun "shooting" in Bamff, Canada, to which place he brought an express car load of wolves, huskies and police dogs, about seventy in all. Mr. Trimble declares he will stick close to the remarkable and popular London story and believes he will have one of the greatest pictures of outdoor life, with the remarkable Strongheart as the star, that the screen has ever seen.

An added attraction to Strongheart in "White Fang," will be a new leading lady, as it were. In "The Silent Call," and "Brawn of the North," Lady Silva was his dogmate but in "White Fang," Strongheart will do his courting with Lady Julie, a beautiful and intelligent one year old police dog imported by Bruno Hoffman, of the Princeton Kennels, White Plains, N. Y.

Sennett's "Suzanna" Appeals to Critics

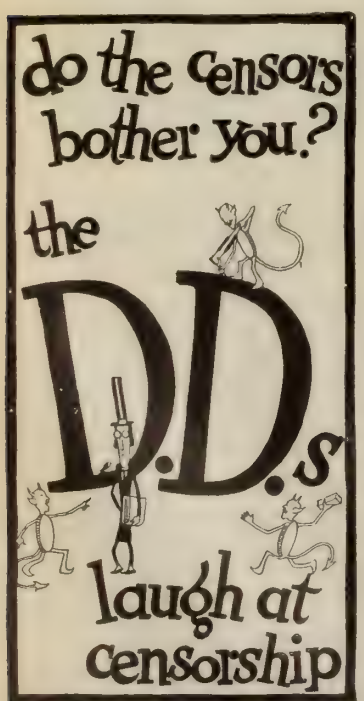
"Fiery Spanish Dons, dashing caballeros, handsome, reckless toreadors and liquid-eyed, beautiful Senoritas who dwelt in Southern California prior to its acquisition by the United States, are made to live again in 'Suzanna,' Mack Sennett's newest comedy drama starring Mable Normand," said the critic for the Los Angeles Record, when this Allied Producers and Distributors' Corporation release was shown for the first time at the Mission Theatre.

"Filled from beginning to end with colorful action and adventure, flavored with the romance of historical incidents, 'Suzanna' consecrates the memory of a race long since dead—that of the Spanish-Californians," said the reviewer for the Evening Herald.

"Mack Sennett's latest, and said to be his greatest, production, 'Suzanna,' starring Mabel Normand is having its world premiere," said the Express. "Miss Normand portrays the role of a beautiful, intelligent girl, whom fate has seen fit to deny what is rightfully hers. From the day of her birth, raised as a peon child, she was in reality the daughter of a Spanish Don."

"Pictorially depicting the battles waged between dashing cabalerros and handsome, reckless toreadors, each endeavoring to win favor with some soft-eyed senorita, whose inviting lips were of the color of pomegranates and as curved as a Cupid's bow," wrote the reviewer for the Evening Express.

"It has atmosphere and it has color; and in settings and costumes and the feeling for beauty 'Suzanna' excels," wrote the critic for the Times. "It gives vibrant reality in a poetic background.



Successful Showing in Pittsburgh

It is reported by the W. W. Hodkinson Corporation that a successful private showing of the Victor Schertzinger production, "The Kingdom Within," was recently held in Pittsburgh, Pa., by the Hodkinson offices there. It is said to be the most successful screening from every standpoint that has ever been held in Pittsburgh.

Editing Film

Robert C. Bruce, creator of Wilderness Tales for Educational, is busy cutting and editing the thousands of feet of film taken during his recent sojourn in the wilderness country of the Pacific Northwest. Mr. Bruce covered over nine thousand miles in securing the material for this series of subjects. The series will comprise sea and shore views and scenic dramas taken in the heart of the Oregon and Washington mountain and lake country.

Henley Wins High Place in Industry

As a result of his excellent direction in making "The Flirt" and the success of this Universal-Jewel, all pictures hereafter made for Universal by Hobart Henley will be featured as "Hobart Henley Productions," it has just been announced by Carl Laemmle, president of the Universal Pictures Corporation. His productions will form the bulk of Universal's super releases during the coming year. The establishment of "Hobart Henley Productions" is retroactive, and will include "The Flirt," as well as those which are yet to be released.

A new Hobart Henley Production is nearing the screen from Universal City. It is "The Flame of Life," a Priscilla Dean picture adapted from a novel by the popular authoress Frances Hodgson Burnett. It will be released the first Monday in February as Universal's second super release for 1923.

Henley also is the director of another early Universal-Jewel release, "The Abysmal Brute," a picture adapted from Jack London's famous story of that name. Reginald Denny is the star.

"The Abysmal Brute" will be Universal's fourth 1923 super release. It will reach the theatres of the country in April. It has just been completed at Universal City. Henley already has started on a new Jewel production, "Up the Ladder," a screen adaptation of the popular Owen Davis play of last season. This picture will be Virginia Valli's first starring vehicle.

It is probable Henley may also direct Priscilla Dean in her last picture of the year, "A Lady of Quality," also from the pen of Frances Hodgson Burnett. This will be Universal's December Jewel release.

Chicago Critics Laud First National Film

Chicago picture critics paid a fine tribute to Maurice Tourneur after seeing his latest First National release, "Lorna Doone," at the Roosevelt Theatre. Genevieve Harris wrote in the Chicago Post:

"The spectacular possibilities of 'Lorna Doone' have been realized by Maurice Tourneur who has made his picture version of the famous story a vision of beauty from the first scene to the last. It is also a first class adventure picture."

May Tinee said: "It seems to me that the director has used excellent discretion and brought the tale to the screen after a fashion that would have pleased the author. I liked the picture. Madge Bellamy, as Lorna is exquisite and appealing."

Cast Selected for Madge Bellamy Film

Announcement was made in Culver City this week of the cast which Madge Bellamy selected for "The Tinsel Harvest," the production that will mark her debut as a star and in which she will make her first appearance under the banner of Associated Exhibitors. Production work by Regal Pictures, Inc., her producing organization, already has begun, under the direction of William A. Seiter.

John Bowers will play the leading male role. Others in the cast are: James Corrigan, Hallam Cooley, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Arthur Millett, James Gordon, Francelia Billington and Myrtle Vane.

Beban Film at the Fugazi for Two Weeks

The new Fugazi Theatre, situated in the populus Italian district at MacDougall and Third streets, is preparing for a gala event on January 28 when "The Sign of the Rose" will be the attraction for two weeks.

George Beban and his company of players will offer their familiar and always popular combination of spoken drama and motion picture entertainment exactly as performed at the professional presentation given last Sunday night at the Earl Carroll Theatre.

There will be three performances daily during the run at the Fugazi and New York, and neighboring exhibitors will have ample opportunity to test for themselves the drawing power of the attraction, either as a motion picture alone or in conjunction with the star and the spoken play.

Likes Her Work

Ernst Lubitsch, noted German director, now in California, pays high tribute to Marion Davies and her work in the Cosmopolitan historical romance, "When Knighthood Was in Flower."

"It is a marvelous production," says Lubitsch, "and the only picture I saw during my stay in New York. Miss Davies is an artist of the highest order, who interprets a difficult role with masterly skill and a thorough understanding of every shade of emotion which it requires.

"It would be difficult indeed to name a picture which so completely fills every major and every minor requirement of the photoplay. You, here in America, are most fortunate to have actresses who have set a standard for the world."

Some of Lubitsch's best known films are "Gypsy Blood," "Passion," "Deception," "Arabian Knights" and "The Loves of Pharoah."

Nita Naldi Working in Two Pictures

Nita Naldi is leading a strenuous life at the Paramount Long Island studio. She is working in two pictures at the same time, finishing up her role in Allan Dwan's production of "The Glimpses of the Moon" and beginning a new role in George Melford's production, "You Can't Fool Your Wife," in which she will be featured with Leatrice Joy and Lewis Stone.

Working in 30 Degrees Below

Word comes from Alice Brady, who is making snow scenes for her newest Paramount picture, "The Snow Bride," at Lake Temiskeming, three hundred miles northwest of Montreal, that she is having the time of her life on a diet of moose meat and partridge, while watching the mercury drop steadily in the tube. The temperature at the little fur post where the Paramount company is billeted is now 30 degrees below zero.

Fox Releases for Week of January 15

Fox Film Corporation releases for the week of January 15 include a William Russell feature, an Al St. John special two-reler comedy, a Sunshine Comedy and a Mutt and Jeff Animated Cartoon.

"Man's Size" is the title of the William Russell production which is a story of the Canadian Rockies and is set among picturesque scenes, whose beauty is transmuted by the skill of George Schneiderman, the camerman to whom critics have given full meed of praise for his photographic excellence in "The Village Blacksmith," the Fox special.

Howard M. Mitchell is the director and Alma Bennett plays the feminine lead opposite the robust star. Others in the cast are Stanton Heck, Charles K. French, James Gordon and Evelyn Selbie. The story is by William McLeod Raine and Joseph Franklin Poland is credited with the adaptation.

Al St. John appears in another special comedy "Young and Dumb," which proves to be one of the finest bits of fun-making on the clever actor's record, Fox states.

"The Wise Cracker" is the Sunshine Comedy, and "Down in Dixie" is the title of the reel that exploits the capers of Bud Fisher's noted pen and ink comedians, Butt and Jeff.

Work Under Way on Madge Bellamy Film

Production work on the feature in which Madge Bellamy will make her bow as a star is now under way at Culver City, Cal., according to information received in New York by Associated Exhibitors, the organization that is elevating her to stellar position.

The vehicle selected is Harold Shumate's "The Tinsel Harvest," which has been especially adapted for Miss Bellamy. William A. Seiter is directing.

John Bowers, who played John Ridd in "Lorna Doone," The Maurice Tourneur film in which Miss Bellamy was strongly featured, is to have the leading male role in "The Tinsel Harvest." The other members of Miss Bellamy's supporting cast, it is declared, were selected with equal care.

"Enemies of Women" Lavishly Produced

"The Enemies of Women," Cosmopolitan Productions' picturization of what is considered by many to be Vicente Blasco Ibanez's greatest romance, featuring Lionel Barrymore and Alma Rubens, gives what is said to be the most vivid realization of the wild and utter extravagances of the upper classes in Russia and other countries of Europe prior to the World War that has ever been screened.

It was these extravagances on the part of the Russian aristocrats and their total disregard for expense while the populace starved that precipitated the bloody revolution of 1917, which for a time threatened to prove disastrous to the Allies.

Never, says Cosmopolitan, has there been brought to the screen such a graphic illustration of the extravagances of anyone as those indulged in by Prince Lubimoff, the leading character impersonated by Lionel Barrymore. That everything has a price and that nothing is worth what it costs is the religion of Lubimoff, a man who had lived too fully and for whom there is little left in the line of thrills.

Stages Number of Revels

Adhering to this religion, Lubimoff stages a succession of revels that makes his name a household word in the upper classes of Europe. One of the wild parties is staged in his Russian palace and as his guests Lubimoff has more than a hundred beautiful women, including representative beauties from every country in the world. Another scene reveals a sumptuous garden party at the Monte Carlo home of Lubimoff. In his desire to experience a new thrill, Lubimoff gives an order that results in scores of beautiful women in evening clothes being tumbled into an artificial lake.

Fox Lists Two Big Pictures

Announcement of release dates for "The Net" and "Does It Pay?" two special productions on the newly announced 1923 program of Fox Film Corporation, were made this week at the New York headquarters of the organization.

The dates are: "The Net," February 25, and "Does It Pay?" March 4.

J. Gordon Edwards, who directed "Nero," the Fox special of last year, is now in Florida screening the final scenes of "The Net," which is an adaptation of Maravene Thompson's emotional drama that has to its credit a long and successful engagement on Broadway.

"Does It Pay?" featuring Hope Hampton, and directed by Charles Horan, is a calm but engrossing picturization of life under many pressing influences.

Show F. P. Films

The Imperial Hotel Auditorium of Tokyo, said to be the largest and most beautiful of its kind in Japan, has been opened as a pre-release house for Paramount pictures, according to cable advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. The formal opening was held January 2, when Betty Compson's "The Little Minister" was screened for the first time in Japan before a distinguished gathering of Americans and Japanese.

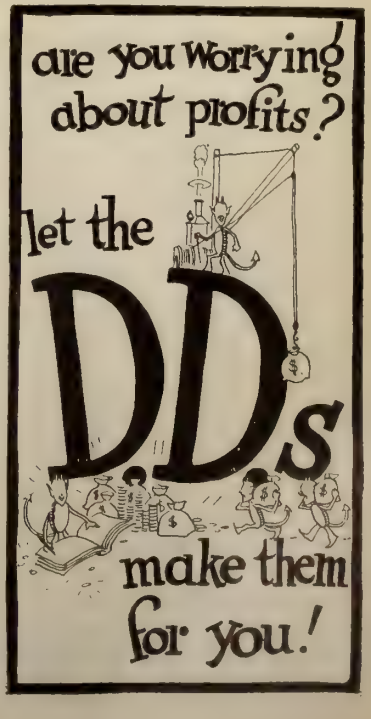
Reviews Published in Booklet

In line with the co-operative promotion work which S-L Pictures has been doing in connection with its Metro releases, this producing organization has issued a Booklet of Reviews on "Quincy Adams Sawyer," the all-star production recently released.

This booklet is in two colors and contains full page reproductions of the criticisms of all of the motion picture trade papers, as well as clippings from practically all of the newspapers which reviewed "Quincy Adams Sawyer," during its run in New York and San Francisco.

Capitol Sets Pace

Marshall Neilan's first production in association with Goldwyn, "The Stranger's Banquet," is being booked rapidly in the first run theatres of the country, according to a statement from that producing corporation. The great business done by the picture at the Capitol Theatre, New York, stimulated the already keen exhibitor interest in this big photoplay.



Universal to Produce New Group of Features to Be Called Capitol Series

The Lot, Comprising Nine Five-reelers, to Be Ready Within Two Months

Encouraged by the favorable reports from exhibitors in all sections of the country concerning the Laemmle Nine, the group of nine Universal attractions which the Universal Pictures Corporation is putting out as its premiere offering for 1923, a new group of five reelers has been put into production at Universal City and will be ready for the trade late next month.

The group will be known as the Capitol Series of Universal Attractions, and will include nine pictures made by leading Universal directors and enacted by Universal's most popular stars and players. Most of the pictures are being made from stories by popular authors. The others are original stories written especially for the Universal by experts in the technique of the screen.

The first picture of the Capitol series to be released will be "The Prisoner," a feature production picturized from George Barr McCutcheon's famous novel "Castle Craneycrow." The Unversal screen adaptation of McCutcheon's pen success was made by Jack Conway, with Herbert Rawlinson in the starring role.

A strong cast was engaged to support Rawlinson in "The Prisoner," it is stated. Among the players are Eileen Percy, Esther Ralston, June Elvidge, George Cowle, Lincoln Stedman, Gertrude Short, Bertram Grassby, Mario Carillo, Hayford Hobbs, Lillian Langdon, Bert Sprotte, and Boris Karloff. "The Prisoner" will be released February 26.

Following "The Prisoner" will come "The Bolted Door," a screen drama starring Frank Mayo and adapted from a story by the popular author George Gibbs. Phillis Haver, former Mack Sennett bathing beauty, has the feminine lead. Others in the cast are: Nigel Barry, Charles Stevenson Kathleen Kirkham, Frank Whitson, Anderson Smith and Dorothy Cassill. The director was William Worthington, the maker of a series of Universal successes. The Mayo picture is scheduled for release March 5.

On March 12, a Gladys Walton picture will be released. It is entitled "Gossip," and was adapted from a story by Edith B. Delano. Miss Delano's story, which made a hit when published, was called, "When Carey Came to Town."

Supporting Miss Walton in this feature, the following players will be seen: Ramsey Wallace, Freeman Woods, Albert Priscoe, Kate Kent, and Edith Yorke. The picture tells the story of a young girl who comes to town and pits her ingenuousness against sophistication of her guardian, a wealthy manufacturer. It is said to have supplied Miss Walton with a role far bigger and more emotional than any she has had heretofore.

"Gossip" was directed by King Baggot, who has made most of Miss Walton's recent successes.

The next picture in the Capitol Series will be an all-star cast picture made by George Archainbaud. It is "The Midnight Guest" and is said to be a mystery drama of the first water. Grace Darmond, has the leading role, supported by a cast which includes Mahlon Hamilton, Clyde Fillmore and Mathilda Brundage.

The story, which originally was called "Flesh" was written by Rupert Julian, now directing Universal's big 1923 super-picture "Merry-Go-Round."

The fifth picture scheduled in the Capitol Series is a starring vehicle for Edward (Hoot) Gibson. It is called "Single Handed" and is being made from an original story by Edward Sedgwick, who also is directing it. In the cast are Elinor Field, William Steele, Phillip Sleeman, Tom McGuric and Dick LaReno. It will be released March 26.

The next picture will be an all-star cast picture adapted from a story by William Slavins McNutt, the popular writer. It is called "His Good Name" and is being directed by Harry Pollard, who made the twelve Universal-Jewel two-reelers "The Leather Pushers" with Reginald Denny.

In "His Good Name" the following players are taking principal roles: Rockliffe Fellows, Fritzi Ridgway, Buddy Messenger, William Welsh, Hayden Stevenson, Sidney DeGrey, Frederick Stanton, William R. Daly and John Hatton. It is scheduled for release April 2nd.

A second Herbert Rawlinson picture, "Nobody's Bride," will follow "His Good Name." Alice Lake, a star in her own right, and who recently has been engaged by Universal, will play the chief supporting role in this feature. Among the other principals are: Harry Van Meter and Edna Murphy. The scenario has been adapted from a story by Evelyn Campbell. Herbert Blache was especially engaged by Universal to direct it.

The Universal Attraction release for April 16 will be another all-star cast picture. It is called "Trimmed in Scarlet" and has been adapted from the story of that name by William Hurlbut. It is being directed by Jack Conway, who made "The Prisoner." In the cast are such well known screen favorites as Kathlun Williams, Lucille Ricksen, Robert Agnew, David Torrence, Roy Stewart, Philip Smalley, Eve Southern, Bert Sprotte and Grace Carlyle.

The last picture in the series, to be released April 23, will be another Hoot Gibson special. It is understood that the feature will be a rip snorting western comedy drama of that kind that has made Hoot a screen favorite.

"The Love Letter" Comes to New York

The first Gladys Walton picture of the new year has arrived in New York from Universal City, and has been reviewed by a committee of Universal executives prior to preparation for its release. It is "The Love Letter," an adaptation from Bradley King's story, "The Madonna of Avenue A." It is scheduled for release February 12.

"The Love Letter" was made by King Baggot. A strong cast supports Miss Walton. In the leading male role is Edward Hearn, who played in "The Flirt." Others include George Cooper, Fontaine LaRue, Alberta Lee, Walter Whitman, Florence D. Lee, Boyd Irwin, Jim Corey, Danny Hoy, Lucy Donohoe and Sadie Gordon. The scenario was prepared by Hugh Hoffman.

Though it is primarily a comedy-drama, this picture is said to have more phases of real emotion and drama in its than anything Miss Walton heretofore has done.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Governor of Ohio Endorses Film

Governor Harry L. Davis, of Ohio, was not one of the thirty-four governors who attended the recent conference at White Sulphur Springs, W. Va., where Thomas Meighan showed his latest Paramount picture, George Ade's "Back Home and Broke." However, Governor Davis saw the picture at a Columbus theatre last week, and was so pleased with it that he authorized J. Maurice Ridge, Paramount's Columbus exploitation representative, to add the following endorsement to that given by the governors at White Sulphur:

"'Back Home and Broke' is a splendid picture, pleasing, entertaining and clean. I congratulate both Mr. George Ade and the star, Mr. Thomas Meighan, for giving the screen another worthwhile picture."

"If Winter Comes" Follows Book

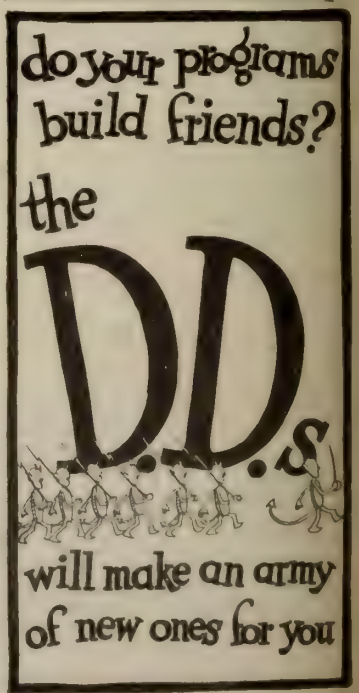
The critics who have directed their blows at motion picture producers for the latter's alleged deficiency in their screen adaptations of well-known works of literature, will find themselves backed to the wall when William Fox releases his version of A. S. M. Hutchinson's "If Winter Comes," the novel that has been read by more than 10,000,000 people.

The production will be presented in a Broadway theatre within a short time, according to official advice from New York offices of Fox Film Corporation.

Following the purchase by Mr. Fox of the screen rights to the book for the sum of $50,000, Paul H. Sloane, chief scenarist of the Eastern studios, was delegated to adapt the theme without the introduction of a solitary character, set, or action series not mentioned by the author in his famous novel. In the script which Mr. Sloane wrote, these instructions were carried out implicitly.

Harry Millarde, director of "Over the Hill" and "The Town That Forgot God," who also directed "If Winter Comes," followed the script to the letter.

Mr. Fox sent Director Millarde and his company to England that the scenes of the book might be "shot" on the very locality in which the author places them. For this work and in all the direction Hutchinson's collaboration was solicited.



House Jammed to See Fairbanks

Showing to the biggest first night business in the history of the Pitt Theatre, Pitsburgh, Pa., according to United Artists, Douglas Fairbanks' latest photoplay feature, "Douglas Fairbanks in Robin Hood," a United Artists Corporation release, had a brilliant opening January 15, the advance sale of seats, it is reported, being the largest in the records of the house, which has played all of the biggest of theatrical successes.

The audience jammed every small bit of available space in the theatre. Mayor Magee, of Pittsburgh, was the master of ceremonies.

One of the unusual features of the opening performance was the play of great, high-power searchlights on the crowds that milled about in front of the theatre.

The Former Kaiser in the Movies

What are said to be the first motion pictures of the former Kaiser in exile at Doorn, Holland and scenes in his twenty-acre "empire," will shortly be released by the W. W. Hodkinson Corporation.

"The ex-Kaiser in Exile" is the title and the production is credited to Fred E. Hamlin, a New York newspaperman.

Interesting Prison Views in Fox Film

Interesting interior and exterior views of the famous San Quentin prison are seen in the new Fox special, "The Face on the Barroom Floor," which is on the January release schedule of Fox Film Corporation.

A daring prison outbreak is one of the many big thrills shown in the production. In order to make the scene as realistic as possible Director Jack Ford obtained permission from the prison authorities to stage the scene inside the prison walls.

Noted Actors in Fox Cast

Wanda Hawley and Tom Santschi, both of whom have been stars in their own right, appear in support of William Farnum in his most recent vehicle, "Brass Commandments," an adaptation of Charles Alden Seltzer's widely-read novel, according to advice from the New York offices of Fox Film Corporation. The production is scheduled for release January 28. The picture was adapted for the screen by Charles Kenyon.

Goldwyn Built Big Set for Film

Goldwyn Pictures has built a complete circus on its lot at Culver City, Calif., for certain episodes in the new Rupert Hughes' picture, "Souls for Sale." A "big top" was bought from Barnum & Bailey and other equipment was either built or purchased.

"Bella Donna" Is Completed

"Bella Donna," the first American-made starring picture of Pola Negri, the noted Polish actress, has been completed after nearly three months of production work at the Lasky studio by George Fitzmaurice, Paramount producer.

The picturization of this famous story was made from Robert Hichens' novel. Ouida Bergere, scenarist of such recent Fitzmaurice successes as "To Have and to Hold" and "Kick In," prepared the scenario adaptation.

A notable cast, including Conway Tearle, Conrad Nagel, Lois Wilson, Claude King, Macey Harlam, Robert Schable, Adolphe Menjou and Mario Carilo was assembled for this initial American appearance of the heroine of "Passion" and other European successes.

Has New System of Exploitation Aids

Goldwyn Pictures Corporation, through its exploitation department, recently inaugurated a new system of exploitation aids that will help the exhibitor sell the picture to the public, it is stated. Eddie Bonns, manager of exploitation for Goldwyn, has gotten out these booklets with the aid of W. R. Ferguson, Goldwynner at headquarters. This is in addition to the pages in the press and service book devoted to exploitation. It is based largely upon exploitation stunts that have already been tried out.

The most recent issue of the exploitation aids is devoted to Marshall Neilan's production, "The Strangers' Banquet" and consists of thirty mimeographed pages. The booklet is sent to each Goldwynner and to each salesman at all of the branch exchanges.

Clipped to the page on which it is described is a specimen of every accessory that has been used in exploiting the first showing of the picture at the Capitol Theatre, or that have been used at an earlier screening elsewhere.

The first page of "The Strangers' Banquet" exploitation aids tells of the picture's reception at the Capitol, New York, giving complete reviews from several of the New York dailies, the affidavit from E. J. Bowes, managing director of the Capitol, as to the big receipts of the first two days' showing—$13,359.80 on Sunday and $10,324.10 on Monday.

There follows a "close-up" of Marshall Neilan, brief biographies of the leading players out of the cast of 23 stars and 42 principals. The posters are described and then each of the accessories, such as the bottle-shaped herald, the six-inch ruler, the encased toothpicks, and novel chair doorknob hanger, the book of toasts, the 23-star course menu, a paper napkin novelty, etc.

Griffith Film Plays to Capacity Business

Although following a very strong attraction, D. W. Griffith's mystery picture, "One Exciting Night," a United Artists' release, broke all house records in the first week of its run at the Garrick Theatre, Minneapolis.

"One Exciting Night" opened to tremendous business January 6, but the second day's business was even bigger and smashed all record's for a single day's attendance at the Garrick. Capacity business continued all during the week, with a steady increase building up toward the last of the week to another big opening for the second week of an indefinite engagement.

On the second day of the first week's run, besides a huge matinee, the evening performance brought out a patronage that required not only extra house attaches but caused an early and anxious survey of the situation by city officials to see that the municipal regulations were not overstrained. The house management then took extra pains to see that the daily increasing crowds were handled in such a manner that there was no further cause for worry.

The advance campaign at the Garrick for "One Exciting Night" was carried on mainly through liberal newspaper space. There was a special lobby display of life-size enlargements of stills and painted posters. The musical score, so effective for this Griffith feature, was given particular attention.

"One Exciting Night" also ran simultaneously at the Empress Theatre, St. Paul, while breaking records in Minneapolis.

Held Posters for Selznick Film

As part of the advertising accessories on "Modern Matrimony," its latest Owen Moore picture, the Selznick company has provided a full set of lithographed posters from designs by John Held, Jr., noted caricaturist.

Koppelberger Liked the Picture

F. L. Koppelberger, manager of the Rivoli at La Crosse, Wis., recently put the following seven-column advertisement in the La Crosse Tribune and Leader-Press, during the run of Distinctive's 'The Man Who Played God," with George Arliss as the leading man:

"Once in a while you see a picture that makes you want to tell everyone you meet what a splendid, wonderful production it is, that you just want every man, woman and child to see it. A picture that you are sure would make the world better. A picture that you are sure everyone would more than enjoy. Such a picture is 'The Man Who Played God,' with George Arliss. I have seen it and I want everyone to see it. If there is a man, woman or child in La Crosse who can't afford to pay to see this picture let them come to the box office, give their name and address and they will be admitted free."

Gillingwater in Goldwyn Film

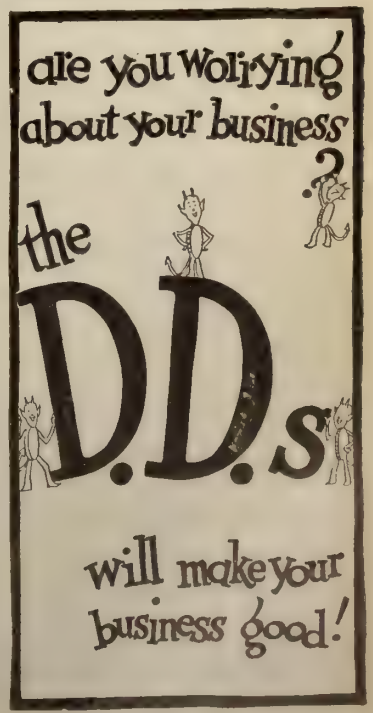
Goldwyn has signed Claude Gillingwater to act in its screen version of Austin Strong's play, "Three Wise Fools," the role of Findley, which he created, upon the speaking stage.

Other Goldwyn pictures in which Gillingwater has appeared are "The Dust Flower," "Remembrance," "The Strangers' Banquet" and "The Christian."

King Vidor, recently placed under a long term contract by Goldwyn, will direct "Three Wise Fools."

Goldwyn Buys Novel

Edgar Wallace's "Captain of Souls," has been purchased for screen production by Goldwyn Pictures Corporation.



Chicagoans Praise Mary Pickford Film

When Mary Pickford's new production of "Tess of the Storm Country" opened at the Roosevelt Theatre, Chicago, it met the instant and unanimous approval of public and reviewers and has been doing a big box-office business during an unlimited engagement, says United Artists. The picture opened during the holidays.

"Miss Pickford offers you, as a gift, her new version of 'Tess of the Storm Country,'" said Mae Tinee in the Tribune. "The result is a de luxe 'Tess' that will surely delight those who loved the 'Tess' that was."

"If you have not always thought so, after you have seen the new 'Tess of the Storm Country,' you will heartily agree there never was another Mary Pickford—and probably there never will be," was the opinion of Observer in the Herald and Examiner.

"Added genius has come into the sun along with Mary Pickford's beauty. Her new 'Tess of the Storm Country' at the Roosevelt Theatre is the quintessence of beauty, charm and graciousness," said Rob Reel in the American.

Said Genevieve Harris in the Evening Post, "You will want to see her new 'Tess of the Storm Country,' whether or not you saw the first version."

"It was courageous of Mary Pickford to gamble with time as she has done," wrote Virginia Dale in the Journal. "In a sense she risked her present on her past. She has given this second time a character more mellow, lovelier, and with a finer sense of values. And she has profited by increased mechanical finesse. She makes of her new 'Tess' a rare production."

Fox Releases for Week of January 7

Productions starring Charles Jones and Dustin Farnum, a revival of "Salome," a Sunshine comedy and a Mutt and Jeff Animated Cartoon, comprise the release schedule for the week of January 7 by Fox Film Corporation.

"The Footlight Ranger" is the title of the Charles Jones vehicle, and will be released on the 14th. The story was written by Dorothy Yost. Director Scott Dunlap selected for the cast Pritzi Brunette playing opposite Jones, James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows.

The Dustin Farnum release is "Three Who Paid," scheduled for January 7. This story is by George Owen Baxter and was directed by Colin Campbell. Bessie Love, the feminine lead, Frank Campeau, William Conklin, Fred Kohler, Robert Daly, and Robert Agnew are all in the cast. The scenario is by Joseph F. Poland.

The revival of "Salome," the spectacular production which won many laurels during its release a few years ago, will be greeted with a hearty welcome by exhibitors, Fox believes. The Fox Corporation, after an extensive questionnaire, decided to revive the picture, and many new features in the way of posters, press books, cuts, mats, lobby displays and advertising accessories have been prepared for the re-launching. "Salome" is on the release program dated January 14.

The Sunshine Comedy, "Rides and Slides," will be ready for distribution January 7, and the Mutt and Jeff Cartoon, "Steeplechase," on the same day. Fox News continues its bi-weekly publication.

Jackie Coogan Gets Special Invitation

Little Jackie Coogan has made himself a hero with crowd of kiddies in London and in so doing has made for himself a big place in the hearts of the English nobility that loves and does for these kiddies. For Jackie has received a special invitation to visit London from Her Grace the Duchess of Hamilton and Brandon.

The particular crowd of kiddies that look on Jackie as their hero are four hundred odd orphans in the Foundling Hospital, London. These kiddies saw a motion picture for the first time in their young lives just before Christmas. The picture was "Oliver Twist." And it was particularly appropriate because Charles Dickens himself was interested in the Foundling Hospital and visited the place often when he lived near by in Doughty Street.

The children not only saw Jackie as "Oliver," but they heard read a message of the season's greetings from the Queen and another one from the Prince of Wales who declared he was sorry he couldn't be with them when they saw the picture but that he was glad to know they were to have a Christmas Cinema treat.

And added to this they received a cable from Jackie in which he declared he was glad they were to be the first in England to see "Oliver Twist," and that he has asked Santa Claus to remember them for him. He sent them 105 pounds sterling to buy "goodies" for Christmas.

C. P. C.

Exhibitors know the dependability of the departments in Moving Picture World devoted to their interests.

There's something greater and more valuable in existence among the people who try to carry out the spirit of the Chalmers Publishing Company. It is friendliness and co-operation, not alone among themselves, but for and with the hosts of exhibitor readers.

When an exhibitor drops in at the office in Fifth Avenue, he can count on a general welcome, a cordial attitude toward him personally and toward his problems, if he has any to unload.

If he can't "drop in" he can write, and you ought to see the enthusiasm with which his letters will be acclaimed. Whether he wants to tell Sumner Smith something that can be nationally broadcasted in "Regional News and Gossip"—whether he wants to ask Van to get Straight From the Shoulder Reports on some picture—whether he wants to ask Sargent how to get the crowds in on a slack day—he gets a friendly hearing, careful attention and the best that they can give him. Try it and see. C. P. C., the initials of the Chalmers Publishing Company, stand for Cordial Personal Co-operation.

Fairbanks Film a Success in London

Cablegrams received by Douglas Fairbanks indicate that Douglas Fairbanks in "Robin Hood," which recently opened in London, will be as much of a sensation abroad as it has proved to be in America, says United Artists.

"Press enthusiastic," cabled C. B. Cochrane, famous British theatrical producer who is showing the film. "Hundreds turned away at each performance."

"'Robin Hood' beyond wildest expectations," came from Carrol Trowbridge, manager of the London office of Allied Artists, Inc.

"'Robin Hood' will amaze and delight continental countries," cabled Guy Crosswell Smith, Paris representative of Allied Artists which will handle the film on the continent."

From Henry Edward and Chrissie White who hold a position in the English film world corresponding to that of Douglas Fairbanks and Mary Pickford here came this greeting: "Heartiest congratulations. 'Robin Hood' is terrific. Greetings."

In London the production is playing at the Pavilion, Piccadily Circus.

Nazimova Production Appeals to Critics

The widely heralded screen version of Oscar Wilde's poetic drama "Salome" as produced and interpreted by Nazimova and now being released through Allied Producers and Distributors Corporation, had a most auspicious premiere at the Criterion Theatre, New York, on New Year's eve and has been showing to capacity since, having won the immediate interest of the public and an unusual indorsement from motion picture reviewers, Allied Producers and Distributors says.

Nazimova's "Salome" is her own independent production under the direction of Charles Bryant and opened at the Criterion Theatre.

"Nazimova's 'Salome' will speak for itself," said Alan Dale in reviewing the picture for the New York American. "Never before have I seen a 'Salome' I could endure."

"To those who complain about the sameness of the movies we recommend Nazimova's 'Salome' which opened with considerable pomp and circumstance at the Criterion," said Robert E. Sherwood in the New York Herald. "It is, in fact, startlingly different from anything that we have seen, on the screen or off."

"In costumes, settings and photography the Nazimova 'Salome' is an unusual and, at the same time, a visually satisfying spectacle," wrote the New York Times" critic. "Our advice is—do not miss 'Salome' whatever you do," said Harriette Underhill in the New York "Tribune," "We liked it enormously," said the critic for the Daily News.

"We thoroughly agree with the verdict of the committee on Exceptional Photoplays of the National Board of Review, viz; that Nazimova's screen version of 'Salome' is a picture well worth waiting for," said Don Allen in the Evening World.

Said the reviewer for the Evening Journal. 'The beauty of the picture is due to more than the acting alone. Every foot of the production is a gem of composition, of rythm, of gorgeous lighting."

"'Salome' is the most unusual picture of the present season," said the Evening Telegram's critic. "Oscar Wilde's Biblical drama, which has had such an unhappy time of it on the spoken stage, comes to the screen with every stamp of being a success," wrote the critic for the New York Globe. "Nazimova has produced a remarkable picture," said the writer for the Sun.

Five New Paramounts Finished on Coast

A perfect picture of industry last week, the Paramount West Coast studio has been comparatively quiet for several days. For the first time in many months, only four companies are at work, where nine units were busy for many weeks before.

The five companies that completed production almost to a day were Joseph Henabery's unit producing "The Tiger's Claw," starring Jack Holt, with Eva Novak and Eileen Pringle in the leading feminine roles; "Bella Donna," George Fitzmaurice's production, which is Pola Negri's first American starring vehicle; Walter Hiers' first starring picture for Paramount; "Mr. Billings Spends His Dime," while the cutting and assembling was completed on 'The White Flower," starring Betty Compson, and "Racing Hearts," in which Agnes Ayres starred.

The four companies now on production at the studio are the William de Mille unit, producing "Grumpy," with Theodore Roberts, May McAvoy and Conrad Nagel featured; "The Trail of the Lonesome Pine" unit, in which Mary Miles Minter stars and Antonio Moreno is featured in support; "Prodigal Daughters." Sam Wood's production starring Gloria Swanson, and "The Law of the Lawless," starring Dorothy Dalton, with Theodore Kosloff and Charles de Roche featured in support.

That the studio will soon be once more a hive of industry is indicated by the fact that production will begin within the next few days on "The Rustle of Silk," starring Betty Compson; "Contraband," starring Agnes Ayres; "The Cheat," starring Pola Negri, and other pictures.

Governor Edwards Praises Film

Governor Edward I. Edwards, of New Jersey, was the guest of the W. W. Hodkinson Corporation at its offices at 469 Fifth avenue, recently, where he was entertained by a private showing of the Hodkinson super-special, "Down to the Sea in Ships." The Governor was accompanied by his secretary, Harry Foley.

Among those present were the officials of the Hodkinson Corporation, the director and producer of the film drama, Elmer Clifton, and Raymond McKee, who played the leading male role.

The Governor was enthusiastic about the picture and declared it to be the most marvelous screen production he had ever witnessed. In complimenting Raymond McKee, he said that he was delighted to meet an actor who had the courage to undertake so dangerous and hazardous a role as the harpooning and capture of a giant bull whale.

He inquired for the other star in the picture, Miss Marguerite Courtot. When he learned from McKee that she had been operated on for appendictis and was at present in St. Michael's Hospital, Newark, N. J., he instructed his secretary to send her a big box of flowers with this message:

"I have just witnessed your splendid performance in 'Down to the Sea in Ships' and am grieved to hear of your illness. I wish you a speedy recovery and a long and successful career. Edward I. Edwards."

Big Set Built for Cosmopolitan Film

The largest and most remarkable indoor set ever used in a motion picture, says Cosmopolitan, has just been completed for Marion Davies' next Cosmopolitan super-special, "Little Old New York." It is a reproduction of the Battery and Bowling Green as it looked a century ago, during which picturesque period scenes of "Little Old New York" are laid.

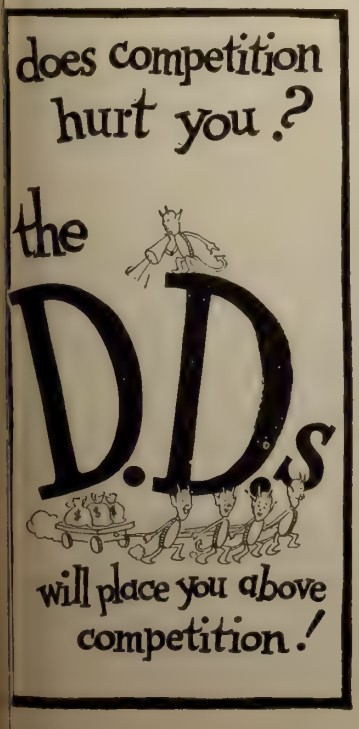
No studio in the world, it is stated, is big enough to hold this imposing set, which measures 300x200 feet and covers a floor space of 60,000 feet. The only kind of structure with sufficient floor space was an armory. But to get possession of one, many difficulties had to be overcome, not least of which was a tenancy of more than a month.

Finally, through the co-operation of Colonel Thomas Fairservis, commanding officer of the famous 106th Infantry, the 23rd Regiment Armory, at Bedford and Atlantic Avenues, Brooklyn, was secured. Upon the drill floor, which measures 350x250 feet, a remarkable replica of Bowling Green and the Battery has just been completed, it is stated.

To properly light this set presented a great problem, which was finally solved by procuring special generators capable of furnishing 1,250,000 watts. The immense set is now being illuminated by 45 sunlight arcs, of 1,000,000 candle power each; 24 domes, or overhead "hard" lights; 36 banks, or side lights, and 30 spotlights. This enormous candle power will make the most remote recesses of the armory glisten as with dazzling sunlight.

To give some idea of the exceptional lighting of this set, it must be understood that lights with such enormous candle power as sunlight arcs have only been used within the last two or three years. Most motion picture studios boast with pride of one sunlight arc, and some of the larger ones have two or three. This single set is to have as part of its lighting 45 of these gigantic lamps.

Bowling Green in 1807 was the most exclusive residential district of New York. There were located the homes of the Schuylers, the Delevans, of the first John Jacob Astor, the first Cornelius Vanderbilt, of the De Puysters, and the Livingstons. There, too, was the old fire house. All of these and many other mansions are shown—32 buildings in all. Sidney Olcott is directing the picture.



Universal Buys Big Stories for Filming

Universal has just acquired the screen rights to a group of important stories from the pens of well-known persons, which are to be made into feature productions for mid-year release.

One is an original story by William J. Flynn, former Chief U. S. Secret Service. It is a strange story of adventure based on actual facts unearthed by the detective during his professional career as a Government sleuth. It is an original story and has never been published. It is based on facts in which prominent New York society figures were involved. The tentative title is "Souls That Pass in the Night." Leon d'Usseau, eastern scenario editor for Universal, arranged for its purchase through Hugh Weir.

When it is completed at Universal City, the picture will be a complete exposure of "fake spiritualism." Ex-Chief Flynn has supplied accurate data to the Universal technicians for the reproduction of all mediumistic tricks and explained how they can be duplicated and exposed for the benefit of the picture public. The seance angles, however, do not form the principal action of the story, which is said to be a spirited tale of romance and adventure.

Another important story obtained by Universal is "The Self-Made Wife," a recent Saturday Evening Post serial, by Elizabeth Alexander. It is projected as an all-star picture by Universal.

A third story purchased by Universal for early production is "Blinky," a Gene Markey story. It is likely that Universal will use it as a vehicle for Hoot Gibson. "Blinky" has just been published in the January issue of a well-known magazine.

Lavish Cabaret Set in Borzage Picture

What is described by Cosmopolitan as the acme of lavishness in the construction of a studio cabaret for a motion picture is a scene filmed during the past week at the Thomas Ince Studio, Culver City, California, for Cosmopolitan's picturization of Fannie Hurst's story, 'The Nth Commandment."

Will Outdo Many

This particular scene is said to outdo in color, magnificence and lavishness any of the most sumptuous supper clubs and midnight restaurants of Broadway. Adioining the dance floor is a large fountain and pool, on the edge of which three different groups of beauties are artistically poised. At intervals each group disintegrates and the beauties splash into the waters of the pool. The scene, it is said, gains added beauty from the fact that a Christmas Eve celebration is in progress.

Colleen Moore and James Morrison are featured in "The Nth Commandment." The cast, in addition to Eddie Phillips, includes Charlotte Merriam and George Cooper. Frank Borzage is directing from the scenario of Frances Marion.

Watch Out For

A Front Page Story

The Truth About Gorham

Big Ince Special On the Way

Production is progressing rapidly toward completion at the Thomas H. Ince Studios, Culver City, Cal. on the picture, "Her Reputation," which, it has been announced, will be the first of the new series of Thomas H. Ince specials for the season of 1923-24.

The leading role in this story of newspaper life is portrayed by May McAvoy, supported by Cullin Landis.

The production is made from an original story by Bradley King under the direction of John Griffith Wray.

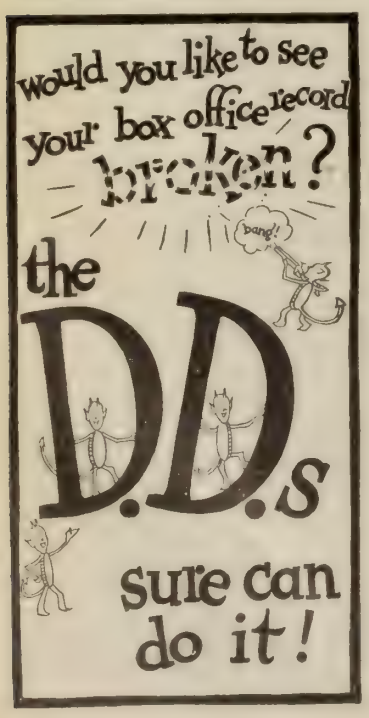
Change Release Dates on Fox Comedies

"Young and Dumb," the two-reel special Al St. John comedy depicting the trials and tribulations of a newly married couple, which was originally set for release on January 21, has been announced for distribution on January 28, according to Fox Film Corporation.

March 11 has been named as release date for "The Salesman," another St. John fun-maker. The date for release of this production, as previously announced, was March 4.

Fox Film Corporation also announces change in the release date of the Sunshine Comedies, "The Five Fifteen" and "The Wise Cracker."

The former has been set up from February 4 to January 21, while "The Wise Cracker" will be released on February 4 instead of on the original date, January 21.



Universal Acquires Brabin's "Driven"

For the first time in six years, Universal has bought a big independent picture for Universal release. It is "Driven," a strong photoplay of the Kentucky mountains, directed by Charles Brabin from a story by Jay Gelzer. When recently reviewed as an independent production by the trade papers, Universal says, it received unanimous and unusual commendation, being hailed as one of the strongest pictures of the season. It will be a Universal-Jewel release.

The cast includes Charles Emmett Mack, obtained by courtesy of D. W. Griffith; Burr McIntosh, Elinor Fair, Emily Fitzroy and George Bancroft.

It is Brabin's first independent production. The story was put into scenario form for him by Alfred Rabock, and the film photography done by George W. Lane.

Concerning the excellence of the picture, Chester J. Smith, reviewing it for the M. P. News, said: "Here is a picture that for gripping situations has not been often surpassed."

The Film Daily reviewer praised the picture as follows: "Charles Brabin's first independent production should find a place among the year's best pictures." The Exhibitors' Herald said: "Brabin's initial production is a picture which should do much for him in the way of reputation."

Helen Pollock, in the Morning Telegraph, characterized the picture as unusually artistic. "The composition in the photography is as artistic as anything yet produced on the screen," she said. George Blaisdell, in the Exhibitors' Trade Review, was equally as enthusiastic, saying: "It makes strong demands upon the emotions."

Charles S. Sewell, in the Moving Picture World, hailed Brabin's work as an unusually fine production.

"It is unusually artistic, intensely dramatic, well directed and acted, finely photographed and tells a straightforward story with no deviation on side issues. From the standpoint of drama, the climax is tremendously effective and thrilling.

"A feature of the production is the beautiful photography and the fine composition of some of the scenes, which resemble works of art. Mr. Brabin deserves credit for having so handled the theme as to bring out the utmost possibilities from every angle, and in giving to the screen a production which is of a quite different nature from any other American-made production."

Young Will Direct for First National

"Wandering Daughters," Dana Burnett's story, published in Cosmopolitan Magazine, will be Director James Young's initial picture for First National release. The deal for the story was made through the courtesy of Arthur Jacobs and Frank Borzage, now associated in their own productions. Mr. Borzage was the director of "Humoresque" and other notable successes. "Wandering Daughters" will be made at the United Studios, Hollywood.

Director Young will make a series of James Young Productions for First National. However, after he has finished "Wandering Daughters" he will return to the Richard Walton Tully fold and direct "Trilby" for Mr. Tully. With the return of Mr. Tully from Europe plans for the making of "Trilby" will be begun on the Coast.

"Wandering Daughters" will be a First National spring release.

Goldwyn First Runs at Chicago Theatre

Balaban & Katz have bought for Chicago Goldwyn's two big new productions, "The Christian," produced by Maurice Tourneur and "The Strangers' Banquet," Marshall Neilan's first picture made in association with Goldwyn. The first run of these two pictures in Chicago will be at the Balaban & Katz Chicago Theatre. James R. Grainger, who is in that city on his swing about the Goldwyn branch exchanges, has closed the deal and telegraphed its conclusion to the home office.

The play date for "The Strangers' Banquet" at the Chicago Theatre will be either February 12 or 19, while "The Christian" will be screened at that house March 12.

When the two pictures were screened for the officials of the Balaban & Katz organization they declared that they are two of the finest motion pictures that they had ever seen, it is stated.

Goldwyn has booked "The Strangers' Banquet" for a two-weeks' run at the Imperial Theatre, San Francisco, beginning February 20, and in Washington, D. C., at a Tom Moore theatre.

"The Christian" will be shown at the Newman Theatre, Kansas City, for the week beginning January 14.

Capitol Liked It

Final reports from the Capitol Theatre, where the Selznick company's most recently released super-special, "One Week of Love," played during the week of January 7 to 13 are to the effect that the engagement was unusually satisfactory, Selznick states. The business is said to have surpassed by several thousands of dollars the figure which is rated as the average week's business at the same house.

"One Week of Love's" engagement on the Loew Circuit in the metropolitan district begins February 1 at the State Theatre on Broadway. Before the 20th of February the picture will have played thirty-two of the Loew houses. Engagements in the Fox theatres begin February 12.

Glenn Hunter Is a Hard Worker

Glenn Hunter, who, Hodkinson says, has recently come to the front as a delineator of juvenile roles both on the stage and in motion pictures, has the reputation of being a hard worker, and as evidence of this is the fact that he is working in pictures and appearing on the stage at the same time.

Mr. Hunter is now busily engaged in making a series of pictures for The Film Guild, the first of which, "Second Fiddle," will be soon released by the W. W. Hodkinson Corporation. The series comprises four pictures, all of which are to be produced by The Film Guild, with Hunter in the leading role. The second picture, "The Lap of Luxury," will be released some time in January, and the third picture, "The Scarecrow," will be produced shortly.

Jerry Bourdon Put Good Stunt Over

When Alfred Lunt and Edith Roberts arrived in Woodstock, Vt., recently with Edward Sloman, director of the new Distinctive Pictures production of "Backbone," Jerry Bourdon, proprietor of the Woodstock Theatre, got a hunch. He wired to the nearest United Artists exchange and booked "The Ruling Passion," the Distinctive picture starring George Arliss. He tied up this Distinctive feature of 1922 with the company on location for the first Distinctive picture of 1923, and as the town was "all het up" by the presence of the actors he played to a full house on Tuesday, January 16.

"The Common Law" Nearly Complete

"The Common Law," which the Selznick company is producing on the West Coast, is nearing completion and the work of cutting and titling it will soon be in progress. George Archainbaud is directing.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

January 28 for Pearl White Serial, also New "Our Gang"

Heading the Pathe list of ten releases for week of January 28 is the first episode of the new Pearl White serial "Plunder" and "The Champeen" the first of the new series of Hal Roach "Our Gang" Comedies.

"Plunder" which Pearl has announced marks her farewell to the screen deals with the mysterious adventures in which a New York girl is plunged in endeavoring to secure control of the stock in an office building under which a large quantity of treasure is buried. In this scheme she meets opposition at every turn from the villain portrayed by Harry Semels. Warren Krech, who only recently made his debut on the screen following a successful stage career, appears in the role opposite the star. It was produced and directed by George B. Seitz and the story was written by Mr. Seitz and Bertram Milhauser. The action shifts from New York to the Kentucky mountains, the Indian country and South America. The serial has received high praise from reviewers in both the trade and daily press and Pathe announces it is being heavily booked by high class exhibitors throughout the country.

In "The Champeen" the gang is lured by Sunshine Sammy into giving an astonishing prize fight in which Mickey (Freckles) Daniels and "Battling" Jackie Davis are the contenders over the love of a charming little miss who before the fight is over accepts an invitation from the "Dude" whereupon the "fighters" combine against the common enemy. It is said to be full of the characteristic comedy and clever touches which have marked the previous numbers in this series.

"Don't Say Die" with Paul Parrott and Jobyna Ralston is the Hal Roach one-reel comedy on this program. Obstacles to immediate matrimony cause Parrot to attempt suicide in nearly every conceivable way; just as the "obstacles" are removed a tough that Parrott has hired to do the job, shows up to fulfill his part of the contract. Of course all ends well.

"Speed" the Hutchhison serial reaches its final episode in which the hero is exonerated and the villain's guilt established in a dramatic manner. The current Aesop Fable "A Fisherman's Jinx" shows the Farmer in desperate combat with various finny monsters which the cat finally helps him to overcome.

Pathe Review No. 4 has a striking photographic section "The Death of the Flowers" based on William Cullen Bryant's famous poem. Other sections show a funeral in Canton, China, Pathecolor pictures of Athens, a camera interview with the sculptress Bonnie McLeary, and another section dealing with unique fish. Screen Snapshots No. 18, as usual, shows many characteristic scenes of famous screen stars.

New Serial Title

Pathe announces that the title of the next Ruth Roland serial which has already been extensively booked by exhibitors as "The Riddle of the Range," has been changed. This serial will be released as "Haunted Valley" and will follow the new Pearl White serial which will be released beginning January 28.

Bruce Film Heads Newspaper List of Best Short Subjects

In an article in which he lists what in his opinion comprised the twelve best short subjects of 1922, James W. Dean of the Newspaper Enterprise Association which syndicates a daily service to many newspapers throughout the United States and Canada, heads his list with Educational's "And Women Must Weep," and also includes three other subjects released by Educational: "Poor Boy," a Mermaid comedy featuring Lloyd Hamilton; "Man Vs. Beast," a two-reel African hunt picture, and "That Son of a Sheik," a comedy satire produced by Christie.

He then follows with a list of twenty-three 'worthy of mention," which includes eight Educational films: the Christie comedy, "In Dutch"; the special, "Via Radio," a Christie comedy satire; "Cold Feet," an Earl Hurd cartoon; "Railroading," the Mermaid Comedy, "Look Out Below"; the Tony Sarg Almanac, "The First Flivver"; the Torchy Comedy, "Torchy's Ghost," and a Bruce Wilderness Tale, "My Country."

Regarding "And Women Must Weep," Mr. Dean says in part: 'Robert Bruce made the greatest single contribution of 1922 to the art of the cinema. He blended the drama of humans with the drama of nature. He dwarfed his actors with the beauty and power of natural surroundings. He gave the screen a new art."

In offering his list of short subjects, Mr. Dean says it comprises about 1,500,000 feet of film covering about 750 subjects, news reels, scenics, condensed dramas and comedies, stating that many of the short subjects contribute more to the program's entertainment than the feature pictures, and that many of them have contributed as much to advance photoplay art as the longer films.

ALL WEEK PRINCESS NOW PLAYING

PARAMOUNT PICTURES THEATRE

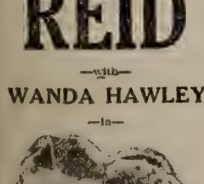
A DOUBLE HAPPY NEW YEAR PROGRAM

WALLACE REID

—with—

WANDA HAWLEY

—in—



"Thirty Days"

A Paramount Picture

LLOYD Hamilton

and

All Star Fun Cast



—in—

"The Speeder"

This is his first super comedy

"Exceeds the laugh limit"

PRICES TODAY—ALL SEATS, 35c

Fine Stuff!

See how Princess Theatre in Toledo played up Lloyd Hamilton in the Educational comedy, "The Speeder," in the Sunday newspaper, giving it as much space and just as good display as the feature.

That's the way to do it, boys! Get good short subjects and do not hesitate to advertise them and exploit them. Take a tip from the Princess.

Austin Is Directing Bull Montana

Albert Austin has been engaged to direct Bull Montana in the fifth Hunt Stromberg comedy for Metro release, "Two Twins." This will follow "Rob 'Em Good," which has just been completed.

Mr. Austin came to this country from England in the same vaudeville company with Charles Chaplin, with whom he has been associated for the past several years as associate director with Chaplin in "The Kid" and many of his prior successes. Recently he directed Jackie Coogan in "Trouble." The Bull Montana comedy staff also includes Dick Stevens, assistant director; Clyde Bruckman, "gag" specialist, and Irving Reis and Ted Reese at the cameras.

Davis for Century

Julius Stern has signed Jim Davis to direct Century Comedies, and his first picture will be a comedy starring "Brownie," the wonderful dog. Zion Myers, brother of Carmel Myers, is assistant director for this picture. Mr. Davis is an experienced director in the short subject field, having directed Helen Holmes in the "Hazards of Helen" series.

New Brownie Film

Brownie, the Century Dog, is at work on the first of a new series which features the superstitions of humans, directed by Jim Davis.

Special Paper for "Our Gang"

Pathe announces that for the new series of "Our Gang" comedies, which begins with "The Champeen" on January 28, the same class of exploitation paper and accessories will be furnished to exhibitors on this series as is supplied on features. There will be special twenty-four sheets, cuts, mats, lobby displays, black and whites and a stock slide. This series is said to be winning high praise from exhibitors and the press as well.

New Bray Films

Hodkinson announces that Bray Productions are now putting the finishing touches on the third Bray comedy, the working title of which is "Colonel Heeza Liar Turns Detective," which like the others contains bewildering trick photography. The second of the Bray Romances, "The Sky Splitter," is now ready for release. Trick photography is also used in this picture, where the illusion of a trip to the stars by a living actor is shown. It is said to be a decidedly unique subject.

Roy Del Ruth Joins Mermaid

Roy Del Ruth, who for several years has been a director with the Mack Sennett organization, has been signed in a similar capacity by Jack White, producer of Educational-Mermaid Comedies. His first work with Mermaid will be directing Lige Conley. Mr. Del Ruth directed several specials for Sennett and recently handled the megaphone for a series with Billy Bevan and Mildred June.

New Leading Women

Hazel Deane, who has only been in pictures for eleven months and has already played leads in Mack Sennett comedies, has been signed by Al Christie for similar roles and will appear in a comedy which Christie is now personally directing.

Another leading lady signed for Christie Comedies which are released through Educational, is Duane Thompson, who is now playing with Neal Burns in a film Harold Beaudine is directing.

Heavy Bookings on Lloyd "Shorts"

Pathe reports that the success of Harold Lloyd in feature productions has proved a big stimulus for previous Lloyd releases. Repeat bookings from larger houses are said to be as heavy as new accounts in the two-reel comedies in remote zones. To meet this demand, new sets of prints have been provided on the first six of the series: "Captain Kidd's Kids," "From Hand to Mouth," "Haunted Spooks," "An Eastern Westerner," "His Royal Slyness" and "Bumping Into Broadway."

(More Short Subject News on page 373)

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Hair Trigger Burke (Universal).
Pathe Review No. 4 (Pathe).
Screen Snapshots No. 18 (Pathe).
Second Childhood (Educational).

"Fighting Blood"

Fighting Types in a True to Life and Engaging Love Story

Reviewed by T. S. daPonte

From the title of this series or "rounds" as they are called by the producing company, one might come to the conclusion that they are pictures that are simply of the fighting sort. But this is far from being the case. They have a simple love story running throughout that makes an interesting and romantic foil for the strenuous episodes.

To the initiate in prize-ring lore these are among the best pictures of their kind. The fighters are battlers of the truest type—such as one will pay good money to see in contests in the ring.

And the "atmosphere" which surrounds them—their training quarters and managers—are also true to type. And as an added attraction, but by no means the least, are the sub-titles, which in many instances are chock-full of a whimsical humor, and are brief enough to give them the quality which it is said comprises the very soul of wit.

While the boxing on which the "hero's" rise to fame is entirely predicated plays a large part in the film, it can by no means be said that it runs away with the picture, as the thread of romance that plays so large a part in the plot is equally as important. Also the comedy is well done and William Courtright as Ajariah Stubbs, the small-town drug store proprietor with a penurious disposition, is a veritable "scream."

Based on H. C. Witwer's magazine stories, the film stories carry to the silver screen a great deal of that author's humorous and artful manner of expression.

George O'Hara as Gale Galen carries off his part in a manner that many screen favorites of the alleged fighting sort might envy. He gives a life-like and capable portrayal.

So far there have been three "rounds" shown for review. The first is called "Fighting Blood," the second "The Knight in Gale," and the third "Six Second Smith." Each "round" is two reels. The first shows Galen procuring a job as a soda-water "jerker" and introduces Clara Horton as Judy Wilcox, the girl in the case.

From then on Galen's rise to fame in the small community, by the manner in which he uses his fists, is rapid, but nevertheless beset with set-backs and heart-burnings because of his ostracism by the leading social lights of the town's younger set, until his manliness compels them to accept him in spite of his profession.

Mal St. Clair has done a bit of near perfect artfulness in his directing and the selection of the characters. Kit Guard as K. O. Kelly and Albert Cooke as Nare Shapiro, fit their parts to perfection, and Leach Cross, one-time contender for the lightweight championship, does a small part true to form.

"Second Childhood"

(Educational-Comedy—Two Two Reels)

An excellent Christie comedy featuring Bobbie Vernon. The laughs are plentiful. Both the situations and the action show a resourceful imagination, and the performance indicates a sure understanding of comedy technique. Bobbie Vernon is called upon to impersonate little Oscar, the fictitious son of a man who has deceived his brother so as to get regular sums of money for "his child." The deception brings a round of laughs, many of which are furnished by Babe London.—M. K.

"Pathe Review No. 4"

(Pathe—Magazine—One Reel)

The photographic section of this Pathe Review picturizes William Cullen Bryant's poem, "The Death of the Flowers." While the scenes are pretty, they are not so striking as some of the previous issues. Another section shows a wedding in China with great pomp and ceremony. The color section shows Athens, Greece, as it is today. There are interesting views of Bonnie McLeary, the sculptress, at work, and also pictures of the "puffer" fish. While entertaining, this reel is hardly up to the standard.—C. S. S.

"A Fisherman's Jinx"

(Pathe—Cartoon—One Reel)

That you can't keep a good man down is the moral of this Paul Terry cartoon distributed through Pathe. This is humorously worked out by showing the farmer having no luck at fishing, while the cat that he sends home also goes fishing and gets a great quantity. It is an entertaining number and well up to the standard of the best of the Aesop's Fables series.—C. S. S.

"Bumps"

(Educational-Comedy—One Reel)

This Cameo comedy on the joys and pains of motoring offers a fair amount of amusement. At times the interest drags a little as some of the stunts which are not unusually entertaining are too long drawn out. Jimmie Adams is featured as a young man who wins a flivver for guessing correctly in a bean contest. The car stands all sorts of abuse and finally plows its way successfully through deep waters.—M. K.

"The Champeen"

(Pathe—Comedy—Two Reels)

Two of the youngsters, Jackie Davis and Mickey (Freckles) Daniels, engage in a prize fight in this comedy of the "Our Gang" series distributed by Pathe. The high standard of humor and entertainment established in the previous issues is maintained in this number which grown-ups will find amusing and which will especially delight the children. There is a lot of action, plenty of laughs and a good little story. Sunshine Sammy, caught swiping apples, needs a dollar to pay for them, so he arranges to promote a prize fight between two of the kids who are rivals. The fight ends when a "dude" starts off with the girl and the fighters combine against the common enemy. The comedy has been cleverly directed.—C. S. S.

'Hair Trigger Burke'

(Universal—Western—Two Reels)

Harry Carey's acting makes this a good number for the program that needs a heavy short subject. It has been reduced from a three-reeler and retitled. The story of the results of a stage coach robbery has been used, the sentimental angle being that the dying father requesting that his son never be told that his father was a bandit. The son is a weakling whom the hero tries to protect. He falls for the wiles of a cafe dancer and gives up his money, but the arrival of his friend brings justice to all. The star is a convincing performer and succeeds in making the drama entertaining.—M. K.

"Screen Snapshots No. 18"

(Pathe—Magazine—One Reel)

As usual with this series, this issue of "Screen Snapshots" distributed by Pathe shows a large number of prominent players. A party of girls who make a surprise call on Harold Lloyd shows this comedian as he is seldom seen, without spectacles or make-up, and this is really the most interesting thing in the reel. The party includes Mildred Davis, Lillian Rich, May McAvoy, Lois Wilson, Claire Adams and others. There are also views of Elliot Dexter and his new bride, the two Talmadge sisters and Bobbie Vernon at home with his wife and baby.—C. S. S.

"A Fool for Luck'"

(Universal—Comedy—One Reel)

Lewis Sargent plays another of the boob messenger roles in this comedy. It has an average amount of entertainment without showing any striking degree of originality. The time of action is the first of April and the incidents show the various ways in which he celebrates the day, mostly to his own sorrow. He is so busy trying not to be fooled that he overlooks some good opportunities. His bad luck culminates in his being jilted at his sweetheart's birthday party.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

How to Get In

A. R. Vaughn, Projectionist Senica, South Carolina, asks:

Please advise as to how I may join the I. A. T. S. E. & M. P. M. O. S.

I have had seven years' experience, but it has all been in small cities. I am sure I could pass any reasonable examination. I have one of your handbooks, but not the latest.

Well, brother, if you want to be up to date and on the job you should have the very latest, not only in handbooks, but everything else which concerns your profession. Get busy!

As to joining the I. A., why I still get quite a few such inquiries, hence will once more sets forth the facts for the benefit of all. To join the I. A. a man must have worked within the jurisdiction of the local he proposes to join for a period of six months.

The jurisdiction of a union extends in every direction to half way to the next union. By this I mean that if a certain town has a union, either stage employee stage employee and projectionist or projectionist, and on one side a city six miles away has a union, on the opposite side it is sixty miles to a city with a union, on another side one hundred miles and on the remaining side ten miles, then the territory within the jurisdiction of that union would extend three miles one way, thirty another, fifty another and five the other. From this you will see that every bit of territory within the U. S. and Canada is within the jurisdiction of some union.

The territory of Edmonton, Alberta, for instance, literally extends to the north pole, though to date I believe Local 360 has had no applications from the Arctic Circle.

Apply to Nearest Union

You must apply to the union nearest Senica, which I think will be Spartansburg, So. Carolina, as it has a union.

The best way would be for you to go over to that city and interview the president of the local. Any theatre man there should be able to tell you who he is. The local may refuse to admit you, which it has a perfectly legal right to do, though if you are already holding a job within its territory, and have been for a period of six months, and can pass a fair examination, there could be no just reason, so far as appears on the surface, for keeping you out. Then, too, it may have an initiation fee that will make you wonder if it is a working man's organization or a national bank president's alliance. If they talk favorably and you want to go ahead you will have to pass such examination as the local may prescribe and you must be voted on and—well, that's about sufficient, don't you think.

Now don't think I'm kidding. I most emphatically am not. Joining the union once was a simple process. That was in the days when the union was weak and needed all the help it could get. It was the days when (I remember them well) when to belong to a union was not considered an honor, but rather caused men to look at you in wonder, thinking you must be a bit "queer." They worked very hard to get members, and then even harder to hold them. The union is strong now. To belong to one is considered just plain right and decent if you work for your living with your hands. With strength has come independence, and sometimes a rather unreasonable attitude.

A Good Reason

But for all that there really is a very good reason for some seemingly rather unreasonable rules. The high admission fee is to discourage men from dropping out, once they have joined. A man with a hundred dollar fee up will think two or maybe ten times before he drops out through, for instance, non-payment of dues. The refusal to admit new members when all jobs are filled in that territory, and there are quite sufficient men for all purposes may seem unjust and very wrong, but that is not altogether true.

It IS wrong to refuse to permit a competent man to work at any calling in life he may choose, provided it be an honorable one, BUT also it is wrong to flood the market with workers so that either all or some must inevitably suffer. As a matter of fact what seems unjust is only the very natural outcome of our rather crazy way of handling the affairs of men as a whole.

Unions are sometimes unjust and arbitrary in individual cases, but when we come to consider the matter as a whole we find the governing principle to be nearly always either right, or very close to right.

I have set these matters forth because I have had much correspondence, which except in rare instances, has not reached print, complaining that competent projectionists have been refused admission to the union, and of other apparent injustices.

You may take it from me that these seeming injustices are, except in an occasional case where a union is ruled by men with square lumps of tallow instead of heads, or by men who work injustice to serve their own selfish ends (and such cases are rare), that when you find yourself excluded by what seems an arbitrary union law, that law is based in and on a very substantial reason—a reason which makes it necessary.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Greater Speed

J. F. Schook, Local 133, I. A. T. S. E. & M. P. M. O., Whiting, Indiana, sent in two clippings and says:

These clippings appeared in another publication, which I happened to get hold of. Will you advise, through the department, if the facts are as set forth. Also give any inside dope you may have in the matter.

Clipping Number One

One clipping deals with the small, portable photometer, and says that it is quite possible for the average exhibitor or projectionist to secure the loan of one from the local light company and make readings of the screen illumination.

I have had experience with this type of instrument and found that while an expert might be able to make accurate readings, I most emphatically could not. In my opinion it would be entirely useless to the "average exhibitor or projectionist" for that reason, AND the further fact that in my opinion density of screen illumination is NOT a true guide, because the density which will be quite sufficient under one condition of auditorium lighting and SCREEN REFLECTIVE POWER will be entirely inadequate in another. And mind you that in using the photometer you do NOT measure the light reflected to the audience, but the light directly incident upon the screen, BEFORE it reaches the screen.

Such an instrument in the hands of an expert in photometer reading, who is also an expert in all that which goes to determine the amount of APPARENT light which the theatre patron will see under highly varying conditions, might be of real value, though even as to that I am not so certain, because of the ENORMOUS variation in eyes themselves. So much for that.

Clipping Number Two

As to the other clipping—well, anyhow, I had a good laugh. It is headed: "Perfect Inspection at Twice the Speed Now Possible in Film Exchanges."

Phew! and likewise, Wow! How glorious! Surely there is need, and sad need for increase in exchange inspection speed! You all agree on that, don't you? Last week I stood beside a girl in an exchange inspection room and saw her "inspect" a full 1,000-foot reel of film in exactly thirty-three (33) SECONDS. Having completed the "inspection" she yanked it off the rewinder spindle and pitched it to a table at least two feet beyond her reach. Under the scheme proposed this time would be cut to 16½ seconds and the other 16½ seconds would be "saved." How grand!

But now that we have had our joke, let me say that the machine in question—for it is a machine—may be good. I have not seen it, and do not know. I have observed, however, that usually unless there is some "bug" somewhere, the inventor of a device such as this does not lose much time in presenting it to this department for inspection, examination and test.

Time Saving No Object

And certainly, while I do not care about the saving in time of inspection, there is a truly great need for a machine which will detect faults while rewinding film. The average exchange inspection is not an inspection at all. It is only a very poor farce. It is nothing more or less than a top-speed rewinding of the film, which more often than not does more damage to the film than it cures. It detects, as you all know, only the very worst faults, such as total breaks, long strips of ripped

sprocket holes or patches almost entirely loose.

We would welcome this machine, or any other machine which will really deliver the goods in the matter of thorough fault detection. But we remember that in the past a number of such machines have been perfected, and that none of them finally made good. If this one really is deserving of serious consideration, let its inventor set forth the reasons why, and submit it to an examination and test by this department. If it is good we will welcome it. If it is not—well, that is another story.

Errors Corrected

Charles Purcell, Hamilton, Ontario, says:

In issues dated Dec. 2 and 9, evidently to the necessarily hasty notes you took, from which "Editor Travels" was written, you have in one or two instances misplaced credit for certain things you described. No one is "on the roof, shouting," but in justice the corrections should be made.

The lamphouse observation window, Fig. I, of "Editor Travels," was the invention of Milton A. Bartleman, projectionist Pantages theatre, and not the invention of the writer.

It was Brother Bartleman who explained to you about placing the thin sheets of mica back of the glass to prevent breakage.

Brother Baldassari's idea for improvement is clearly shown in the illustration. It consists of placing the glasses at an angle, thus eliminating the necessity for a tall man to stoop. Your suggestion for making the window larger would be another improvement, which may be developed by Brother Bartleman, along with further improvements he has in mind.

The devices illustrated in Figs. 4, 6 and 7, were also invented by Brother Bartleman. Our own projectors are equipped with a device quite different in design from that illustrated in Fig. 2. The spot lamp attachment is an idea of my own. In practice it has proven to be very satisfactory. Brother Bartleman and I worked together in the development of these devices.

Got Projectors Twisted

The projectors in use at the Pantages are not Powers, but Simplex. In Fig. 7 the flat bow spring should have been at the top, and bolted to the carrier at one end only. There is also a thin flat bar, not shown in illustration, which rests loosely on top of lower adjusting screws. This enables one to quickly and smoothly remove the carrier. The lower screws still serve their purpose of leveling the carrier when necessary.

At the Capitol Brother Hugh Usher is in charge of projection. He and Brother H. Paro could have shown you some other things of interest, had you more time.

Now, Brother Richardson, on your next visit to Hamilton, which we hope will be in the near future, try to be with us a bit longer. I am sure you would be agreeably surprised were you to carefully examine the equipment of some of the other men.

I trust you will give this letter space at an early date. It covers the ground thoroughly, and is self-explanatory.

WHEN YOUR THEATRE WAS RENOVATED

You laid aside a lot of good equipment that you had out-grown.

DON'T STORE IT
DON'T GIVE IT AWAY

Advertise It in

The Moving Picture World

and GET REAL MONEY for it.

An Inch "FOR SALE" advertisement costs but $5.00.

Righto!

Righto, friend Purcell! I do not feel called upon to make any excuses or apologies for the errors. While in any given city I usually have to enact the role of a windmill almost from the time of my arrival to the time of my departure.

In a projection room I must look at many things, and often listen while a man is projecting a photoplay and trying to tell me things, while another man is perhaps talking, too.

It is small wonder that things get a bit mixed sometimes. I just do the best I can. The article concerning Hamilton was, in the main, correct. The error in spring position was the make-up man's. The cut was run upside down, but bolting the spring at both ends was my own blunder. I should have known better. The piece over the bottom screws I did not know about. The stunt is a good one, and I am glad it is brought to your attention again.

When I will be up that way again I don't know. I have many places to go, and comparatively little time to use "going." My best regards to you all.

From Norway

Quite some while ago I received a letter from Eivind Jorgensen, Engine per Roken, Norway, which contains one or two interesting things. Friend Jorgensen says:

Projection is, indeed, an interesting study, and no living man can claim himself perfect in the sense of the word that he has no more to learn. Only the fool makes such a claim, and sooner or later such an one will find out that he IS a fool, the time required to make the discovery depending upon how big a fool he is.

Since I have been reading the department I have been interested in the different methods recommended by projectionists for the adjustment of projector optics and mechanisms.

A Simple Way

I myself have found a very simple way to locate the aerial image, as follows: First protect your eyes with a pair of dark spectacles, then make a mark on the face of the converging lens with any convenient thing, such as a wax pencil, or a pen and ink. Next loosen the rotating shutter and move it in or out until the image of the mark is sharply defined on the shutter blade.

After the shutter is located it is only necessary to fasten it, wipe off the mark and polish the lens. This method will locate the shutter exactly at the aerial image. I have your new handbook ordered. Doubtless I shall soon receive it.

You should have had the book long since. Let me know what you think of it, please. We are all obliged to you for your description of your method of finding the aerial image. It is not a new method, but nevertheless its publication now will doubtless be a new thing to many.

As to your remarks concerning fools—well, you will live a long while before you say a more true thing.

From Toronto

Harry T. Dobson, Projectionist, Palace Theatre, Ontario, whose name should be well remembered by department readers, says:

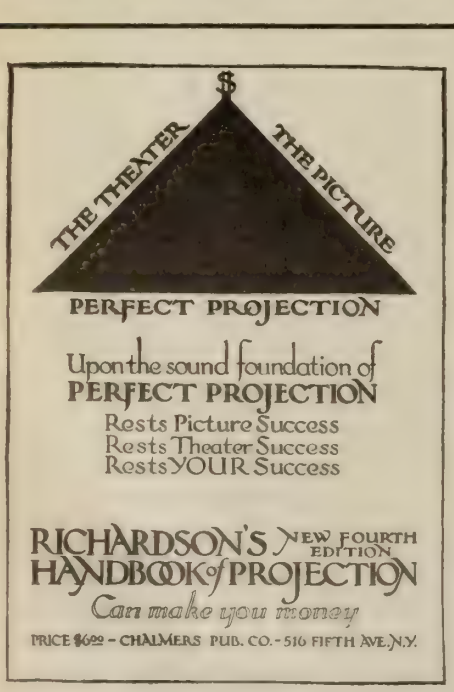
Just a few lines to tell you what I think of the new "Blue Book of Projection."

It is the finest, most complete and understandable work I have looked at. The questions in its back pages are the greatest help imaginable to any one who desires to study.

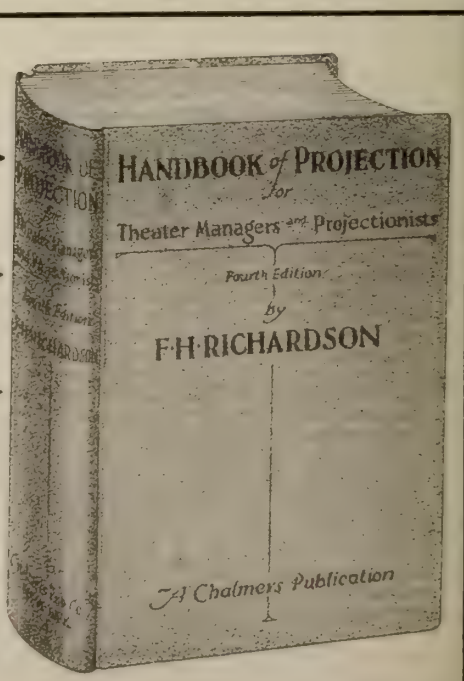
Personally I read the text on one subject, and then the questions covering it. Then I tried to answer them, BUT—well, I started at the beginning and read it all over again. Then I tried to write out the correct answers to the questions. Then I checked up, and believe me, F. H., it is the ONLY way to really learn and to remember the correct dope.

I'll make you a bet of a box of good cigars that I was the first member of local 173 to get a copy. I don't see how a work of this character and magnitude could have been gotten out with so few errors.

I am well pleased that such men as Dobson approve of my work, because Dobson is a good man and a progressive.







CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 3	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Dr. Jack	Harold Lloyd	Dec. 9		2,000
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorsement	Fay Compton	Jan. 20		5,819

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
The Enchanted City	Special	Feb. 18		1,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
[illegible]	Mellord Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,670
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6,061

FILM BOOKING OFFICE OF AMERICA

The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7 835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6 037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,900
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13		5,102

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2 000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,587
Bumps and Thumps	Mutt and Jeff	Nov. 4		1 000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000

(Continued on following page)

(Continued from preceding page)

		Review	Consensus	Footage
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		900
Out of Place	Al St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Xix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,040
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,500
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Deputized	Leo Maloney	Sept. 30		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		1,000

		Review	Consensus	Footage
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		1,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000
Dog's Paradise	Cartoon.	Jan. 13		750
Stung!	Johnny Jones.	Jan. 13		2,000
The Frog and the Catfish	Cartoon.	Jan. 13		750
Royal Chinook	Instructive.	Jan. 13		1,000
Paste and Paper	Paul Parrott	Jan. 13		1,000
Mr. Hyppo	Paul Parrott	Jan. 20		2,000
Border Law	Leo Maloney	Jan. 20		1,000
Cheating the Cheaters	Cartoon.	Jan. 20		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,105
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,670
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 3	10,000
Tess of the Storm Cunetry	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,640

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,317
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		5,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,351
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		1,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,184
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,471

(Continued from preceding page)

A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott.	Jan. 6		4,910
Around the World in 18 Days.	Serial	Jan. 6		
Some Service	Neely Edwards	Jan. 20		1,000
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mulhall, Serial	Jan. 13	10 2 reel chapters	
The Flame of Life	Priscila Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawinson	Jan. 20		4,417
Doomed Sentinels	Roy Stuart	Jan. 20		2,000

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct, 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000

MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Aladdin	Joe Rock	Nov. 25		2,000
Love Taps	Monte Banks	Dec. 2		2,000
Pure But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

M. J. WINKLER

Birthday	Cartoon	Jan. 6		1,000
Felix Turns the Tide	Cartoon.	Jan. 13		1,000

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000
They're Off	Peggy O'Day			5,000
Thundering Hoofs	Peggy O'Day			5,000
Stranger of the Hills	All Star			5,000
Heart of Lincoln	Francis Ford			5,000
Another Man's Boots	Francis Ford			5,000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers.	Dec. 2		4,800

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29	Dec. 30	5,800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

		Review	Consensus	Footage

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

IROQUOIS PROD., INC.

Valley of Lost Souls	Victor Sutherland	Jan. 20		5,000

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5080
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2800
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

NAZIMOVA PROD., INC.

Salome	Nazimova	Jan. 13		6,000

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish	Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	9000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000
Wasted Lives	Mission Film Prod.	Dec. 30		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2800
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,550

STERLING PICTURES CORP.

Affairs of Lady Hamilton	Liane Haid	Dec. 16		13,000

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,000
Notoriety	Maurine Powers	Oct. 14	Nov. 4	5,000

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4650
Blazing Arrows	Lester Cuneo	Nov. 4		4,650

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,650

BETTER EQUIPMENT

EDITED BY E. T. KEYSER

A Robert-Morton and Simplexes Hold Honolulu Princess Patrons

THE recent opening of the New Princess Theatre at Honolulu, T. H., is of special interest to mainland amusement interests, not only because of the close connection in a commercial way between the Island metropolis and San Francisco, but also because San Francisco theatre men are financially interested in the project. While originally promoted by Honolulu interests and planned and built by Island architects and contractors, San Francisco capital finished the work and the new theatre is managed by a San Francisco man.

The stamp of the California metropolis is also to be seen in the Robert-Morton organ, the second instrument of its kind to be installed at Honolulu by the American Photo-Player Company, as well as the selection of the organist, Edwin Sawtelle, and in the projectionist, Monte S. Fairbanks.

The New Princess was originally launched as a community enterprise, the idea being to give Honolulu a modern theatre that could be used not only for the presentation of moving pictures, but for the presentation of stage attractions as well. Plans were prepared and work was commenced on the house in 1920, but financial obstacles interposed and the theatre was not completed until late in 1922, when it was opened under the name of the New Princess, instead of that of the People's Theatre, as originally planned.

A Well Located House

The new house is well located on Fort Street, just above Beretania, on a site at one time occupied by the Honolulu Skating Rink. It covers a lot one hundred by one hundred and fifty feet and is of modern construction with a reinforced concrete frame and hollow-tile walls, especially adapted to Island climate. It was designed by the Honolulu firm of Ripley, Davis & Fishbourne, following a survey of mainland moving picture theatres to secure the latest ideas.

One of the most noticeable features of the design is the fact that there is no balcony, although the seating capacity is in the neighborhood of 1,600. The pitch of the floor from the orchestra pit is slight at first and then quite marked, the appearance of the interior from the stage resembling that of a huge bowl. The absence of a balcony greatly reduces the problem of ventilation, such a factor in Island theatres; affords an unobstructed view of the entire stage and makes for better acoustics.

Accessible Seating

The lower tiers of seats are reached directly from the foyer by two wide entrances and the entire house could be filled through these, if desired. To make the upper tiers more accessible, however, two inclines have been installed in place of stairways, one on each side of the building, and patrons may enter the upper section of the house without disturbing those already seated. The space beneath the mezzanine, or upper tiers of seats, is occupied by the spacious lounge, a broad foyer and a handsome ticket office. Space is also provided for two small shops.

The foyer, which fills the space between the lounge and the wall which separates the front part of the theatre from the seating space is handsomely decorated, an electric fountain being an interesting feature. At the right is the women's retiring room, finished in ivory, with wicker furniture upholstered in blue and gold silk fabrics, while at the left is the men's smoking room.

At the rear of the dress circle are three loges extending the full width of the house, while there are three additional loges on each side, or nine in all. These are furnished with large wicker chairs with ample room for occupants to move about.

Ornate Draperies

The drapery work throughout the house was done by G. A. Ordway, of the Bailey Furniture Company, Honolulu. A variety of colors has been employed to produce the desired effects, silk brocade of a dark blue having been used to upholster all the railings, while blue, gold, green, bronze and old rose find a place in many of the hangings. The theatre is carpeted throughout with Wilton carpet of the best grade.

The fine plaster work and sculptured decorations on both the exterior and interior of the house were modeled by J. Rosenstein, who maintains a studio on North Kukui Street, while the fine painting and color work was executed by Constantine Faggioni, of San Francisco, who spent ten weeks on the work with several assistants.



THE NEW PRINCESS THEATRE
Honolulu's Ornate Sixteen Hundred Seat Picture House.



EDWIN SAWTELLE
Seated at the Console of the New Princess' Robert Morton Organ.

The decorations follow the style of the Italian Renaissance and the designs are largely in reds, greens and golds, which make an especially fine showing under artificial lights. The side walls are divided into panels decorated with tapestry effects, with illuminated urns which add greatly to the charm of the house.

Precaution Against Fire

Special attention has been paid to fire protection, thirty fire extinguishers of large size having been installed at strategic points. In addition, there are the usual emergency exits equipped with "panic bolts."

Owing to the nature of the climate a heating system is not needed, but an air-cooling plant of large capacity has been installed and patrons of the New Princess are assured of comfort at all times. Air is drawn into this cooling system by large electrically operated fans and forced through a spray of cool water, which cleanses it and lowers the temperature to any degree desired. It is then forced into a chamber where the temperature can be further regulated and released into the house through mushroom fixtures beneath the seats. The warm air is drawn out through ventilators in the ceiling and discharged outside. There are more than four hundred outlets for the cold air in the house and the fans are capable of handling 40,000 cubic feet of fresh air a minute.

Another interesting innovation is the installation of a circulating ice water system. Drinking fountains are installed in the lobbies and retiring rooms, affording cold water at all times. This installation, as well as that of the vacuum cleaning system, was made by the Durant-Irving Co., Ltd., of Honolulu.

A $25,000 Projection Room

The projection room and its equipment is one of the chief prides of the New Princess management. Fully $25,000 has been expended in outfitting this and its appointments are said to be the equal of any in the United States. Three Simplex projectors have been installed with a triple dissolving stereopticon.

The projection is in charge of Monte S Fairbanks, formerly of the New Mission Theatre, San Francisco, who went to the Islands early in 1921 to plan and install the equipment of the house. When work on the theatre was suspended he found employment with another theatre, returning to finish the work he started. Much of the automatic equipment was designed and made by him. The projectors are fitted with Sunlight arcs, the first in the Islands to be so equipped.

Adjoining the projection room is a private room for the operator and another for the motor-generator set. A feature of the electrical equipment is a storage battery set which will supply current for quite a time in the event of a failure in the outside supply.

A Robert Morton Furnishes the Music

Honolulu is a music-loving community and special attention has been paid to the musical part of the entertainment offered. One of the largest Robert-Morton organs built by the American Photo-Player Company has been installed and this is presided over by Edwin Sawtelle, an artist on this instrument.

A four manual console has been installed with more than one hundred and fifty stops and fifty electrical combinations. The instrument is capable of reproducing the effects to be found in a symphony orchestra of seventy-five instruments.

In order to insure a perfect installation the makers of this instrument sent Gail Seward to Honolulu, and this expert had the assistance of Paul Carlsted, head draughtsman at the factory.

In addition to the big organ there is an orchestra headed by Rene Williams, formerly of California, who fills the position of musical director.

The active management of the New Princess Theatre is vested in Edward A. Smith, formerly manager of the Rialto Theatre, San Francisco, and well known in mainland amusement circles.

Sixteen Chinese girls dressed in native costume direct patrons to their seats under the supervision of Miss Ida Yap, while a page in costume answers questions and executes small errands.

Three Performances Daily

Three performances a day are offered, except on Sunday, when there are but two. A matinee is given week-day afternoons at 2:45, the others being at 7 and 9 o'clock in the evening. The loges are reserved, but the rest of the house is unreserved. The evening prices are 25, 35, 50 and 75 cents, depending on the location, while matinee prices are 25 cents for general admission and 35 cents for loges. The price of admission for children is 17 cents for any performance, except on Sundays.

The New Princess Theatre Company, Ltd., is headed by Louis R. Greenfield, of San Francisco, who is also head of the

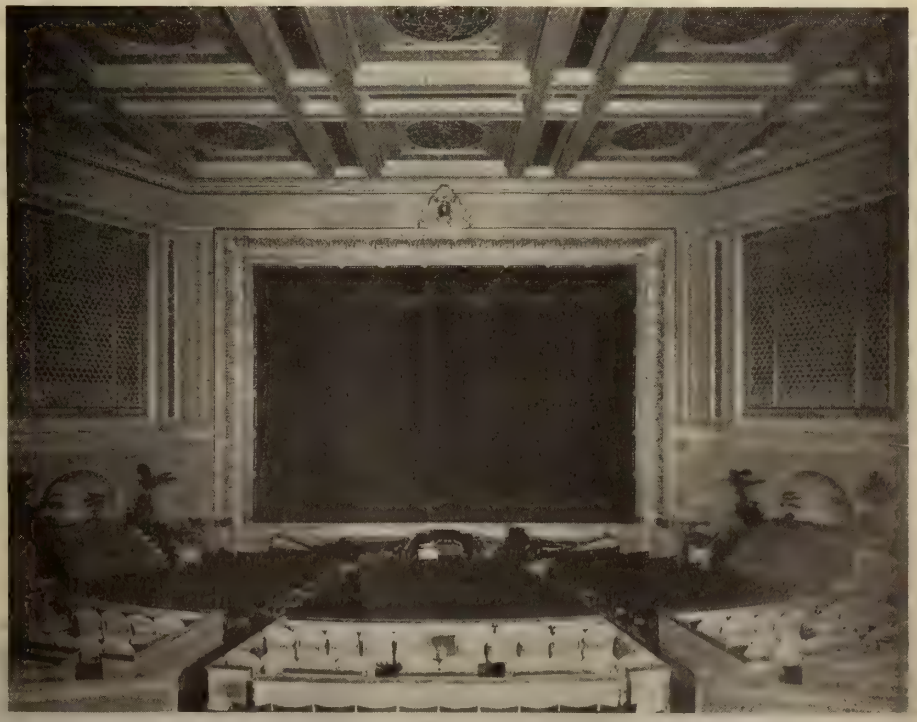
Reprint It, Says Joe

New York, December 23, 1922.
Mr. Keyser,
Moving Picture World,
New York City.

It's about time Santa Claus brought something to the supply dealer. I don't see why this little story could not be put up in a little booklet. I'm pretty sure the better class of supply dealers would be glad to purchase these from you. I know I will.

With the Compliments of the Season, I remain,

Very truly yours,
J. C. HORNSTEIN,
HOWELLS CINE EQUIPMENT CO., INC.



INTERIOR OF HONOLULU'S NEW PRINCESS
Showing How the 1600 Seats Are Arranged All on One Floor.

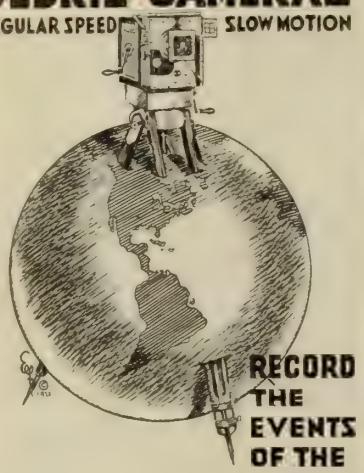
(Continued from page 393)

Kahn & Greenfield Circuit which operates a chain of fine houses in the California metropolis and vicinity. He has arranged for exclusive film service and will ship films direct from San Francisco to his Island house, planning to offer attractions shortly after their release on the mainland.

Moving Picture World Classified Ads Bring Best Results.

DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION



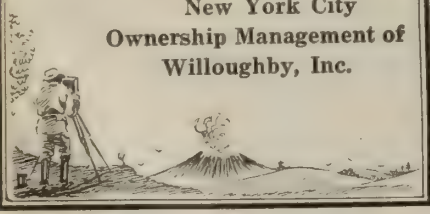
RECORD THE EVENTS OF THE WORLD

For trick work, the operator can change from 8 pictures per turn to one picture per turn while the camera is in operation and without removing crank.

Masks can be inserted from the outside without opening camera.

MOTION PICTURE APPARATUS CO.
INCORPORATED

118 West 44th Street
New York City
Ownership Management of
Willoughby, Inc.



MOV-EZY

Means Ease at the Movies

Pearlman Wants More Like It

Chicago, Ill., December 29, 1922.

Mr. E. T. Keyser,
Moving Picture World,
New York City.

We have read, with great interest, your article on "Better Equipment" as published in the MOVING PICTURE WORLD, December 30 issue.

It is high time that similar articles along the same lines were published in such periodicals, because we do know that there is more truth than fiction in your suggestions to the theatrical manager and exhibitor in dealing with the supply dealer along the lines you mention. We wish a series of such articles would continue. It is beneficial to the theatre manager, far more so than it is to the supply man.

Often times before a house is open, the supply dealer is compelled to make as many as thirty or forty trips out in the country to the manager to confer with him, getting his orders lined up and he is invariably too busy until the last moment when he finds his house is completed and the other very necessary and important items of booth equipment and back stage equipment is kept for the last, and just before the curtain rises, the juice is turned on for the operator without hardly a fair trial to see whether everything is in order or not. It makes the supply dealer a huge unnecessary expense in running back and forth when it could be done within a few trips and eventually work to the interest of all concerned.

You cannot impress this state of affairs any too strongly on the minds of the exhibitors and the prospective exhibitors. Very little consideration, if any, is given to the supply dealer along these lines. It is not done intentionally, we know, but, nevertheless, the evil is there. A few more such articles will undoubtedly clarify the situation and will be appreciated by us all. Here's more power to you for 1923.

Is there any chance of getting a number of these articles in a circular form, quoting the MOVING PICTURE WORLD issue of December 30, 1922? It makes a mighty fine insert to our prospective customers, who are apt to postpone from time to time getting their equipment in hand. If you contemplate running a number of these off, we can use a number of them to good advantage.

We shall be glad to hear from you.

Yours very truly,
CAPITAL MERCHANDISE COMPANY.
B. P. Pearlman, Manager.

Washington Is to Have a New House Costing One and One Half Million

A THEATRE and ten-story office building, to cost in the neighborhood of $1,500,000, is to be erected in Washington, D. C., at the northeast corner of Thirteenth and E streets, northwest, on the site secured some time ago by A. Belosky and his associates, owners of the Cosmos Theatre. Construction of the building is to be undertaken at once.

The theatre is to occupy the lower half of the building with a height of approximately five stories. It will have a seating capacity of 2,250 persons, and there will be installed a pipe organ and latest stage equipment.

It is understood that first-run motion pictures wll be a feature, but provision is also to be made for vaudeville performances. The decorations and furnishings have been given special attention, and unusual lighting effects are promised by means of an elaborate system of wiring.

Large and Beautiful Lobby

The entrance lobby, according to the architect's plans, will be one of the most ornamental and beautiful in the country, as well as among the largest. The walls and lofty ceiling will be covered with intricate carvings and moulds in an artistic scheme worked out after examination of the lobbies of some of the foremost theatres in New York, Chicago, and other cities. The decorative layout will be executed in marble, bronze and ornamental iron.

The building will be of fire-proof construction throughout, with numerous fire exits, while the offices will be served by a battery of four high-speed elevators.

THE CINEMA

NEWS AND PROPERTY GAZETTE
80-82 Wardour St.
W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

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ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

Bronx's New Forum Is Typhoon Equipped

Certain to be one of the coolest and best ventilated theatres in Greater New York—the new Forum Theatre, located at One Hundred Thirty-eighth Street and Brook Avenue is scheduled to open within the next few days.

In the hottest summer weather, every one

Moving Picture World Equipment Ads Bring Best Results.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK



WORLD THEATRE, OMAHA, CRANE-EQUIPPED THROUGHOUT—C. HOWARD CRANE, DETROIT, ARCHITECT

REFINEMENT IN DETAILS OF EQUIPMENT

In hotels, clubs and theatres, the effect of agreeable lines and fine proportions is reinforced by harmony of details in appointments and furnishings. A drinking fountain of pleasing design, for instance, enhances the charm of a lobby or hall besides providing a necessary service. Sanitation fixtures in which design has been guided by good taste and sound engineering knowledge add to the pleasure as well as the comfort of guests and members.

The attractive appearance of Crane equipment is matched by its enduring quality. Its selection assures unfailing service and lasting satisfaction.

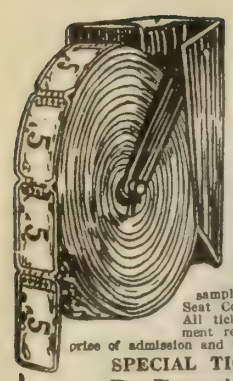
CRANE

GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVE., CHICAGO

Branches and Sales Offices in One Hundred and Thirty-five Cities
National Exhibit Rooms: Chicago, New York, Atlantic City
Works: Chicago and Bridgeport



Crane Onyx Drinking Fountain



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.



Have Your Electric Signs in Colors

The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching colors that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps.

Circular on request

REYNOLDS ELECTRIC COMPANY

Makers of Reco Flashers and Motors

2624 W. Congress St. Chicago

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO.

ST. LOUIS, MO.

of the Forum's patrons will be able to enjoy the program in absolute comfort. Cool refreshing breezes will make the interior of the Forum far more pleasant than any seashore resort.

Two Twelve Foot Typhoons

Up on the roof are two gigantic Typhoons—each twelve feet in diameter. It can readily be imagined what the effect will be on a broiling hot day when these two mammoth breeze makers get on the job. In just one minute they will blow in over 285,000 cubic feet of fresh air—nearly 17,000 cubic feet every hour. The magnitude of this volume of air may be more easily grasped when it is said that its weight is over 1,200,000 lbs.—600 tons of air per hour.

The Forum Theatre is one of a large chain of houses all controlled by the same interests—and practically all equipped with the Typhoon cooling and ventilating system.

Theatres Projected

NEWARK, CALIF. — Henry Richards, owner Rex Theatre at Niles, plans to erect new moving picture house here.

OAKLAND, CALIF.—Roos Brothers will erect building in business district, to include theatre, with seating capacity of 1,200 to 1,800, to cost $1,000,000.

SANFORD, FLA.—R. J. Gallespie, of Jacksonville, has contract to erect theatre, with seating capacity of 700, for Milane Amusement Company, to cost $50,000.

ANTIOCH, ILL.—P. E. Chinn, owner Crystal Theatre, has broken ground for new theatre, with seating capacity of 500.

REISTERTOWN, MD.—J. E. Edward Christhief has plans by Joseph Stienacker, 28 Sanford road, Baltimore, for one-story brick moving picture theatre, to cost $10,000.

DETROIT, MICH.—Harry Brown, Acedenic Theatre, 9000 Oakland avenue, has plans by Ross L. Henderson, Capitol Theatre Building, for one-story brick and stone moving picture theatre, 35 by 122 feet, with seating capacity of 725, to be erected at 12th street and Lee place, to cost $55,000.

KEENE, N. H.—C. C. Baldwin, has plans by Haynes & Mason, 280 Main street, Fitchburg, Mass., for three-story brick theatre, store and office building, 180 by 71 feet.

EAST ORANGE, N. J.—Prospect Theatre Company, 523 Main street, has plans by F. G. Hasselman, 53 West 39th street, New York, for three-story brick theatre, store and office building to be erected at Prospect place, to cost $300,000.

HIGH POINT, N. C.—R. K. Stewart & Company has contract to erect theatre and store building, with terra-cotta front, on South Main street, for J. J. Cox Estate, to cost $80,000.

BUFFALO, N. Y.—General Theatre Corporation, Builders' Exchange Building, will erect one and two-story brick fireproof moving picture and vaudeville theatre.

BUFFALO, N. Y.—Vassiliadis Brothers, 254 Main street, have plans by Lewis & Hill, 889 Main street, for two-story brick and terra-cotta moving picture theatre, store and office building, 50 by 135 feet, to be erected on Clinton, near Karkew street, to cost $80,000.

THE BEST $5 INVESTMENT that you ever made

A ONE INCH "FOR SALE" ADVERTISEMENT

In the Moving Picture World telling about that out-grown equipment of yours.

WILL PURCHASE LEASE

on desirable improved theatre property. All communications confidential. Write full particulars. Price, seating capacity, equipment, etc. Principals only.

Box 293, Care Moving Picture World
New York City

THEATRE OWNERS

If you want to sell your house, we have a buyer. Our name and reputation as successful, dependable brokers is known to almost every exhibitor. We pride ourselves that we are one of the oldest advertisers in this paper. Our specialty—We negotiate private sales, leases, partnerships, and chain movies for large corporations. Write us. You will get a quick, intelligent answer by return mail. No sale—no commission! Lewis, Established 1896. Offices, 578-580 Ellicott Square, Buffalo, N. Y.

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3c per word per insertion

Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

HELP WANTED

WANTED—Two traveling salesmen, call on theatres, each for North Carolina, West Virginia and Virginia; operators preferred. Must furnish reference. Particulars first letter. P. O. Box 801, Roanoke, Va.

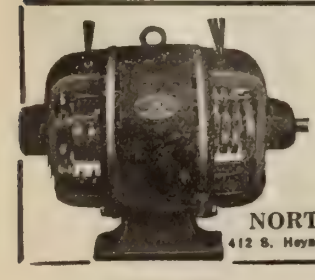
SITUATIONS WANTED

LIVE-WIRE MANAGER, thoroughly experienced film man—booker, publicity, exploitation and arranging prologues. At liberty for picture or combination house. Reliable firm only. Locate anywhere. Best references. M. Rosenthal, 111 Catharine St., South, Hamilton, Ontario.

AT LIBERTY, CAMERAMAN—Ten years with one company. H. L. Muller, 150 North Eighth Avenue, Whitestone, New York. Flushing 3764, Party W.

PROJECTIONIST-ELECTRICIAN — Age 24. 8 years' projection experience. Handle any equipment. Desire position where first-class projection is appreciated. References. Address Forrest C. Bogart, Forrest City, Ark.

PUBLICITY ADVERTISING—Young man, 33, wants permanent connection with established theatre. Will assist management. A-1 reference. Box 405, Sacramento, California.



"MARTIN" ROTARY CONVERTER FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

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The MOVING PICTURE WORLD Is the BUYER'S GUIDE of the FILM INDUSTRY

Little Stories of

SUCCESSFUL EXHIBITORS, NO. 2

S. L. Rothafel

Coming from a small town in Minnesota to New York at the age of 13, S. L. Rothafel started as a $2-a-week cash boy. From this he graduated into a book agent; then he joined the Marines, with which he served in the Boxer Rebellion in China.

His first moving picture venture was behind a bar-room in a small Pennsylvania mining town, where he met with the usual difficulties of a pioneer. He borrowed his chairs from a local undertaker, and when there was a funeral there was no show. But, naturally, he soon outgrew this field.

After a rapid rise he returned to New York, where he opened the Strand, the Rialto and the Rivoli.

It is no wonder that when the builders of the biggest theatre on Broadway looked for a man big enough to direct its management they should seek out S. L. Rothafel. Nor is it a wonder that in their choice of ultra-modern equipment they should select GOLD SEAL Automatic Registers for the Capitol ticket booths.

No modern theatre starts without a GOLD SEAL. And every established theatre which installs a GOLD SEAL finds it second in importance only to their projector. Its price is low and it is a time-saver as well as a money maker.

Write *today* for GOLD SEAL prices and terms.



Latest GOLD SEAL Model Automatic Ticket Register as used in the Capitol Theatre, New York City.

Automatic Ticket Register Corporation

Largest in the World

1780 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of nearest one.

RAVEN HAFTONE SCREEN

has a surface of very finely woven material, into the pores of which, by a special process, a reflecting surface is forced from the rear. This congeals or partly solidifies, yet always remains pliable. Secured to this is another layer of woven material, and back of this is a coating of black rubber, making the whole very strong and absolutely opaque, points very essential in screens.

RAVEN SCREEN CORPORATION

ONE-SIXTY-FIVE BROADWAY NEW YORK

Heywood-Wakefield
REG. U.S. PAT. OFF.



97 Years' Experience Behind This Line

NEARLY a century's experience in building fine furniture enables Heywood-Wakefield to offer theatre chairs of proven quality. Among theatres now using Heywood-Wakefield chairs are:



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Pantages Thea., Los Angeles, Cal.
Delmonte Thea., St. Louis, Mo.
Liberty Thea., Great Falls, Mont.
Ambassador Thea., Phila., Pa.
E. F. Albee's Thea., Providence, R.I.
Pantages Thea., Kansas City, Mo.
Shubert's Thea., New York City
Garden Thea., Baltimore, Md.
Elmwood Thea., Buffalo, N. Y.



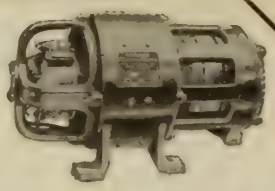
For further information, write our nearest warehouse.

WAREHOUSES:

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HALLBERG



Motor Generators

Two Ball Bearing Type

are made for all circuits to operate one or more Arcs in multiple or in series—The HALLBERG is the best for High Intensity Arc Lamps as it prevents dipping of the light, so annoying with other Generators. My 1923 prices are right and I invite correspondence for either new installations or exchange.

SPECIAL NOTICE

Users of HALLBERG Generators should insure perfect operation by placing orders for new Brushes, Ball Bearings and other repairs which may be necessary after years of service. Don't let anybody tell you that there is a better Motor Generator or Transformer than the HALLBERG—I am always glad to give advice and to take care of repairs for you.

THE HALLBERG LINE INCLUDES

A.C. to D.C. as well as D.C. to D.C. Motor Generators in all sizes, for all circuits, for Arc or Mazda Projector Lamps—
A.C. Electric Economizers and Transformers for Arc or Mazda Projector Lamps—
Continuous Feed Carbon Arc Controllers—
Electric Film Speed Indicators—
Multiple Unit Rheostats—
Electric Control Panels—

Extremely high efficiency Portable Projectors for all existing lighting circuits also with the Hallberg "Featherweight" gasoline Electric Light Plant, weighing less than 100 pounds, the Marvel of the Age for traveling exhibitors and where the ordinary electric light current cannot be obtained.

LARGE STOCK—PROMPT SHIPMENTS

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Established 1904

AXE-HANDLES OR XYLOPHONES?

If you want to tell the story of your product in motion pictures we can help you.

No matter what your story we can bring pulsating life to it. We can make it interesting.

May we tell you what we have done for others? It will prove what we can do for you.

NEGATIVES STORED FREE
Write for full particulars

Developing
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Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Co., Inc., Laboratories

6227 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

In Answering Advertisements, Please Mention Moving Picture World

LUDWIG G.B. ERB,
PRESIDENT



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ERBOGRAPH

TRADE MARK REG U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Work Commenced on Crandall's $650,000 Tivoli in Washington

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Eighteenth Street and Columbia Road, Northwest, are well under way and work on this handsome new addition to the Crandall list of theatres will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to ten and the total circuit to fifteen. The entire circuit comprises Metropolitan, Savoy, Ninth and E Avenue, Grand, Apollo, York, Lincoln, Ambassador, Central and Tivoli in Washington, the Strand in Cumberland, Md., the Apollo and Strand in Martinsburg, W. Va., and the American and Rialto in Roanoke, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatres in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of 2[illegible] feet on Fourteenth Street and [illegible] feet on Park Road with a total seating capacity with balcony of 2,500.

The entrance will be at the corner of the intersecting streets on the Fourteenth Street side there will be twelve two-story shops and an equal number of spacious offices. The entrance will be surmounted by a decorative marquise and it is promised that every approved modern appliance and appurtenance that can add to the beauty, comfort and convenience of the house will be present.

Unique in Many Ways

While it is the purpose of Mr. Crandall to conduct the new Tivoli as a motion picture theatre, the house will be equipped with a full-size stage capable of accommodating any form of dramatic, operatic or concert attraction.

The Tivoli will be unique in many ways. The exterior will be of highly ornamented polychrome terra cotta, modelled on a full example of the Italian renaissance style of building. On the spacious front of the facade are the shops the distinctive feature of which will be the [illegible] will permit a clear view of both first and second floor displays upon entering the door.

Novel Projection Room

One of the most novel innovations in the construction of the house will be the location and arrangement of the projection room. This will be [illegible] in direct line with the screen and [illegible] a fireproof wire-glass window directly into the mezzanine, thus enabling the patrons to view the [illegible] within and observe precisely what processes are necessary to project an entertainment upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

Mr. Crandall will equip the Tivoli with Power's Projectors



HOW THE TIVOLI THEATRE WILL APPEAR ON COMPLETION

Reproduced from Architect's Wash Drawing of the New $650,000 House, Now Building for Harry M. Crandall in Washington, D. C.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 60, No. 5 FEBRUARY 3, 1923 PRICE 25 CENTS



Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

KEYSTONE
COMEDY REVIVAL

CHARLIE CHAPLIN
in
Dough and Dynamite

CHARLIE CHAPLIN
in
Caught in a Cabaret

CHARLIE CHAPLIN
in
His Trysting Place

These world-famed comedy successes will be included in our initial series.

Sydney Chaplin
is now re-editing them in California, and, as such, they will be fully protected by copyright.

All theatres are warned against the use of dupes or unauthorized prints, of these subjects, as all violations will be vigorously prosecuted.

TRI-STONE PICTURES, Inc.

Straus Building
565 Fifth Avenue, New York City

TRIANGLE PICTURES

H. E. AITKEN
OSCAR A. PRICE

KEYSTONE COMEDIES



Cecil B. DeMille's

PRODUCTION

"Adam's Rib"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON,
and PAULINE GARON

PRESENTED BY JESSE L. LASKY

A

Paramount Picture

A BIGGER picture than "Manslaughter" in every way. A genuine novelty in treatment, acted by a perfect cast and produced in De Mille's most lavish manner. A story of modern life and ancient laws — a tale of the youngest flapper and the oldest sin.

A picture that was made to be talked about.

By Jeanie Macpherson



This advertisement is made from the four column cut that you can get at your exchange

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Were you there?

Did you attend the special morning showing of "The Christian" Tuesday?

Every important exhibitor in the East was present and the vast audience of 3,500 combined to give a great picture a reception unprecedented in screen annals.

"The Christian" was acclaimed the greatest box-office attraction in years. Attractive booking offers were made on spot immediately after showing.

The opinion was unanimous that the widely heralded book and play had been made even more dramatic in pictures by Goldwyn.

Here's what the industry's great editors said right after the showing. These are men who weigh their words, for their editorial opinion is precious to them and they call a spade a spade!

Goldwyn
presents
Maurice Tourneur's
Mammoth Production of
Sir Hall Caine's
Immortal Masterpiece
THE CHRISTIAN
Photographed on authentic locations
The motion picture that is eagerly awaited on five continents

WM. A. JOHNSTON, *Editor Motion Picture News:*
"Goldwyn's big production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, *Editor Exhibitor's Trade Review:*
"'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, *Editor Motion Picture World:*
"'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, N. Y. *Editor Exhibitor's Herald:*
"'The Christian' will clean up. It has everything!"

Goldwyn *announces:* Despite numerous offers from legitimate theatres "The Christian" will not be road showed!

Exhibitors First!

HOW'S THIS

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GS LOS ANGELES CAL JAN 15 1923

HIRAM ABRAMS UNITED ARTISTS CORPN
729 SEVENTH AVE NEWYORK

MARY PICKFORDS NEW TESS OF THE STORM COUNTRY JUST COMPLETED
ELEVEN WEEKS RUN AT CALIFORNIA AND MILLERS THEATRE STOP
PERFORMANCE OF PICTURE HERE INDICATES NEW TESS IS EVEN
BETTER BOX OFFICE ATTRACTION THAN OLD ONE STOP WE OPENED
AT CALIFORNIA TO RECORD BUSINESS AND WERE FORCED TO PLAY
PICTURE AT BOTH CALIFORNIA AND MILLERS DURING SECOND WEEK
TO ACCOMMODATE CROWDS STOP FOLLOWING THIS WE RAN IT NINE
WEEKS AT MILLERS STOP PLEASE GIVE US ANOTHER PRODUCTION
LIKE THIS

FRED MILLER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

BOOKING NOW!





City Officials Anxious as "One Exciting Night" Breaks All House Records

Municipal authorities of Minneapolis watched closely when this great D. W. Griffith mystery picture played the Garrick theatre and the crowds packed every inch of space in the house, jammed the lobby and milled around in the streets. Then the management put on an extra force of employes to handle a patronage that broke all attendance records for the first week and went into a tremendous opening for a second big week. The advance campaign for "One Exciting Night" was chiefly through liberal newspaper space.

A Tremendous Box-Office Picture

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION



A Race-Track Melodrama That Starts With a Sprint And Gallops All the Way to A Most Spectacular Finish

Race-track melodrama never was more popular and more in demand than today. This type of motion picture is a certain winner from both the audience and the box-office standpoint.

Jack Pickford in "Garrison's Finish"

Is the exceptional screen feature of the melodrama type. Not only does it tell a really big story and have a genuine plot, but it shows actual racing scenes of the Kentucky Derby and the Metropolitan Handicap that have been described in the Exhibitor's Herald as "the best racing scenes ever screened." There also is one of the sweetest and most beautiful love stories ever spread on celluloid, and a tender theme covering the sacrifices of mother love.

Mystery and Melodrama
Love and Adventure, Plus
Thrilling Action Galore

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on the [illegible] novel of the same name
Supervision and screen direction by Elmer Harris
Direction by Arthur Gregor — Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

[illegible]

Who's Who in the Independent Field?

We will know the answer soon

UNIVERSAL JEWELS

BEAT THEM IF YOU CAN

UNIVERSAL 1923 JEWEL PRODUCTIONS

"THE PLEASURE IS ALL YOURS"

Presented by CARL LAEMMLE

UNIVERSAL

BEAT THEM



The FLIRT

Booth Tarkington's Masterpiece

A Hobart Henley Production

"Perfection for once! Easily the peer of all the 5,500 pictures made by Universal in its lengthy career."
—Seattle Union Record



The FLAME of LIFE

starring

PRISCILLA DEAN

From a famous Novel by FRANCES HODGSON BURNETT

A HOBART HENLEY PRODUCTION

"A vivid, vital picture Get it quick—Suitable for big and little houses everywhere. And good enough for a run."
—Motion Picture News

UNIVERSAL'S 1923

PRESENTED BY

JEWELS

IF YOU CAN



DRIVEN

With an extraordinary Cast including Chas Mack~ (courtesy D.W. Griffith) Burr McIntosh Elinor Fair and others ~ ~ ~ ~ ~ ~ ~

A Chas. Brabin Production

"It is gratifying to be able to recommend this picture as one of the finest we have ever seen."
—N. Y. Morning Telegraph



Jack London's powerful novel

The ABYSMAL BRUTE

starring

REGINALD DENNY

A Hobart Henley Production

A remarkable action story known the world over — Splendidly produced with a great cast by the man who made "The Flirt."

JEWEL PRODUCTIONS

CARL LAEMMLE

UNIVERSAL

BEAT THEM



BAVU

Wallace Beery-Estelle Taylor-Forrest Stanley-Joseph Swickard and Others in a story of strange and exotic Mystery Adventure and Romance—

From the Play by EARL CARROLL

Directed by STUART PATON

A drama of strange fascination and power—stark — tense—thrilling the last word in super-mystery productions.



DRIFTING

starring PRISCILLA DEAN

From the play by JOHN COLTON

Directed by TOD BROWNING



JEWEL

With an extraordinary cast

From the novel by CLARA L. BURNHAM

Directed by LOIS WEBER

The Picture they'll all talk about.

UNIVERSAL'S 1923

PRESENTED BY

EXHIBITORS HERALD

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1922

A Pair of Kings (Vitagraph), with Larry Semon.—Larry always gets the dough. He brings the crowds and laughs, too. Absolutely the best on the market.—Roy L. Dowling, Ozark theatre, Ozark, Ala.

Larry Semon Comedies (Vitagraph).—If you are not playing the Semon Comedies you sure owe it to yourself to play them, as there are no better comedies made. I have booked all of them. After you play one you will play them all.——A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.

Larry Semon Comedies (Vitagraph).—Not one but all of these a tonic for a sick box office if you give these to your people. The king of slapstick comedies, well made, fast and laughs in all of them. —Bowen & Charles Theatre Circuit, Vader, Wash.

The Fall Guy (V), with Larry Semon. —If your patrons like slapstick, give them all the Semons. This one brought the house down. Play these with features, and how they eat 'em up.—R. A. Botts, Grand theatre, Carrington, N. D.

The Bell Hop (Vita.), with Larry Semon.—A great comedy.—G. W. Summers, Royal theatre, Unionville, Mo.

The Grocery Clerk (Vitagraph), with Larry Semon.—One of the best comedies ever made. A laugh in every foot.—A. G. Miller, Miller theatre, Atkinson, Neb.

The Agent (Vitagraph), with Larry Semon.—A comedy that is a scream from beginning to end, and the barrel stuff is the best thing done in comedy for some time. There is action to who tied the pup and keeps the audience in an uproar. W. H. Brenner, Cozy theatre, Winchester, Ind.

The Hick (Vitagraph), with Larry Semon.—I never heard people laugh as heartily as they did over this one. And how could they help it? Many came back to see it the second night. Exploit it good. It will meet your highest expectations.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.

Larry Semon Comedies (Vitagraph).—The exhibitor who fails to play these comedies is sure overlooking a good bet. Have played them all and not a bad one yet.—E. O. Ford, Broadway theatre, Brooklyn, Ia.

Golf (Vitagraph), with Larry Semon. —Oh, Boy, what a comedy. Just one explosion after another. It's Semon's best. Am paying too much for him, though.—C. R. Sullivan, Fair theatre, Amarillo, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—A very good comedy. Larry is all right.—N. O. Foster, Elite theatre, Otsego, Mich.

Dew Drop Inn (V.), with Larry Semon.—Best of the Larry Semon comedies I have run. Semon has brought me business. When I don't have Semon I have from seven to ten children. When I do have him I get from forty to sixty. —A. Names, Strand theatre, McCracken, Kan.

The Star Boarder (Vitagraph), with Larry Semon.—Semon comedies draw better than serials. Pack the house with every Semon comedy. Brother, book Semon for big box office receipts.—M. L. Steinberg, Dreamland theatre, Norris, Okla.

The Sawmill (Vitagraph), with Larry Semon.—If you need a good slapstick comedy, you cannot find a better. In fact, you can pick Semon comedies with your eyes closed; they are all good. Also Vitagraph is to be complimented on the way they sell them.—J. J. Kudlacek, Swan theatre, Swanton, Neb.

Golf (Vitagraph), with Larry Semon. —A good comedy. It will please the public as it is different from ordinary comedies.—Walter Gerrib, Eagle theatre, Westville, Ill.

The Grocery Clerk (Vitagraph), with Larry Semon.—A howling success in the way of a two reel comedy. One thing happens right after another and you'll laugh at them all.—W. P. Perry, Rialto theatre, Cheyenne Wells, Colo.

The Show (Vitagraph), with Larry Semon.—One of his best. Lots of new stuff in this one. Play this one strong. They will eat it up. You can't play it too strong. Tell them that you got a real comedy coming.—William Thacher, Royal theatre, Salina, Kan.

The Hick (Vitagraph), with Larry Semon.—Larry sure delivers the laughs. Have run a number of his comedies and have not had a poor one. We consider these the best comedies on the market, because they sure get the laughs.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.

Larry Semon Comedies (V.).—Good consistent comedies that always give the best of satisfaction.—Custer Carland, Victoria theatre, Frankfort, Mich.

Golf (V.), with Larry Semon.—If you are not playing Semon comedies you are losing money. This one is a knockout. —J. W. Crouch, Elite theatre, St. Paul, Neb.

The Sawmill (Vitagraph), with Larry Semon.—Semon's greatest comedy, and I have run them all.—Harry Threde, Scenic theatre, Holstein, Ia.

Semon Comedies (V.).—Just half through with a series of ten Semon comedies. Consider them the best comedies for the money I ever booked.—L. W. Smith, Fraternity theatre, Henry, S. Dak.

The Sawmill (Vitagraph), with Larry Semon.—Semon always good for here. Went over like a house afire.—S. R. Peake, Pastime theatre, Maquoketa, Ia.

The Agent (Vitagraph), with Larry Semon.—A dandy comedy, and pulled a good crowd. Patrons were more than satisfied.—N. Calbeck, Auditorium theatre, Nappanee, Ind.

The Grocery Clerk, with Larry Semon. —This is my first Semon. I have been afraid of them on account of the price in a small town, but believe me they are worth it. Every inch a laugh.—R. S. Moore, Gem theatre, Snyder, Okla.

The Bell Hop (Vitagraph), with Larry Semon.—A good comedy with many good stunts. One of his best.—E. S. Sutter, Columbia theatre, Kansas City, Mo.

The Bell Hop (Vitagraph), with Larry Semon.—When we have a rather flat program we always wish we had a Semon booked with it. These are getting better with each release. How they roared and laughed and then asked when the next one would be here.—J. W. Joerger and H. M. Maloney, O. K. theatre, Enterprise, Ore.

The Bell Hop (Vitagraph), with Larry Semon.—Boys, here is a comedian that draws and pleases. His comedies are the best rough and tumble I have ever seen. They are 100 per cent pure. **The Bell Hop** is extremely funny.—W. E. Elkin, Temple theatre, Aberdeen, Miss.

The Rent Collector (Vitagraph), with Larry Semon.—Excellent. One of the greatest comedies ever produced. They won't only laugh, they will scream.—J. N. Schwartwalder, Universal theatre, Auburn, N. Y.

Solid Concrete (V.), with Larry Semon. —100 per cent entertainment. Kept my audience in an uproar from start to finish. If you are not running Semon comedies, you are standing in your own light. —D. A. White, Cozy theatre, Checotah, Okla.

The Saw Mill (V.), with Larry Semon. —A riot from start to finish. Larry's the slap-stick king.—W. Ray Erne, Rialto theatre, Charlotte, Mich.

A Pair of Kings (Vitagraph), with Larry Semon.—Larry is always good, as we used to say about the stuff sold in our younger days, "but some are better than others," and the same with Larry. Play it, it will please.—D. Filizola, Empress theatre, Fort Scott, Kan.

Larry Semon Comedies (Vitagraph).—Consistently the best comedies to be had. —M. L. Guier, Auditorium theatre, Slater, Mo.

Larry Semon Comedies (Vitagraph).—Any exhibitor can see them and be better off for doing so.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.

The Show (Vitagraph), with Larry Semon.—The best comedy of his career, and one of the best ever produced. Contains as many thrills as the average serial.—W. W. White, Jefferson theatre, Jefferson City, Tenn.

The Bell Hop (Vitagraph) with Larry Semon.—Larry is a genuine "big league" comedy star with our audiences. We have played every Larry Semon comedy that Vitagraph has ever released. In fact, we used the first, second and third groups twice. This one contains one of the most thrilling stunts of any previous Semon comedy, and it fairly took the capacity audience right up out of their seats. Fact is, Larry's comedies get better with every one he makes.—Harry M. Palmer, Liberty theatre, Washington, Ind.

The Bell Hop (Vitagraph), with Larry Semon.—A sure riot of fun. Best Semon comedy run to date. Semon in a class by himself.—A. H. McLaughlin, Criterion theatre, Oklahoma City, Okla.

Semon Comedies (V.)—Good slapstick comedies. To get a good laugh book Semon Comedies. Well liked here.—L. A. White, Majestic theatre, Sherwood, N. D.

Solid Concrete (Vitagraph), with Larry Semon.—We have used ten of Semon's latest comedies. Have found them all good laugh producers. Try them with a mixed program.—J. S. Wasserman, Rialto theatre, Pecos, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—This is the best Semon comedy to date. Have run eight of his comedies and all were good. He sure gets the laughs. Book them.—A. A. Neese, Beatrice theatre, Haw River, N. C.





ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE

Hotel Majestic
West Seventy-second St.
at Central Park
New York

Friends:

We are preparing to resume our moving pictu
because we feel that better times are in sight a
is the psychological moment to combine our pictu
former years with our recent record, dramatic and
box office successes. We feel positive that our
which will be begun when this advertisement goes
prove that we have not only our picture following
but also hundreds of thousands of new friends made
personal contact with dramatic and vaudeville audi

It is a matter of record that our legitimate s
the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two
engagements on the Keith and Orpheum Circuits we bro
records for attendance than were ever before broken
and for this reason in some cases we were held over
week. Obviously, these successes have broadened our
increased our following by many millions of people th
entire country.

Our pictures will be so constructed that the fift
be played on the stage with a setting identical with t
film as a novel form of personal appearance. We will a
the film in this manner (assisted by two of the other a
the picture cast) for just one week in one theatre in e
twelve key cities. We would like to do more but this i
time available between pictures.

Yours for prosperity,

Francis X Bushman

Beverly Bayne

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TWX 910—367-3553

CALIFORNIA STATE LIBRARY

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Serving the Physically Handicapped

Forget-Me-Not



with
GARETH HUGHES
and BESSIE LOVE

as the two orphans
who have won the
heart of every film fan

The kind of picture
that makes audiences
cry and laugh . . . and
cry for more

A METRO PICTURE

Book it and make money
Book it again and make more money

A LOUIS BURSTON Production
Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE
Photographed by ARTHUR L. TODD

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Man. Director

Big

A BIG play.. it ran 45 weeks on Broadway
A BIG star.. Clara Kimball Young
A BIG picture.. it's made box-offices portly
A BIG bet.. and a sure-thing one

BOOK IT

CLARA KIMBALL YOUNG

in

ENTER MADAME

A HARRY GARSON PRODUCTION



Adapted by FRANK BERESFORD from the play by GILDA VARESI and DOLLY BYRNE
Owned and Copyrighted by the SAMUEL ZIERLER PHOTOPLAY Corp.
Directed by WALLACE WORSLEY Photographed by L. WILLIAM O'CONNELL

REG US PAT OFF
A METRO PICTURE

To distributed except in New York and Northern New Jersey by

METRO PICTURES CORPORATION

For Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. See Who's Who, Moving Pic.

HAMILTON COMEDIES

and all

Educational Pictures

are being advertised constantly to

YOUR Patrons

Millions will read This Ad →

in

THE SATURDAY EVENING POST

February 3rd Issue



LLOYD HAMILTON

has grown in public favor by leaps and bounds through his appealing and sympathetic portrayal of screen humor until he is established, by verdict of critics and picture-goers, as one of America's four leading screen comedians.

HAMILTON COMEDIES

the two-part humorous features in which he is starred, almost invariably take first honors on the program. That's why leading theatres all over the country are showing these pictures:

"The Speeder"
"The Educator"
"No Luck"

Hamilton Comedies are part of the Educational Pictures program of Short Subjects. Progressive theatre owners select pictures from this quality group to make up a well-rounded program for your enjoyment. There is a theatre in your neighborhood that shows them.

Hamilton Comedies—like all Educational Pictures—carry this trade-mark on the motion picture and on lobby displays in theatre entrances.

When You See This, Go In—
It's the Sign of a Whole Evening's Entertainment

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
EXECUTIVE OFFICES—NEW YORK

When You Book

Educational's SHORT SUBJECTS

Advertise Them and Profit by the Link-up with this NATIONAL CAMPAIGN

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

The Biggest Hit

PLAYED 35 REGULAR
LAST WEEK TO RECORD

Book now before you

BIGGER THAN
OVER THE HILL

FOX
IN INDEPENDENCE & STRENGTH

WILLIAM FOX presents

The TOWN FORGOT

FOX FILM CORPORATION

Of The Season!

MOTION PICTURE HOUSES BREAKING BUSINESS

lose this attraction

A BOX OFFICE SENSATION

FOX
INDEPENDENCE & STRENGTH

THAT GOD

DIRECTED by HARRY MILLARDE

WHO STAGED OVER THE HILL

PRINTS NOW IN BRANCHES

FOX FILM CORPORATION

WILLIAM FOX' *presents* FOUR SUPER



The good luck picture

The VILLAGE

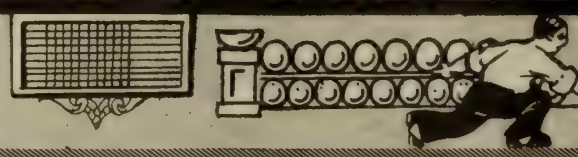
A 1923 Melodrama of

FROM LONGFELLOW'S *FAMOUS POEM*



LUPINO LANE *in*

A FRIENDLY



A super comedy



As happy as the bluebirds

The CUSTARD



A NEW TYPE OF STORY FOR MARY CARR



Thrills-Action-Romance-Beauty-

The FACE ON THE

WITH A NOTABLE CAST INCLUDING
HENRY B. WALTHALL—RUTH CLIFFORD—
ALMA BENNETT *AND OTHERS*~~~

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

SPECIALS FOR IMMEDIATE BOOKING

or the new year

BLACKSMITH

rills and mystery

DIRECTED BY JACK FORD



ten strike at the box office

HUSBAND

5 acts ~ DIRECTED BY *JACK BLYSTONE*



bright as the sunshine

CUP with MARY CARR

DIRECTED BY
HERBERT BRENON



sensational melodrama

BARROOM FLOOR

DIRECTED BY
JACK FORD



FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

A SURE CURE FOR



A VICTOR SCHERTZINGER PRODUCTION

Kane Launches Big National Advertising Drive

Associated Exhibitors Head Outlines Ambitious Project

PAVING the way for business developments in keeping with the present and prospective expansion in the organization's activities, Associated Exhibitors is launching the most ambitious project of its career, a great national advertising campaign. The plans for the whole first year have been mapped out and contracts already let for that period.

The Saturday Evening Post of February 3, which makes its appearance in a few days, will contain two pages of advertising devoted to three big features recently released by the company. The merits of these photoplays will be told over again in the March issue, on the newsstands in February, of four fan magazines—Photoplay, Motion Picture, Picture-Play, and Motion Picture Classic, each of which will carry a full page advertisement.

These will be only the first guns. Other features will be exploited in the advertising pages as the campaign progresses. The plans as laid out by Arthur S. Kane, president of Associated Exhibitors, call not only for an aggressive business assault which is not to terminate even when the first year has passed, but for its prosecution uninterruptedly and continuously during that time.

In his official announcement outlining in some details the tactics to be employed, Mr. Kane made it plain that there is to be not the slightest letup in trade paper advertising. Associated will continue, on quite as large a scale as ever, to place its case before the dealers through these unrivalled channels. But the field of operations is to be widened. A direct appeal is to be made to the consumer, the general public, as well as to the dealer, in order to create for the exhibitor the widest interest in the pictures when he plays them.

The first of the advertisements in the national campaign will mark also the initial appearance of the phrase, "Encore Pictures," which Associated Exhibitors has adopted as the catchword for these subjects nationally advertised. This expression is intended to symbolize the avowed ambition of Associated, which is constantly to present attractions of such a quality that each one seen will evoke an invitation for another. "What we have in mind," said Mr. Kane, "is that each Encore Picture will bring a definite desire for more Encore Pictures."

The Saturday Evening Post was selected as the principal medium through which to address the American public because, as Mr. Kane expressed it, Associated considers that journal "the most powerful engine of publicity in the United States, if not in the entire world." He continued: "Considered from the standpoint of its tremendous circulation, its enormously greater circle of readers, and the undoubted avidity with which it is read, and from the standpoint also of its acknowledged influence on the greatest businesses of today and of the last twenty years, as demonstrated by the many successful and far-reaching concerns which have been built up by its pages, it appears to us after a most careful survey of the entire field, far and away the most logical vehicle in which to center our campaign. The fan publications also unquestionably are excellent media for national advertising, largely because of their astoundingly large circulations and the fact that their readers are already photoplay devotees and, therefore, potential buyers of picture entertainment."

Details of Plan

Mr. Kane proceeded to reveal other details of the plan to be followed in the early stages of the campaign. The attractions to be covered in the first advertisements are Constance Binney in "A Bill of Divorcement," the Edward A. MacManus production of "The Woman Who Fooled Herself," with May Allison, and Martin Johnson's stirring picture, "Head Hunters of the South Seas."

The Saturday Evening Post of March 3 and the April numbers of the four selected fan publications will carry advertisements of Monte Blue and Mary Alden in the "The Tents of Allah," which also is a MacManus production, to be released March 4 and "Breaking Home Ties," which has met with an enthusiastic reception in the short time since its first public showing.

Florence Vidor in "Alice Adams," the picturization of Booth Tarkington's prize winning novel will appear in the Saturday Evening Post of April 7 and the fan journals of May. Douglas MacLean in "Going Up" will follow shortly thereafter. In all the succeeding advertisements, Mr. Kane asserted, the same high standard of attractions is to be maintained.

"In meditating the question of becoming national advertisers," said the Associated president, "we considered the project from the standpoint of an entire year's drive or none at all. I am convinced that continuity is the greatest factor for success in any advertising. Whether you deal in soap or in collars, in breakfast foods or in motion pictures, in house furnishings or in works of art, whatever you place on the market and whatever its market may be it is the established product, backed by a name that has become known and has won the public's respect and confidence, that counts and appeals.

"Naturally, we are pleased that our ideas on this subject and those of the Curtis Publishing Company, owner of the Saturday Evening Post, coincide.

"We feel, moreover, that our direct appeal to the public will result in a most definite benefit to the exhibitor. It is bound to bring patrons to his house when showing such pictures. With a demand already created on which he can build his results on these subjects will be even better than now. It is to the dealer's interest, as to ours, 'to give the people what they want,' and through this closer contact with the people, the establishment of a more intimate relationship, we also expect the public to make its wants known more easily and readily. In fact in our copy we are inviting the public to cooperate in every way with the exhibitor. I want to repeat with emphasis that there will be no curtailment in our advertising with the dealer himself. We purpose, merely to widen our market, both with the public and with the exhibitor."

This announcement is of special interest at this particular time because of Associated's activity in adding to its list of stars and increasing its number of superior attractions.

Schwerin In Insurance

Friends of Charles Schwerin, for many years one of the best known film exchange men will be interested to know that "Charlie" several months ago deserted the picture ranks and has built up a successful insurance business in the interim. Offices are at 118 West 44th St.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

IT'S UNANIMOUS

From many sources we have heard around New York:

"Moving Picture World is showing more speed, more new ideas, more progress than any other publication." For which we thank all and sundry.

But stop to think:

The exhibitor knows these things long before New York. He needs the trade paper, he pays cash for it, he awaits each issue. And he discerns progress many moons before New York.

So—it's no wonder—that—In CIRCULATION and in reader interest, Moving Picture World is the fastest growing picture trade paper.

New Government Regulations Covering Shipments of Films

THE Bureau of Explosives of the Interstate Commerce Commission has issued a new set of rulings regarding the shipments of explosives from one state to another or to foreign countries. Motion Picture films come under the heading. The more important rulings of the Commission in this connection are set forth in the following paragraphs, the rulings having become effective January 1, 1923:

Paragraph 12. "All shipments of articles subject to these regulations offered for transportation by express carriers engaged in interstate or foreign commerce, must be properly described by the shipper, and the proper and definite name of the dangerous article as shown herein must be plainly marked on the outside of the package, in addition to the labels required herein."

Paragraph 17. "Containers used more than once (refilled and reshipped after having been previously emptied), must be in such condition, including closing devices, cushioning materials, etc., that they will protect their contents during transit as efficiently as a new container. Repairs must be made in an efficient manner, and parts that are weak, broken, or otherwise deteriorated must be replaced. Tests as to efficiency must be made and complied with as prescribed herein."

The list of principal dangerous articles other than explosives, accompanying paragraph 76, now shows "Motion Picture Films" instead of "Moving Picture Films," as in the past.

Paragraph 81 requires that containers used hereafter for the shipment of dangerous articles other than explosives must have been made and marked in accordance with the requirements of the approved specifications as prescribed, or of the previous issues of specifications effective at the date of manufacture of the container.

Paragraph 81 (b). "In addition to standing the tests prescribed, the design and construction of packages must be such as to prevent the occurrence in individual packages of defects that permit leakage of their contents under the ordinary conditions incident to transportation. The results of experience gained by an examination of damaged or broken packages on arrival at destination, must be reported to and recorded by the Bureau of Explosives, to the end that further use of any particular kind of package shown by experience to be inefficient, may be prohibited by the commission."

Paragraph 102 (a). "Motion picture films must be packed in spark-proof metal cases or trunks complying with specification No. 32; not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container, or

(b) "Motion picture films must be packed in outside wooden boxes complying with specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) "Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed approximately 3,000 feet in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with specification No. 19. The gross weight of one outside container must not exceed 200 pounds.

(d) "Slow-burning (non-inflammable) motion picture films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked 'MOTION PICTURE FILMS,' and, in addition, must be marked 'NO LABEL REQUIRED,' as prescribed by paragraph 76 (c).

(e) "When non-inflammable motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) "Shipments of motion ipcture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the advertising matter inside the outside box containing the film."

Paragraph 150. "All packages containing ..... dangerous articles other than explosives, for which labels are prescribed herein, must be conspicuously labeled by the shipper. Labels should be applied when practicable to that part of the package bearing the consignee's name and address. Shippers must furnish and attach the labels prescribed for their shipments."

Paragraph 161 (a) "Labels must conform to standards as to printing, color, size and shape, and must be free from all advertising or other matter. The prescribed labels must not be printed in with nor form part of any other shipping label or printed matter. Samples will be furnished by the Chief Inspector of the Bureau of Explosives on request."

Note to Paragraph 166. "Labels which conform to the requirements of the regulations effective September 1, 1918, may be used until further notice."

BAGGAGE REGULATIONS EFFECTIVE JANUARY 1, 1923

Paragraph 8 authorizes the transportation as baggage, under these regulations, of motion films bearing Yellow Labels.

Paragraph 9 (a) "Inflammable (nitrocellulose) motion picture films must be packed as follows:

(1) "In spark-proof metal boxes or cans, or trunks, complying with specification No. 52. Not more than either reels (approximately 1,000 feet each) may be packed in one such outside container, or

(2) "In outside wooden boxes complying with specification No. 19 provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 60 pounds. Boxes must be equipped with handles, and covers securely fastened by metal hasp and staple with a strong lock or other efficient device.

(b) "Slow-burning (non-inflammable) motion picture films must be packed in packages complying with specification No. 19 or 52, and each outside container must be plainly marked 'MOTION PICTURE FILMS,' and, in addition, must be marked 'NO LABEL REQUIRED.'

(c) "When slow-burning (non-inflammable) motion picture films are packed in the same outside cotnainers with inflammable motion picture films, the outside packages must bear the yellow label, and the total contents of the outside container must not exceed the quantity of gross weight permitted for inflammable films. (See par. 9 (a).

(d) "Shipments of motion picture films with advertising matter attached to the outside container must not be offered or accepted for transportation. Shippers desiring to include advertising matter with their shipments of motion picture films must place the advertsing matter inside the outside box or can containing the films."

The label required for baggage shipments of motion picture films is identical with the label required for express shipments, and for both express and baggage shipments the shippers' name must appear thereon.

The type of standard label required by the Bureau of Explosives has been changed. The new samples can be secured at the Bureau of Explosives, 30 Vesey Street, New York City.

Sells Theatre

The Manchester Amusement Company, a subsibiary of New England Theatres, Inc., has sold the Strand Theatre, Rockland, Mass., to L. A. Rhodenizer, the theatre's former manager.

Distinctive Takes Long Term Lease on Big Biograph Studios

DISTINCTIVE PICTURES CORPORATION will take over the entire Biograph studio building on February 1. Arthur S. Friend, president of Distinctive Pictures, last week signed a long-term lease with the Biograph Company, giving him possession of this plant. The executive offices will remain at 366 Madison avenue.

The studio area of the two stage floors in the Biograph building is approximately 25,000 square feet. Immediate acquisition of such production space was made necessary by the plan of Mr. Friend and Henry M. Hobart, vice president, for the production within the next few months of at least five feature films. The first two of these are "Backbone" and "The Ragged Edge."

To permit of the execution of the plans which Mr. Friend, Mr. Hobart and Howard Estabrook, their general assistant, have made, for feature pictures on a large scale, the Distinctive Corporation will proceed at once with an elaborate rearrangement of the floor area at its disposal in the Biograph building. J. N. Naulty, studio manager for Distinctive, has made plans for this rearrangement and for the installation of the new lighting and mechanical equipment which will be needed for the forthcoming productions.

In addition to the two stage floors, the Biograph building has a floor for dressing rooms and another floor contains fourteen offices. On the dressing room floor is a special restaurant which will be maintained for the use of the various companies and the studio staffs. The offices, the cutting rooms and the projection rooms will also be arranged to suit the new Distinctive purposes.

Along with the development of the physical facilities requisite for their big production schedule, Mr. Friend and Mr. Hobart are arranging for the augmentation of the personnel. Mr. Estabrook has been with Distinctive, as general production assistant to the two executives, for several months. Mr. Naulty, the studio manager, was formerly with Famous Players-Lasky; he has with him as assistant, Joseph Nadel.

Harmon Weight, who directed the Arliss pictures, "The Ruling Passion" and "The Man Who Played God," and who was assistant to Henry Kolker on "Disraeli," is one of the permanent members of the directing staff of Distinctive Pictures Corporation. He is now at work at the Biograph studios on "The Ragged Edge," which was made into a film play by Forrest Halsey from Harold MacGrath's novel of that name. This romance is one of the most powerful stories written by MacGrath.

Edward Sloman was the first Distinctive director to work at the Biograph studios. Two weeks ago he completed the taking of the interior scenes for "Backbone," the Clarence Budington Kelland story which was taken from the Saturday Evening Post and adapted by Charlies Whittaker. Alfred Lunt and Edith Roberts have the leads in this film, the exteriors of which are now being taken in the Vermont woods. The top floor of the Biograph building was done over to permit proper taking of some of the larger scenes in "Backbone."

Harry Fischbeck is the presiding genius of the camera at the studio building. He it was who did this work on "Disraeli," "The Ruling Passion" and "The Man Who Played God."

Wittman Re-elected President 11th Term of Bronx Exhibitors

FOR the eleventh consecutive time John J. Wittman was installed as president of the Bronx Motion Picture Theatre Owners' Association at the annual installation and banquet held Monday evening, January 22, at Daubert's Club in New York. Other officers installed by Justice Harry Robitzek, who was former counsel for the association and who has been installing officers of that organization for the past ten years, included: Vice President John C. Bolte, Executive Secretary Henry Cole, Treasurer Henry Suchman and Trustee M. Ginsberg. The other two trustees, whose terms are unexpired, are Edward Falter and Morris Sussman. William Wilson is sergeant at arms.

Following the installation and banquet, Justice Robitzek, acting as toastmaster, paid an eloquent tribute to the Bronx exhibitors and particularly to President Wittman, who was one of the three charter members who are still affiliated with the organization, which grew out of what was known as the Cinema Club.

Then he introduced the following speakers: T. A. Wurgback, of the Prevention of Cruelty to Children Society; Charles B. McLaughlin, counsel for the organization; John A. Paterachi, Assistant District Attorneys J. A. Sullivan, Albert H. Henderson and William F. Quigley, Inspector of Police George C. Liebers.

President Wittman, to whose wife the exhibitors presented a Sonora as an expression of appreciation of the services rendered by her husband, and Secretary Cole, to whose wife was presented a chest of silverware.

Those present were: Charles A. Goldreyer, John C. Bolte, J. A. Sullivan, Albert H. Henderson, William F. Quigley, John J. Wittman, Justice Harry Robitzek, Police Inspector George C. Liebers, Maurice Borowsky, S. Samuel Lippman, T. A. Wurgbach, H. Stravitz, Beniamin Rosenthal, A. Hurchmann, Isidor Rothman, D. B. Newman, William Wilson, David Weinstock, Morris A. Kurzack, Irving Berman, Abraham Kraus, Edward Falter, Beniamin Knobel, Harry H. Thomas, Morris Sussman and Bernard Grob.

Officers Elected

The following officers of Southern Enterprises, Inc., have been elected: President, Frederic G. Lee; vice-president, Harold B. Franklin; secretary and treasurer, Frederick Metzler. Daniel Michalove, director of theatres, will be in active charge of theatre operations under the supervision of Harold B. Franklin, and A. S. Bernard is retained as general counsel.

Results Announced in Contest

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the results of a $2,000 prize collections contest in which the salesmen of that organization were engaged during the last three months of the year just passed. The company had offered cash awards of $1,000, $500, $250, $150 and $100, to the five branches which should show the best results in collections on features which had been released between May 22, 1921, and March 19, 1922.

Final returns show the following winners, the personnel of the successful branches being indicated:

First Prize—San Francisco, M. A. Hulling, C. C. Thompson.

Second—Portland, Ore., G. H. Christoffers.

Third—Denver, G. A. Parfet.

Fourth—Cincinnati, L. S. Muchmore, Charles A. Kuehle, W. W. Rowland, H. R. Calloway.

Fifth—Albany, S. Hochstim, E. E. Hochstim, Nat Marcus.

The competition was by offices, with collections by each office rated according to the percentage values of the territories during the full three months, or exactly thirteen weeks in which the race continued. All the Associated salesmen were eligible and all participated. The basis of sharing in a winning office is an equal division among all the salesmen, including the branch manager, who were in the office at the conclusion of the contest. The five prizes, then, will be shared by eleven men, this being the number in the five winning branches.

Will Help Industry

Expected Legislation Will Be Advantageous to Shippers

Distributors and exchanges will benefit materially if Congress adopts legislation which has been reported by the House Committee on Post Office and Post Roads, extending to third class matter the insurance and C. O. D. services now given parcel post. This change in the postal regulations was recommended by the Postmaster General in his annual report to the President in December, and a bill has just been reported.

There has for several years been agitation to extend to third class matter the same privileges which go with shipments of fourth class or parcel post, and the Department states there has never been any real reason for not granting the request. If the present legislation is enacted into law, exchanges shipping paper to theatres will be able to insure their shipments, as they now do their films, and will be able to collect the charges for the paper upon delivery to the exhibitor, enabling them promptly to fill mail, telephone and telegraph orders and greatly simplifying the question of collections.

William Duncan Is Signed by Universal; to Make Big Serials

WILLIAM DUNCAN, one of the screen's leading serial idols, has been engaged by Universal to make super-serials, it has just been announced from the Universal home office. The contract, which calls for a year's work on the Universal lot, with an option of an additional year, was signed just before Carl Laemmle, president of Universal, left for the coast. It will go into effect as soon as Duncan completes his present contract with Vitagraph.

Edith Johnson, Duncan's wife and leading woman, also will join the Universal forces, and will continue to play chief supporting roles in pictures made and starred in by her husband. These two have been appearing together for a number of years, and are said to be the most nearly perfect screen team.

Recently Duncan has confined his efforts to feature pictures for Vitagraph. Among his most recent success have been "When Danger Smiles," "The Fighting Guide" and "The Silent Vow." In re-entering the serial field, he will be getting back into a phase of moving picture production in which he is intensely interested and for which he is eminently qualified through many years' experience as the producer of screen thrillers.

Duncan's contract with Universal provides that Duncan shall direct and star in a series of high-class chaptered entertainment for the screen. It is not known at this date whether these serials will be of the "thrills from history" type with which Universal is pioneering with great success. Duncan, himself, is understood to have some brand new ideas on serial production which Universal will back him up in putting into screen form.

Art Schmidt, general sales manager for Universal, in outlining Mr. Laemmle's plans for William Duncan serials, has made public the fact that Duncan's pictures, in the nature of serials-extraordinary, will be in line with definite changes that are taking place in Universal's production policy. The company is not yet ready to announce these policy changes in detail, as the serial situation at Universal City is still in a state of flux, but it is intimated that the serial production department soon may take place alongside of the super-feature production department in importance.

"Universal is highly gratified at being able to announce to its exhibitor patrons that Duncan will make serials for them. There is no question but that he is in great demand.

"With the acquisition of William Duncan Universal offers a strong array of serial stars and directors. Art Acord, William Desmond, Roy Stewart and Jack Mulhall are the favorites whose work in recent and current Universal serials has established new precedents.

"The corps of directors includes Edward Laemmle, maker of 'Winners of the West,' 'In the Days of Buffalo Bill' and 'The Oregon Trail,' and Robert Hill, who made 'The Radio King,' 'The Social Buccaneers,' and in co-operation with Reaves Eason, another veteran Universal director, 'Around the World in 18 Days.'"

Censor Chief Would Have Children Study Films

VERNON M. RIEGEL, state educational director, and chief of the division of film censorship at Columbus, Ohio, announces that he has evolved a plan whereby school children may be prevented from witnessing objectionable films. He would bring the movies into the schoolroom, as it were.

Under the plan as worked out by Riegel, he would have public school students, and especially those in the high schools, study motion pictures the same as they pursue other studies in the regular school curriculum, rejecting the "trashy" pictures and recognizing only those which are considered worth while.

In a statement given out by Chief Riegel, he is quoted as saying: "The child learns to read and to like good literature, instead of that which is objectionable, largely because of the power of appreciation of good literature that is developed within him as the result of the proper training in English. By the same token, therefore, it is possible to develop in the child an equal appreciation of good motion pictures, if this subject were studied as a part of the school program in the English classes."

Riegel supplements his statement by suggesting the organization in each high school of a Better Films Committee to be composed of students recruited from the English classes. These committees would visit each of the picture theatres weekly, review the picture and render a detailed report thereon.

Senior, junior, sophomore and freshmen students would take turns in doing the reviewing, and the reports rendered by the committees would be posted on the school bulletin board to be passed upon by one or more of the English teachers. Under this arrangement the reviews would serve the double purpose of English composition and visual education.

It Was Only a New Carpet

There was much excitement around the second floor of the Capitol at Albany, N. Y., on January 15, when the furniture of the New York State Motion Picture Commission was moved out into the corridor. Everyone asked everyone else if the Commission had already been abolished, and was being dumped out. Later on the real reason became apparent when a force of men started in laying a new carpet in the room which the Commission occupies.

Portland Wins Sales Drive

Pathe reports that the Eschmann sales contest covering a period of eight weeks and ending at midnight, December 30, established new records for nearly all branches. In the list of product which looms large in the contest returns of completed bookings Pathe standard features hold a prominent place.

The completed returns declare the Portland branch winner of the contest, with Los Angeles and Milwaukee second and third in the prize money. General Sales Manager E. A. Eschmann, for whom the contest was named, is in receipt of congratulatory telegrams from the winning branches and a score of their close competitors recording the certainty they feel that no previous Pathe sales contest had produced results equal to this one.

The prize money is divided as follows. First Prize, Portland branch manager, $750; each salesman, $300; booker, $250; cashier $250.

Second Prize, Los Angeles—branch manager, $500; each salesman, $200; booker, $175; cashier, $175.

Third Prize, Milwaukee—branch manager, $300; each salesman, $125; booker, $100; cashier, $100.

Brockell Appoints Bache

As Washington Branch Head—Other Switches Made.

Announcement was made at Associated First National offices that Floyd M. Brockell, manager of distribution, has appointed Louis Bache, Washington branch manager, as district manager for First National in Canada. Vincent McCabe who was in charge in Canada resigned.

After consultation with H. A. Bandy, Central District manager, who is temporarily attached to the New York office, Mr. Brockell appointed Walter E. Lusk, Cleveland manager, to the Washington post left vacant by the promotion of Bache. G. W. Erdmann who has been the assistant manager in Cleveland was made manager.

C. E. Bond, who has been acting as manager of the First National Chicago office, has been confirmed as manager.

These changes were planned by Mr. Brockell before he left on his trip to all the First National offices in the United States, Mexico and Canada. They have just gone into effect.

Enlarges Branch Office.

Goldwyn Distributing Corporation has enlarged its branch office in Milwaukee and made it into an independent branch exchange. Sam Shurman, formerly sales manager of Goldwyn's Chicago exchange, has been promoted to be resident manager at the enlarged Milwaukee office.

Wisconsin Boosts Theatre Distribution Plan

Convention Hails Project as Dawn of New Era

HAILING the project as the dawn of a new era for the exhibitor, members of the Motion Picture Theatre Owners of Wisconsin, assembled in mid-winter convention at the Hotel Wisconsin, in Milwaukee, adopted a resolution Jan. 19, placing them solidly behind the Theatre Owners' Distributing Corporation.

Presenting a unified front for the movement the organization swung into line with its resolution immediately after the proposition had been presented by national officers, including Sydney S. Cohen.

Second in importance only to the action on the distributing corporation was the discussion of non-theatrical competition, characterized by speakers as the cancer spot of the industry as far as the exhibitor is concerned.

Other matters taken up were: Plans for a fight at the Legislature against attempts to railroad through a drastic censorship and blue law bill; film rentals; music tax situation; war tax situation; carnival evil.

"The support of the Theatre Owners Distributing Corporation is the only way you have of reducing the prices on films," said Mr. Cohen in addressing the assemblage. "It is the only way you have of cutting the price of accessories. It is the only way you will obtain control of production, and is the only way you will receive a voice in the matter of adjustments.

"This move no longer is a myth. It is a reality. The organization which follows the doctrine, 'for the exhibitor and by the exhibitor,' already is functioning. Contracts are being let. Before June work will be under way on four or five big productions. September undoubtedly will see the first release. And with that first release the grip of autocratic releasing companies hold over exhibitors will be broken forever."

The resolution adopted on the matter was presented by Parkis L. Waterbury, Idlehour Theatre, of Jefferson, and read:

"Whereas, the board of directors of the Motion Picture Theatre Owners of America has indorsed the Theatre Owners Distributing Corporation, and

"Whereas, The motion picture theatre owners everywhere have expressed themselves highly in favor of such an organization and its principles of protection for exhibitors; therefore be it,

"Resolved, That the Motion Picture Theatre Owners of Wisconsin, assembled in convention at the hotel Wisconsin, heartily commend the formation of the Theatre Owners' Distributing Corporation and indorse its service proposals; and further, be it,

"Resolved, That we pledge the support of our organization to the furtherance of these purposes and to urge all theatre owners here and elsewhere to give their support to the proposition."

Exhibitors expressed great satisfaction when Mr. Cohen assured them that Milwaukee would be one of the twenty-one distributing centers when the organization begins its releasing work.

Among others who presented the situation to the exhibitors, pointing out that their own distributing corporation is the way to success, were William A. True, president and William D. Burford, secretary of the Theatre Owners' Corporation. They explained how, through the seven regional directors assigned to this territory, exhibitors would be dealt with in a fair and impartial manner. They told how exhibitors would be given a voice in the matter of picture allotments and how they would even take part in making adjustments.

The action taken at the convention upon this matter is regarded as of special significance due to the fact that every key center in the state, with the exception of Beloit, Madison and Superior was represented in the attendance of more than one hundred.

Madison, home of F. J. McWilliams, president of the Wisconsin exhibitors, nevertheless was not represented due to illness of that official for the last three weeks. The two-day sessions, Jan. 18 and 19, therefore, were conducted by J. H. Silliman, of the Downer theatre, Milwaukee. The attendance, however, was considered remarkable in view of the fact that Walter F. Baumann, executive secretary, had only nine days in which to prepare for the convention and send out notices.

Leading the fight against non-theatrical showings, Mr. Baumann pointed out that Wisconsin is the hotbed of this evil and that at present there are 50 per cent. more non-theatrical agencies putting on exhibitions than there are theatres in the state.

"The exhibitor must wake up to his danger," he said. "This problem is the greatest local menace to the theatre owners of Wisconsin. Free of restrictions such as a regularly licensed exhibitor works under, these showings are making deep inroads in the industry."

Echoing these statements, Mr. Cohen illustrated the menace with a case in Detroit. There a fraternal organization became so strong in the matter of exhibitions that it was able to buy outright one of the biggest features of the year before regular exhibitors were given a chance to show it. Then, adding insult to injury, they presented the picture in a theatre under the auspices of the lodge at the same time announcing that the movie would not be shown elsewhere in the city for six months.

Others who led the discussion were Joseph T. Rhode, of the Kenosha Orpheum Co., Harry Burford of the La Crosse Theatre Co., F. E. Wolcott, Majestic Theatre, Racine, and Fred Seegert, Regent Theatre, Milwaukee. Seegert advocated a plan of winning the competition over by offering non-theatrical agencies the free use of theatres on certain days.

In this connection, Mr. Baumann revealed that he is making a survey throughout the state which will determine in a large measure how the organization will fight that evil.

Mr. Baumann warned of the need of immediate action against agitation for stricter censorship and blue laws after informing exhibitors that he has learned that the present Legislature will be asked to consider one of the most drastic bills of this nature ever presented before it. As a result of his warning, the joint legislative committee, with full authorty to act as it seems fit, will meet next Wednesday to take action on the problem.

While on this subject, the organization adopted a resolution commending Governor Smith of New York, for his stand against censorship.

Although the discussion of film rentals was somewhat slighted because of the distributing plan under discussion, it was brought out that certain releasing companies had increased their prices 150 per cent. in the last seven months simply by playing one exhibitor against his competitor.

Relief from both the music and war taxes was promised by Mr. Cohen.

A discussion of the carnival evil showed that progress had been made against it in certain quarters, and a resolution was adopted to keep up the fight.

As a mark of appreciation for his work during the two years he was president of the organization, Mr. Rhode was presented with an engrossed copy of a resolution of thanks.

A resolution reiterating the stand of the theatre owners against the showing of Fatty Arbuckle films was adopted.

The following finance committee was appointed: E. W. Van Norman, Parkway; Steve Bauer, Venus, and Ernest Langemack, Colonial, all of Milwaukee.

Rhode Commended

Joseph T. Rhode, of the Kenosha Orpheum Co., has one great hobby. It consists of boosting the Theatre Owners of Wisconsin, of which he was for two years president.

In appreciation thereof, the organization adopted the following resolution at its mid-winter meeting at the Hotel Wisconsin in Milwaukee, January 18 and 19 and voted to present Mr. Rhode with a handsome engrossed copy:

"Whereas, the board of directors as well as other members are fully cognizant of the great sacrifices, both financial and otherwise that Mr. Rhode has made; therefore, be it

"Resolved, That we, the members of the Motion Picture Theatre Owners of Wisconsin, take this opportunity to express to him our sincerest gratitude and appreciation for the highly successful achievements he accomplished as president.

"We also wish to express to him by means of this resolution the high esteem in which he is held by every member of the association, and we further wish to express the best of luck and the sincere hope that he will remain active in the work of the organization for many years to come, as we regard ourselves singularly fortunate in having the advice and counsel of a man of such sterling worth and character; be it further

"Resolved, That a copy of this resolution be engrossed in the minutes and that a further copy be delivered to Mr. Rhode."

Motion Picture Renaissance Is at Hand, Says Laemmle

THAT the renaissance of the motion picture art is at hand, was the declaration made by Carl Laemmle, president of the Universal Pictures Corporation, on the eve of his departure for Los Angeles. Laemmle predicts that the cinema industry will, within the next twelve months, emerge from its period of evolution and take its place with the stage and literature as a fully matured art.

"The motion picture art is today undergoing the same transformation as the arts of literature, painting and music during the great renaissance during and about the fifteenth century in Europe," said the Universal chief. "For years the cinema has been floundering in a wilderness of experiment, growing and ripening. Today it stands on the threshold of a new birth.

"The reasons for the great awakening are fundamental, and parallel those of the renaissance in Europe. It will be remembered that in Italy in the fourteenth century the imitators of the painter, Grotto, soon lost the inspiration and initiative of his art. His great principle, the study of nature, was much neglected, and real art fell into the doldrums.

"Then in the fifteenth century the individuality which had been so long smothered under formulas and conventions, blossomed in the new beauty of the renaissance.

"The same fundamental principals apply to the great new movement in the cinema. Recently the motion picture art has been a colossus without a pedestal. Producers, stars and directors have been lost in a mad orgy of imitation. Where one has led, others have followed blindly. If one company made a costume picture, a dozen others rushed to do likewise, and employes have followed their masters.

"A reaction from this condition was inevitable, and motion pictures today stand on the threshold of a new era. Producers are breaking away from the beaten paths and striking out into new fields. Stars have ceased imitation and directors are giving expression to their individual art.

"The cut and dried 'films' of recent years are passe, and the new motion picture will be a thing not of mere mechanics, but based on the study of human nature itself, and portraying life and character with a definite trend toward realism."

Laemmle declares his faith that the day of the purely artistic motion picture has arrived. Universal's announcement that "The Hunchback of Notre Dame," an adaptation of Victor Hugo's romance, which Wallace Worsley is directing, is an indication of the new trend of picture progress, he asserts.

"We have been six months preparing for this production and are constructing the most elaborate sets ever before built in America or Europe in an effort for artistic perfecton. We are building a replica of the Cathedral Notre Dame de Paris, of the Place du Parvis and other entire Parisian streets and squares. The production will be a year in the making and will cost approximately a million dollars."

Laemmle states that well-known stars have been engaged for character parts in "The Hunchback of Notre Dame," and that the cast headed by a group of stars including Lon Chaney, Norman Kerry, Patsy Ruth Miller and Raymond Hatton will contain 750 people.

"Perley Poore Sheehan, an author of international fame, and Ed. T. Lowe, Jr., an expert scenarist, were engaged to adapt the Hugo novel. A large technical staff has been at work on research work for months.

"Universal is determined to be in the vanguard of this transitional movement and 'The Hunchback of Notre Dame' is our initial production to this end. During 1923 every production made by Universal will be a feature picture and no expense or talent will be spared to make pictures which will be artistically superior."

Laemmle believes that the next twelve months will develop pioneering directors whose initiative and screen foresight will make them comparable to Leonardo da Vinci and Michaelangelo, the leaders of the renaissance of the earlier arts.



E. E. Shauer (left), director of the foreign department of the Famous Players-Lasky Corporation, and John Cecil Graham, managing director of the Paramount organizations in Great Britain, confer on the subject of future distribution plans for Paramount Pictures in Europe during the occasion of Mr. Graham's annual visit to the home office.

To Take Vacation

S. L. Rothafel, of Capitol Theatre, Will Go to Europe

With "Peg o' My Heart," Douglas Fairbanks in "Robin Hood," and "The Christian" booked for early presentation at the Capitol, S. L. Rothafel is making preparations to take his first real vacation since he undertook the artistic direction of one of the world's largest theatres.

Mr. Rothafel sails for Europe on the "Berengaria" on January 30, to be gone for seventeen days. His short stay abroad will be a crowded one, for it is certain that the visit of one of America's foremost exhibitors will be an event of importance in British film circles. Mr. Rothafel plans also to make a flying trip to Paris.

Franklin on Trip

Harold B. Franklin, manager of the Theatre Department of the Famous Players-Lasky Corporation, left New York Saturday on a two weeks' trip to Los Angeles.

Convention Wires Condolence

News of the death of "Wally" Reid was received by the Motion Picture Theatre Owners of Wisconsin on January 18, the opening day of their two-day convention. Immediately, at the suggestion of Walter F. Baumann, executive secretary, the following message of condolence was sent to the widow in Los Angeles:

"The Motion Picture Theatre Owners of Wisconsin, assembled in mid-winter convention at the Hotel Wisconsin, have just learned of the untimely death of Wallace Reid. We wish to express our deep regret and sincere sympathy at the passing of a motion picture artist whose pictures we have always found 100 per cent. clean."

Gives His Reasons

John S. Evans Tells Why He Resigned From Exhibitors' Organization

Reasons for John S. Evans' resignation from the M. P. T. O. A. of East Pennsylvania, Southern New Jersey and Delaware, are given by Mr. Evans in a letter to MOVING PICTURE WORLD, which regrets it has not the space to carry the letter in full.

However, it is stated by Mr. Evans that his resignation was due chiefly to differences with Sydney S. Cohen, national president. One of the chief reasons for the break between them, he says, was occasioned by what he states was a plan to sell $2,000,000 worth of stock in connection with the Movie Chats, and the alleged use of the screens of the exhibitors for advertising purposes in this connection.

Mr. Evans says that he remonstrated with Mr. Cohen about this but that the latter's "answers were evasive," and before action was taken the stock was marketed.

Citing another instance of his differences with Mr. Cohen, Mr. Evans details the matter of the music tax. He states that Mr. Cohen, while urging the exhibitors at large to oppose the tax, was, himself, paying it.

This urging on the part of Mr. Cohen, according to Mr. Evans, resulted in a fight being made by several exhibitors against the tax, while, he says, Mr. Cohen himself "was not so much interested in us fighting the music tax direct, as he was in trying to have a chance to open up a fight on a certain film company in this industry, and took advantage of this situation."

In connection with the music tax litigation Mr. Evans says, "myself and a few more stalwart exhibitors took the gaff, stood the test which culminated in thirty-nine suits."

Mr. Evans also states that at a meeting of the unit of which he was a member, held December 23, Mr. Cohen bitterly attacked him in a speech lasting nearly an hour and a quarter, while he himself was allowed only three minutes in which to make response.

Put Under Contract.

Goldwyn Pictures Corporation has signed a long-term contract with Mae Busch. The decision to place her under contract was arrived at because of her excellent work as Glory Quayle in Goldwyn's screen version of Sir Hall Caine's novel. "The Christian," produced for it by Maurice Tourneur.

Poor Projection Causes Loss of $1,000,000 Daily at Box-Office

By F. H. RICHARDSON

COME let us reason together, friends. Let us examine into the matter of the placing of the finished product of the moving picture industry before its ultimate consumer—buyer—the public. By this I do not mean the thing which has come to be known as the "presentation of the picture," which includes many things, among them the music, theatre decorations and lighting. What I have reference to is one thing only, and that is what the eyes of the audience are centered upon at least nine-tenths of the time they are in the theatre, and is mostly what they come to see, viz—the picture upon the screen—the reconstruction of scenes enacted before the moving picture camera, and the manner of their reconstruction.

First of all, however, I would like to have you express an opinion on the following proposition: What would you think of an automobile manufacturer who bent every energy and put forth every effort to create the best car it was possible to produce in his factory. The engine was a smooth running, powerful, well balanced mechanism which was economical of gasoline. The spring action was such that the car rode well even on rough roads. The body was roomy and comfortable. The frame solid and substantial and the necessary accessories of the best money could buy.

Moved by a desire for "economy," however, the manufacturer decided to use ordinary house paint as a finish, and instead of leather for upholstery he used uncolored burlap, such as gunny sacks are made from. When his superintendent and manager expostulated he retorted that leather and varnish cost too much money; house paint and burlap was cheaper.

I ask you seriously, Mr. Producer and Mr. Exhibitor, what would be your opinion of that man, his "economy" and his mental processes?

I may be in error, but believe you have already set him down as either a very dense fool or an unmitigated ass, though some may just say "crazy."

Let me caution you to be careful, however, lest you embarrass yourself, because poor projection is to the motion picture precisely what house paint and burlap would be to the automobile. The paint and burlap would be the finish of the automobile—observe the "finish;" projection is the finish of the finished product of the moving picture industry, and poor projection often proves to be indeed the "finish" of a production, at least insofar as has to do with the individual audience.

Mr. Producer, have you not yourself watched one of your productions, which you had labored hard to make perfect, reproduced or reconstructed upon a theatre screen as a brilliant, sparkling thing of beauty in which the figures moved as they moved before the camera—an artistic projection? Have you not felt really proud as you listened to the bursts of applause at the telling points, and felt all "swelled up" with pride as you heard the favorable comments as the audience passed out?

The Story Boiled Down

Projection is to the picture what the "finish" is to the automobile.

Why pay "stars" big salaries and then have their acting ruined by poor projection?

It is the man in the projection room who, in the last analysis, either makes or mars the final screen product.

Poor projection costs the moving picture industry in the United States and Canada $1,000,000 a day through loss of box-office receipts.

Also have you not watched the same identical production projected to the screen of a theatre of approximately the same class, insofar as outward appearances go, as a rather dim, none too sharp and somewhat shaky thing of which you were not especially proud, with the figures moving at whirlwind speed. And have you heard the audience do any applauding or make any favorable comments as it passed out?

Also in the first case did you give even a single thought to the man or men in the projection room who, through careful attention to detail and the exercise of expert knowledge, placed your creation before the audience at 100 per cent. value. Did you take the trouble to go up and compliment him on his fine and truly artistic work in recreation? May I say "no" for you, and save you the trouble?

In the second case did you make the slightest protest at the abuse of your production in the matter of unsteadiness and dim lighting, or at the literal murder of all artistry in the matter of speeding up projection, probably because of a "schedule" which compelled the projectionist to oblige the screen shadow of "Our Mary" to take a step and a half or two steps in the time Mary, herself, had consumed in taking one step? Again allow me to save you trouble by replying for you, with an emphatic "no."

Will you, Mr. Producer, tell me why it is that you will expend literally huge effort and large sums of money in the perfection of a production, and apparently not take even the very slightest interest in how it is placed before the public? Will you tell me what is the sense in employing a "star" at thousands of dollars a week, and then placing the reconstruction of his or her work in the hands of men who have no expert ability and who find willingness to work cheap a very much more potent factor in obtaining a position than mere knowledge and expert ability? Mind you, this is not an argument for more money for the projectionist, but it is an argument for projectionists who are genuinely worth more money because they can and will place the finished product of the industry before the public at 100 per cent. value.

But anyhow let us leave the money end of the discussion out and confine ourselves to the statement that we want the finished product of the industry placed before the public, in all theatres—city and hamlet—at its very highest value, which means as a perfectly steady, at least fairly brilliant screen image, projected artistically, so that the figures will move at exactly the same speed they moved before the camera. And we want all this done at 100 per cent. efficiency.

At the Boston meeting of the Society of Motion Picture Engineers the writer read a paper in which the statement was made, backed by argument, that poor projection is costing the moving picture industry one million dollars a day in loss of box-office receipts, in the United States and Canada alone. That my statement and argument did not appear unreasonable was evidenced by the fact that the society, by unanimous vote, ordered the paper accepted, printed in their official proceedings and given the widest possible publicity.

In an article soon to follow I shall explain to you on what grounds I base my estimate of so tremendous a loss. Meanwhile please do not forget the "house paint and burlap automobile finish" and its relation to projection, because projection is the "finish" for the product of the industry, and when I look at some projection I am inclined to remark, with some feeling, "finish" is good!

Laemmle Says Lower Admissions Will Bring Bigger Patronage

BOX office admission prices are too high in many instances." This startling statement was made by Carl Laemmle, president of the Universal Pictures Corporation, as the result of a general film survey made during the last several months by Universal investigators.

Mr. Laemmle, interviewed just prior to his departure for Los Angeles, where he will personally direct Universal's production activities during the coming months, consented to make public the facts his survey has developed and the conclusions he draws from them.

"I don't want to put myself in the way of seeming to tell any man how to run his business," said the Universal chief, "but if my advice were asked by any exhibitor dissatisfied with his profits, the first thing I would say to him, would be 'Maybe your admission price is too high!'

"He might flinch at the statement, and he might cast it aside as utterly foolish. I know it sounds revolutionary, but just listen to this:

"The Central Theatre in Detroit has multiplied its attendance by four through cutting its admission price in half. Formerly the admission price was twenty cents. It was cut to ten cents. Immediately four times as many customers entered the theatre.

"This may be the thing for every exhibitor to do and it may not be. I don't pretend to know the individual problems of every exhibitor, but one thing I do know. That is that the exhibitor who is losing money or who is not making what he should, must hop to it and do something radical in order to improve his business.

"Adding vaudeville to pictures does not seem like the sound thing to do. Spending excessive amounts for advertising does not seem like the sane thing. After all, it is pictures the people want, and they are willing to pay up to a certain price for them. Over and above that they will not go. It is up to the individual exhibitor to find out where the right price point is for his locality.

"The Detroit theatre mentioned is a house of 551 seats. During a ten weeks' period a year ago it was doing about $450 a week at an admission of twenty cents. During a similar period recently it ran its business up to $900 a week with a ten cents admission price. In other words, cutting the price in half, doubled the gross receipts and attracted four times as many patrons.

"I know of another theatre which increased its business $300 a week by cutting its admission prices, and of others which built up better business by similar means. I am not at liberty to give out the names of these houses.

"It is of particular note that the patrons who formerly were regular attendants at these houses before prices went up several years ago, and who dropped out with the price boost, have made their reappearance as steady customers with the price reduction.

"I expect to hear many objections to my view of the situation. Yet, if an exhibitor can increase his gross receipts by cutting his admission price, what is the objection? Anyhow, if he is up against poor business, why not try it? He will benefit by telling his patrons just what he is trying to do, and that it is an experiment, and that if they increase in attendance so his gross will increase, he will be able to make the lower price a permanent thing and still supply them with the best pictures in the market.

"This is an experiment which every exhibitor can afford to try, at least for a limited period. Such a test will not hurt his business and most likely will better it. In my belief, it is the answer to the mooted question, 'What is the matter with the movies?'

"I am interested in hearing the results of such experiments, and will esteem it a great personal favor if exhibitors will write to me about their business before and after admission price cuts."

Harold Lloyd's Newest Comedy "Safety Last" Is 7 Reels in Length

COINCIDENT with Producer Hal Roach's visit to New York, the latest completed Harold Lloyd comedy was received at the Pathe home office and is reported to have convulsed its first eastern audience, composed of the Pathe film committee and executives. Elmer Pearson, general manager, was so impressed with "Safety Last" that he sent a letter to each of the thirty-four Pathe branch managers containing the following expressions:

"Sometimes we hesitate to laud an offering too highly before it reaches the exchange's own screen room for fear of the ill effects of disappointment, but in the case of 'Safety Last,' no matter how many letters were written, nor how many of Noah Webster's superlatives were used in extolling this picture's thrills and laughs, or how high your expectations were thereby elevated, you would still be much short of what you are actually going to witness when you screen 'Safety Last.'

" 'Safety Last' is in seven reels, and it is so entrancing, exciting and hilarious that you think you have seen but four. 'Safety Last' establishes two records—it is by far the funniest comedy ever made, and it must be acclaimed as the most thrilling. I do not hesitate to predict that 'Safety Last' will establish two additional records: Play to the most people; play to the greatest gross of any picture ever made."

Has His Movie at Home

Any time Governor Alfred E. Smith, of New York, wants to see a picture, all he has to do is to summon the members of his family and settle back in an easy chair at the Executive Mansion.

A machine has just been placed in the Governor's home and all of the film exchanges in Albany have entered into an agreement to supply the Governor with their latest productions.

Incidentally, it might be said that Governor Smith is in decidedly solid with the motion picture folks of New York State because of his stand on censorship.

Stallings Elected

At the annual election of the Assistant Directors' Association, held last week, Charles Stallings, production manager of "The Hunchback of Notre Dame," which Wallace Worsley is directing at Universal City, was elected president of the organization.

Stallings has a long record as an assistant director and has been associated with many of the best known directors in the business. His election as a president of the association is a recognition of his service to the technical workers of the industry. Stallings has been one of the most active members of the association.

F. B. O. Signs Witwer

Product of Next Five Years Contracted For.

One of the most important announcements of a contract between an author and a producing organization comes this week from the Film Booking Offices of America. P. A. Powers, managing director of F. B. O. has contracted for a new series of stories by H. C. Witwer, author of "The Leather Pushers" and "Fighting Blood," and has obtained the film rights to all Witwer stories for next five years with the exception of a few stories, as yet unpublished, which have been otherwise contracted for.

The new series of Witwer stories will appear in Cosmopolitan Magazine. The first appeared in the February issue under the title of "Julius Sees Her." Like "Fighting Blood," Mr. Witwer's Collier's Weekly series which are nearing production at the F. B. O. studies under the direction of Mal St. Clair, the Cosmopolitan series will contain rapid fire action blended with wholesome humor. They will be stories of American youth and will be equally as human and as appealing as "Fighting Blood." Unlike this last named series, however, they will not be stories of the prize ring. There ill be twelve stories in this series, all of which will be published in Cosmopolitan over a period of a year. The title of the second is "Sherlock's Home," and the third will be "When Knighthood Was in Towers." On the screen each story will appear as a two-reel picture.

Mr. Witwer is at present in New York and upon completing his business arrangements will return to the Coast, where he will cooperate with Mal St. Clair, director of "Fghting Blood," during the filming of the remainder of this series.

"Do More Shopping"—Ince

Producer Says There Is Plenty of Big Pictures.

Thomas H. Ince has put the responsibility for "bigger and better pictures" directly up to the exhibitors of the country, according to an open letter to exhibitors sent out from his studios at Culver City, Calif. He says that if exhibitors will "shop" more for the productions they play in their theatres, the million of picture goers will be forced to "shop" less.

His open letter follows:

"Is there not a tendency on the part of many exhibitors to accept the productions they book without having thoroughly 'sold' themselves on them? I am hoping that this tendency is not growing; it would be a bad day for pictures.

"There are good pictures in plenty now being released. And if exhibitors will shop for them, picture goers will be forced to shop less.

"The exhibitor who shops for his pictures is the biggest asset my studios have; in fact, he is the biggest asset the entire motion picture industry has."

On Paramount Staff

Sada Cowan Will Write Original Stories for the Screen.

Fresh from a trip around the world, Sada Cowan has been engaged by Famous Players-Lasky Corporation to write a number of original special stories and adapt others for Paramount Pictures, according to an announcement by Jesse L. Lasky.

Miss Cowan has been abroad for about a year. Prior to this she had written in collaboration with Beulah Marie Dix, "Fool's Paradise" a Cecil B. DeMille production and following that a number of scenarios for other companies as a free-lance writer. Her first work under the present arrangement is "The Rustle of Silk."

Fox Signs Peggy Shaw

Peggy Shaw, prominent in the cast of the recently completed William Fox special, "The Net," has been signed to a new contract by the Fox forces by virtue of the good work she has done in numerous Fox productions during the past year. Upon the signing of the contract, the player entrained for Los Angeles.

Negotiations Complete

Arrangements Made to Release Borzage Productions Through First National.

Richard A. Rowland, general manager of Associated First National Pictures, Inc., announces that negotiations extending over several weeks with Arthur H. Jacobs the producer and Frank Borzage, under which First National will distribute a series of Frank Borzage Productions, have been completed.

The completion of the contract was announced at a luncheon at the Ritz-Carlton, given by Mr. Jacobs to Mr. Borzage, trade and fan press representatives and First National officials. In his capacity as host and toastmaster, Mr. Jacobs, who has gained a wide acquaintance in the trade during his eight years of production activities, latterly with an independent company producing for First National, expressed his appreciation of the opportunity afforded Mr. Borzage and himself under the new contract.

Robert Lieber, president of Associated First National, Mr. Rowland and Moe Mark of the Mark-Strand Company and a member of the Executive Committee, assured Messrs. Borzage and Jacobs of their utmost confidence in the director who had to his credit such proportions as "Humoresque," "Pride of Palomar" and "The N'th Commandment."

Famous Players Takes Over Management of Lynch Company

ANNOUNCEMENT was made Saturday, January 20, by the Famous Players-Lasky Corporation that contracts had been executed whereby S. A. Lynch of Atlanta, and his associates had been relieved of the management of the theatres and film exchanges operated throughout the South by Southern Enterprises, Inc. The capital stock of the Southern Enterprises has been owned in its entirety by Famous Players-Lasky Corporation for the last three years.

At the same time Famous Players-Lasky Corporation paid to S. A. Lynch Enterprises Finance Corporation approximately $1,900,000, which appeared on the company's consolidated balance sheet as a liability. Of this sum $1,500,000 was paid by Famous Players' agreeing to issue to S. A. Lynch and his associates 15,000 shares of Famous Players-Lasky Corporation's common stock.

The taking over of the management of Southern Enterprises, Inc., by Famous Players means, it was pointed out, that the five Southern Enterprises exchanges, which have been distributing Paramount pictures in the South, will be operated in the future under the same management as the Famous Players' exchanges in other parts of the country. The theatres operated by Southern Enterprises will be brought into closer alignment with the Theatre Department of the Famous Players, and the whole transaction is looked upon as a move which will increase the efficiency of the Southern operations of the film company.

The announcement also emphasized the fact that Famous Players-Lasky Corporation did not contemplate any refinancing and that there was no truth in rumors recently circulated to that effect.

Instruct Film Inspectors How to Care for Pictures

EARL J. DENISON, expert on film inspection, left New York this week on a tour of the Paramount Exchanges, bearing with him a specially made motion picture, as well as illustrated pamphlets, on a mission of education on the proper method of handling film so that better service than ever before may be rendered to exhibitors of Paramount pictures.

The film, which was directed by Jerome Beatty, and photographed by Donald Biddle Keyes, with Denison as technical director, will show the right and wrong ways of handling film in exchange inspection rooms. It will illustrate the wrong methods in vogue and how they may be corrected—emphasizing the necessity for cleanliness of the room, table, gloves, hands, etc., of those who work on the films. It will also depict the proper way to cut, scrape and splice film.

Denison is responsible for the assertion that 75% of the damage is the result of bad splicing. Most of the splicing is for the cutting out of damaged sprocket holes and if the work is properly done it will eliminate the possibility of the film going to theatres in bad shape and the prints will stand the usage to which they are subjected.

Denison will also give a talk at each exchange and thus the points will be driven home orally, verbally and visually.

It will also be arranged that each exchange inspector shall be equipped with a standard set of tools for his purposes. Laboratory methods so far as conditions permit, will be established at the exchanges.

Denison has had two years experience in both the Eastern and Western laboratories and states that the latest development has been the adoption of a standard form of splice which will be used by all exchanges as well as laboratories. His work has fitted him especially for this mission, which should be productive of good results and going away with faulty splicing, which accounts for jumps, breaks and damage during projection.

Jersey City Under "Blue Sunday" Law

THE lid on Sunday showing of moving pictures is clamped down securely in Jersey City, at least for the time being. However, it may finally come about that the "Blue Sunday" law contains a kick that might bowl over some of those who are most persistent in having it enforced.

For it is said that the Sunday activities of the ministers, themselves, will be under strictest observation, and if by any untoward act they become infringers on the statute the law will be called upon to take its course with them the same as with the picture theatre owners.

Until recently the theatres had been operating on Sundays, partly on sufferance, as they had been allowed to do so only because they agreed to turn over a portion of the day's receipts to a fund which provides for the welfare of between 20,000 and 25,000 children during Christmas time. The theatres had been allowed to operate in this manner by a ruling of Director of Public Safety William B. Quinn. But finally, driven by the ministers insistance, Director Quinn issued an injunction against further showings.

Immediately the theatre men got busy and prevailed on Vice Chancellor John Bentley to issue a restraining order against Quinn's closing of the movies. This held for a time until the ministers went to a higher authority, Judge Swazey, who, after hearing arguments, vacated the order which kept Quinn's closing ruling from being fulfilled.

This, transpiring Monday, January 22, left the way clear for the closing law to operate, and unless the theatre men can bring about a change their theatres are destined to be dark on Sundays hereafter.

Dwan Speaks to Students on Motion Picture Writing

THE motion picture business is not an open sesame to great wealth as many people believe, Allan Dwan, Paramount director, told students in photoplay construction at Columbia University in a lecture delivered Monday evening, January 22.

"Most people seem to have the idea that they can walk into the front door of a motion picture studio and be an expert in photoplay building," he said, "but they are wrong. It is a long, hard struggle to the top in motion picture directing or writing just as it is a hard grind to get at the top of any profession.

"Right now the motion picture business is harder to break into than ever before. In these days when hundreds of thousands of dollars are spent for productions there is not the same tendency to gamble as there was in the old days when a feature picture could be made for two thousand dollars. Then people who had no experience in picture work could walk into the front door and get a job, if they were a good salesman, but times have changed. You've got to know your job now."

In answering a question put to him by a student as to the attitude of directors toward original stories, Mr. Dwan said:

"The director prefers the published story or the produced play because of its enhanced advertising value and because such stories and plays are usually worked out with more detailed characterization and business. The day of the bare plot is gone.

"There is always a demand for original stories for the screen, but it can scarcely be said that the opportunity for the free-lance writer is growing. So many magazines are being published nowadays that any writer with ideas can get publication of their material. These magazines are universally read and thoroughly combed for everything that is suitable for the screen.

"The advice of most editors is to write your story first for magazines, but to write the type of story that can be applied to the screen. The ideal length of magazine story for the screen is a novelette. Usually a short story does not hold enough material. Very often a novel is too long or too diffused in plot. For example, two of the writers whose stories are almost in universal demand for pictures are Ben Ames Williams and Frank L. Packard, who write novelettes of from twenty to fifty thousand words."

Fear Kentucky May Adopt Censorship

Much interest has been manifested by Louisville, Ky., moving picture men in a movement before the Indiana State Legislature, now in session, for a censorship bill for pictures.

Such bills have been introduced before the Kentucky Legislatures for the past several years, and as New Albany and Jeffersonville, Ind., are directly across the river from Louisville, and in view of the fact that M. Switow, Louisville, has a large number of houses in Indiana as well as Kentucky, the Indiana movement is doubly interesting in Louisville. Again it may have some bearing on the forthcoming Kentucky Legislature.

Press reports from points in Indiana charge that the present movement is an anti-Arbuckle backfire. They say the Indiana Legislature may take steps to prevent the showing of "Fatty" Arbuckle pictures in the state. A bill establishing a state board of censorship with almost unlimited power is being drafted. Persons behind the bill say the "pardon" of Arbuckle by Will H. Hays is responsible for the measure.

A bill providing for the censorship of all motion pictures shown in Indiana was introduced in the Senate by Senator Claude S. Steel, of Knox.

Exhibitors Protest Against Premature Orders by Censors

WASHINGTON exchange managers are complaining of the practice alleged to be followed by the motion picture censors of the State of Virginia in issuing bulletins of rejections and ordered eliminations before any opportunity is given to the film men to appeal.

The matter has been brought to the attention of the Washington Film Board of Trade and an effort is to be made to have this method changed.

"The practice of the board," said Sidney B. Lust, head of Super Films Attractions, Inc., "seems to be to send out to the exhibitors in the state announcements of all rejections. Very often following a rejection the exchange man is enabled to prove to the satisfaction of the censors that with certain eliminations a film that has been rejected can be brought up to the standard set for it by the censors and then they pass it. I do not know whether or not they then notify the exhibitors that the ban has been removed, but I do know a lot of damage has been done in the meantime.

"When an exhibitor in Virginia has been notified of a rejection it is almost impossible to book him on the film even though it was later given a clean bill of health."

Reported Successful

The production of colored moving pictures in Austria is proving very successful, according to a report just received at the Department of Commerce, Washington, D. C., from Trade Commissioner F. W. Allport, who suggests that American producers would do well to get in touch with the inventor, Dr. Adolph Hnatek, at Vienna.

Shauer Appoints Winship

William C. Winship, until recently a member of the sales staff of the Los Angeles exchange of the Famous Players-Lasky Corporation, has been installed as manager of Paramount's office in Mexico City, according to an announcement made by E. E. Shauer.

John L. Day, South American representative, who went to Mexico City early in December to arrange for the re-opening of the Paramount distributing offices, has returned to New York after having successfully launched "Blood and Sand," "The Great Moment" and "To Have and To Hold."

Keaton's First Is "Three Ages"

Buster Keaton's first supercomedy, which will be his initial picture of five-reel feature length, will be called "Three Ages" and will in all probability be released through Metro. This announcement follows conferences between Joseph M. Schenck, producer of the Keaton comedies, and Western representatives of Metro Pictures Corporation.

The initial Keaton five-reel comedy was written by Buster Keaton in collaboration with Jean C. Havez, Thomas J. Gray, Joe Mitchell and Clyde Bruckman. These four men comprise the Keaton scenario department.

McDermott Promoted

Is Made Treasurer of Select Pictures Corporation.

J. E. McDermott has been elected treasurer of the Select Pictures Corporation, the distributing unit of the motion picture enterprises originated by Lewis J. Selznick. He has already entered upon his new duties, his election having been accomplished a few days ago. The announcement was made by Myron Selznick, president of the Select organization on Monday, January 22.

Mr. McDermott is new neither to the motion picture industry nor to the Selznick forces. Coming from the down-town financial district of New York City, he joined the Select company about two years ago at the request of Lewis J. Selznick for the specific purpose of installing new methods and systems of accounting and auditing along original lines which he had worked out in other businesses.

His earliest work for the distributing organization was a survey of its business methods applying not only to the home office in New York but to all its branches, including those in foreign countries as well as in the United States. The highly efficient accounting and auditing system under which Select has been working for some time is based upon this extensive survey, Mr. McDermott serving as the main spring which keeps the big clock going.

To Write for Ince

Talbot Mundy, the well known British writer, author of "The King of Khyber Rifles," has joined the writing staff of the Thomas H. Ince Studios at Culver City, Calif. He has already started work on the story of a superfeature to be released on the Thomas H. Ince fall releasing schedule. The title "The Devil's Own" has been selected for the production.

In connection with the engagement of Mr. Mundy to write stories for Thomas H. Ince comes the announcement that the Bobbs Merrill Publishing Company has inaugurated a national campaign on six of Talbot Mundy's novels for which they hold all the right.

Mundy is widely known for his exploits as a traveler. His greatest achievement as a traveler was seven years which he spent on a walking tour through Africa.

Free from Worry

No Censorship Danger for at Least Two Years in North Carolina.

North Carolina is free from censorship troubles for at least two years, as far as any agitation on the part of the North Carolina Federation of Women's Clubs goes. Therefore all grave danger of any censorship bill being put over at the present session of the Legislature is precluded.

It has just become known generally that the Council of the North Carolina Federation at its annual meeting held in Pinehurst, December 7, 1922, passed a resolution, that whereas the moving picture interests have promised better films to the public and to that end have employed Will Hays, who in turn is promoting a definite plan for better films, the policy of the General Federation will be one of watchful waiting, and it will not present a censorship bill to the North Carolina Assembly for two years.

It is believed that the organization of the Better Films Committees throughout this state had much to do with this resolution.

States It Plainly

Newspaper Says Censors' First Consideration Is Their Jobs

Arbitrary cutting of a film by a moving picture censor has called forth a timely protest in an editorial in the Tribune Republican, of Greeley, Colorado, of January 12.

The film which was cut was "Topics of the Day" and was being shown at the Rex Theatre, Greeley. Its sole offense was that it pointed out the evils of censorship, the newspaper says, and told that censorship was a political expedient to give fat jobs to favored politicians.

The film, the editorial says, contained nothing suggestive, or nothing that by any stretch of the imagination could be pointed to as unwarranted, except by censors whose chief interest was centered in holding their positions.

The editorial says that the cutting of the film "epitomized more than anything ever brought to the attention of the writer the inherent evil of motion picture censorship. It's not 'protect the public,' but 'protect my job.'"

T. O. C. C. Objects

Exception Taken to New Rider to Be Made Part of Contracts

At a meeting held recently, the Theatre Owners' Chamber of Commerce passed a resolution directed against an action of the F. I. L. M. Club in introducing a rider into existing contracts which the Chamber of Commerce deems, it is said, to be contrary to the agreement which is now in force between the F. I. L. M. Club and the T. O. C. C.

It is alleged that certain local exchanges, represented by their respective managers, in the F. I. L. M. Club, have caused a rider to be issued, providing for a form of arbitration said to be contrary to the understanding and the present agreement.

Will Direct Boston Unit

New England Theatres, Inc., has concluded arrangements whereby its Boston unit of theatres will be operated under the direction of William P. Gray. No change of ownership is contemplated and the present New England Theatres officials will continue in office.

For some months past Mr. Gray has operated for New England Theatres, Inc., its theatre holdings in the States of Maine and New Hampshire.

Senator Walker May Introduce Censorship Repeal Bill

THE past week brought forth no new developments in New York State insofar as the censorship situation is concerned, the two bills calling for the abolishment of the present censorship commission being still in committee, and without any companion bill yet introduced in the Senate side of the Legislature. There was a report around the State Capital during the week that no companion bill would be introduced, and that one of the two bills already before the Assembly would be reported out of Committee and sent to the Senate. This, however, was later on discredited with an assertion that in as much as Senator James J. Walker had fought censorship in New York State year after year, that he would introduce the bill calling for the wiping out of the Commission and that his bill would be given preference over the other two.

Educational Signs Coue to Appear in Two Reel Special

EMILE COUE, famous French apostle of auto-suggestion, and at present the most talked-of man in this country, is putting his message on the screen. The little druggist of Nancy began work this week on a two-reel picture, which Educational Film Exchanges, Inc., will release as its next Short Subject Special, carrying the message of hope to the many millions throughout the world who are unable to hear his lectures or attend his clinics.

Since coming to the United States recently to lecture on his theory of auto-suggestion as a means of attaining health in body and mind, M. Coue has been flooded with offers from motion picture producers to make a picture in which he would personally appear. Having no desire for personal gain, M. Coue rejected all these offers, some of them carrying immense salaries, until a scenario was submitted to him which conveyed his message as he wanted to give it. Arrangements were then made for the production of the two-reel film to be called "The Message of Emile Coue."

This will be the only motion picture to be made by M. Coue or authorized by him during his stay in the United States. His share of the proceeds from the film will go toward founding a Coue Institute in New York City.

The picture is being made at the New Rochelle Studio of Motion Picture Arts. Inc., under the direction of John L. McCutcheon, who recently completed the feature picture, "Man and Wife." Production work was started Tuesday, and all the resources of the studio will be concentrated on the rapid completion of this unusual picture.

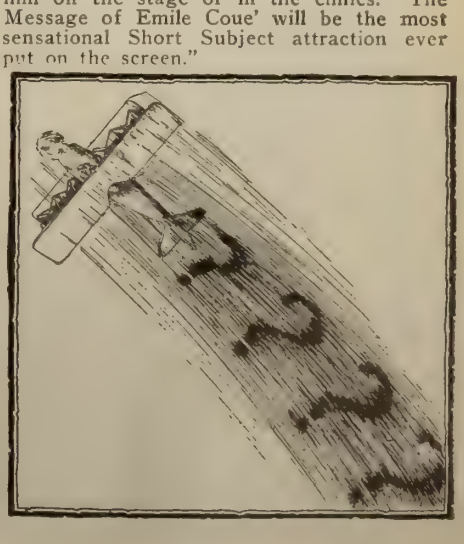
M. Coue and his advisers rejected all scripts based upon fiction or romance, refusing to allow his appearance in the light of a miracle man.

"The cinema," said M. Coue in approving the final plans to put his message on the screen, "is one of the most important agencies in existence for the wide dissemination of an educational message on an entertainment basis.

"As a teacher I desire to have its help, but I have no ambition as an actor and do not wish to be financially benefitted. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks."

M. Coue, with his simple message, the new Rosary of the sick—"Every day, in every way, I am getting better and better"—has taken the country by storm. Even months before his decision to bring personally his message to the people of the United States, his theory had been expounded in many books; discussed widely in scientific circles and the public press, and accepted eagerly by thousands of sufferers from physical and mental ailments. Newspapers all over the continent have devoted thousands upon thousands of columns to news about the wonderful little Frenchman and his simple message and to discussions of his theory and its effect upon the future health of the world.

"Educational will make every effort to release this picture at the earliest possible moment after the completion of production work," said E. W. Hammons, president of Educational, in announcing this sensational coup. "With the public fighting to hear the lectures of M. Coue and paying as high as two hundred dollars for a seat, it is obvious that the entire American public will welcome such a film as this, which will convey his lesson, in his own words and in his own way, to the millions who are unable to see or hear him on the stage or in the clinics. 'The Message of Emile Coue' will be the most sensational Short Subject attraction ever put on the screen."





REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

The Crisis of the Music Tax Situation

ONE of the most vexatious problems confronting exhibitors today is the music tax, which is variously termed "a legalized hold-up" and "an unfair monopoly." As one of the principal thorns in the side of the M. P. T. O. A., it is entitled to the fullest consideration on the part of exhibitors the nation over.

This issue of Moving Picture World attempts to convey to exhibitors a clear idea of the music tax situation as it exists in many parts of the country. You will find here, in this exhibitor department, an outline of the situation in Washington, Idaho, Montana, California, Missouri, Kansas, Wisconsin, Kentucky, Illinois, the Carolinas, New York State and Canada. Every theatre owner, whether or not he uses taxable music, should study this general survey, obtained after considerable effort on our part, and then write us his opinions on the subject. The views of some prominent exhibitors have already been obtained, and these, together with your letter, will be published in the next two issues.

Kansas City

The American Society of Composers, Authors and Publishers has been fairly active in and around the Kansas City territory. Several suits have been settled and several other cases are pending. Among the cases recently settled were those of the Prospect, Maple, Wonderland, Bijou, Vine Street, Bonaventure and New Centre theatres, all of Kansas City, Mo.

The music tax people claimed that the owners of these theatres had made contracts for three years, and after paying for the first year, refused to pay for the remaining two years. The suits were brought under the breaking of a contract, and asking for a two years 'fee. These suits were brought before Justice Edward J. McMahon in the justice court. No one person represented all of the theatre owners, each having his own legal representative.

The defense of the exhibitors was that the contract was for only one year and that they had paid that; further, that the exhibitors were forced to sign the contracts because of threats to prosecute criminally under the copyright law; that the contract was misrepresented to them in the first place.

In the cases of these theatres judgment was given against the music tax people.

Exhibitors here are of the opinion that the music tax is an evil thrust upon them, and one that should not exist. Practically all of the smaller theatre men throughout the territory are ignoring the threats of the American Society of Composers, Authors and Publishers and are refusing to pay the tax. These men get by easier than the large exhibitor in a large city, for, in the words of a representative of the music tax people, the small-town exhibitor is not worth as much as the big town showman. It seems that the society sues only those who are able to pay the most.

Owners of picture houses in this section have been urged time and time again not to pay the music tax. Some are not paying it and others are paying it. A great many of the exhibitors are no longer using taxable music. There is a long list of publishers putting out non-taxable music of a popular element and this music is just as popular, as a rule, as the taxable selections.

Many of the film producers have rearranged their cue-sheets in order to exclude all taxable music. Musicians and exhibitors find that very satisfactory results are obtained from the use of non-taxable selections, and not often do the patrons of the theatre know the difference. This seems to be about the only safe way to get around paying the music tax.

That He Who Runs May Read

Briefly, this is the gist of this week's reports on the music tax:

Kansas City — Several suits settled, others pending. Many small exhibitors ignoring music publishers' threats. Federal judge says question one of improper use of copyright material, not combination in restraint of trade.

Milwaukee—Exhibitors pay tax and hope for united action against it in near future.

Pacific Northwest — Tax not favored, but there seems to be nothing else to do but pay it.

Montana—No precedent as yet established to warrant a refusal to pay the tax.

Cleveland — One-third of exhibitors pay tax and rest use non-taxable music.

Chicago — No arrests and no concerted effort to combat tax.

St. Louis—Exhibitors await Congressional action. Now paying reduced rate through their organization.

San Francisco—Tax being paid under protest.

North Carolina—Nearly every theatre pays without complaint.

Albany, N. Y.—No organized exhibitor opposition.

Louisville, Ky.—Eight suits filed asking judgment of not less than $250.

Canada — Copyright law a suitable bedfellow for music tax. Canadians cannot collect royalties on songs sold in the U. S.

Suits pending are those of the Broadway Music Corporation against Morton Van Praag; G. Ricordi & Co. against G. L. Hooper; G. Ricordi & Co. against Van Praag; Leo Feist against Van Praag; M. Witmark & Sons against R. G. Liggett, president of the M. P. T. O. of Kansas; Jerome H. Remick & Co. against John Hiatt; Waterson, Berlin & Snyder Co. against Harry E. Walker; Leo Feist against Walker, and Feist against Hostlettler-Reinke Amusement Trust Estate of St. Joseph, Mo.

The charges being brought against these men is infringment against copyrights by playing in public for profit. M. J. O'Sullivan has filed several of the suits in this territory, his attorney's office being the headquarters of the society in Kansas City. Other suits have been filed in the federal courts at Joplin, Mo., Springfield, Mo., and Topeka.

Mr. O'Sullivan reports that inspectors have been busily occupied in this territory, giving first attention to the larger cities. Now that the cities have been brought into line, it is said that more attention will be given the smaller towns.

Though the expense of collecting evidence in the small towns is not justified by prospect of recovery, still it is said to be the policy of the society to secure universal recognition of the rights of publishers, and universal licensing preliminary to the use of the music for profitable public performance.

The Motion Picture Theatre Owners of Kansas and Missouri are standing back of the exhibitors in defense of their position. These exhibitor organizations are doing more to combat the music than any other factors in this section. S. A. Handy, a prominent attorney, has been handling practically all of the cases in Kansas.

The federal judge who heard arguments on technical legal points in one Kansas suit, struck out part of the answer of defendant that set up defense of combination in restraint of trade. The judge said that, whether true or not, such combination would not be a factor in the defense against the action, since the question was one of improper use of copyright material. The judge remarked that publishers had indeed a right to combine to protect their copyright interests.

The federal judge in Western Missouri struck out a part of one defendant's answer in which he claimed that he did not buy the music, that he had no knowledge of its purchase and no part in the playing of it. Several of the defendants assert that they had no responsibility for the music; but the federal judge has eliminated such features from answers in some cases.

The Canadian Copyright Situation

The Canadian copyright law provides a legislative feature which makes a suitable bedfellow for the music tax legislation in the United States, according to a recent pronouncement at Ottawa, the Canadian Capital. The absurdity of the copyright law in Canada was described at a meeting of the Lions Club of Ottawa on January 9, which was attended by government officials and representatives of the staff of the House of Commons. The facts were laid before the meeting by Sam Howard, a composer of Montreal, who collaborates with Willie Eckstein of the Strand Theatre, Montreal, in the publication of popular songs.

The chief point brought out by Howard was that, under existing statutes in the Dominion, a composer could not collect royalties on any of his songs sold in the United States. Thus, a discount was placed on the very fact that a man might be a Canadian and a resident of Canada.

Mr. Howard referred to his recent success, "Lest You Forget," which has become really popular in Canada and which has been sung and played at many theatres in the country. Not only had the sale of the sheet music been very heavy but the number had been used by manufacturers of phonograph records and player piano rolls. Mr. Howard declared that he had been offered $5,000 for the United States rights for this song but had felt impelled to turn it down because he would be in the position of being unable to collect royalties on records and player rolls in the States—a financial matter that was far more important than the price offered for the song itself.

F. C. T. O'Hara, Deputy Minister of Trade and Commerce, who was present at the meeting, made the startling statement that Godfrey O'Hara, his brother, "had been driven to the States" in order to take advantage of the protected market there for musical compositions. Mr. O'Hara announced, however, that he believed that the Canadian copyright law would be amended and corrected probably this year.

Several of Mr. Howard's songs were sung at the meeting and they were afterwards heard at Loew's Ottawa Theatre and the Regent Theatre, Ottawa, as the offerings of vocal soloists. Mr. Howard was introduced at the meeting by Capt. Frank Goodale, manager of Loew's Theatre.

St. Louis

The place to beat the music tax is in Congress! That is the conclusion of the Motion Picture Exhibitors' League of St. Louis and Eastern Missouri, and the organization is bending its efforts accordingly.

The present contract between the Exhibitors' League and the Music Writers' organization expires early in February, and at the regular weekly meeting of the exhibitor organization held in their headquarters, 3308 Olive street, on Tuesday, January 9, members were advised to bring in their checks to pay the music tax for the coming year. About seventy of the 105 picture houses of St. Louis are members of the league and pay a music tax through that body.

Long since, on advice of their counsel, the local exhibitors decided they would have to make the best of a very bad situation if they concluded to play copyrighted music. They were told that the tax of 10 cents a seat was legal even if believed to be morally wrong. So an arrangement was perfected whereby the exhibitors' league collects from all the theatre members of the organization and pays this money over to the local representatives of the music interests. Under that settlement the picture houses affiliated with the league pay but 5 cents a seat per year tax, or a discount of 50 per cent. below the regular rate. Other theatres here pay the usual 10 cents a seat tax.

Locally, the legality of the tax has never been tried in the courts, although former Judge Anthony A. O'Halloran, local counsel for the music interests, has threatened court action against several local picture houses. The two latest cases were those of Maurice Richman, proprietor of the Palace Theatre on Franklin avenue, which has 761 seats, and A. F. Austin, who runs the Pendleton Theatre, 4298 Finney avenue, a 476-seat house. Both decided to resist payment of the tax about a year ago.

Judge O'Halloran immediately threatened court action, but finally a compromise agreement was reached and the matter disposed of. Richman was advised by counsel that he would have to pay the tax if he continued to pay copyrighted music.

The local warfare against the music tax opened four years ago. At that time the exhibitors of the city decided they would play no copyrighted music and for many weeks not a copyrighted song was heard in any of the houses.

But one night one of the theatres put on an amateur night and a boy sang a copyrighted song. The exhibitors believe that the music men deliberately set that trap for them. At any rate the attorneys for the authors and publishers demanded that the tax be paid. The motion picture men consulted their lawyers and were advised they would have to pay.

It was then that the arrangement was made whereby the organization would collect the tax from all its members and for that service the local rate for such houses was cut 50 per cent.

Recently the Department of Justice dispatched operatives to St. Louis to gather evidence as to the manner in which the music tax is enforced. The Motion Exhibitors' League and the other motion picture houses gave them what data they had on the subject, indicating that the music people are violating the Sherman Anti-Trust law.

That the music tax is not popular in St. Louis goes without saying. Universally it is regarded as a hold-up. The writer has failed to find an exhibitor who regards it as a just assessment. They pay because they feel they are legally compelled to do so, but they will certainly demand that their Congressmen support any move to repeal the tax.

A striking example of the injustice of the music tax is the Grand Central Theatre. Gene Rodemich and his Brunswick jazz orchestra has a nation-wide reputation as make of dance records. Whenever a new Rodemich Brunswick record comes on the market the Brunswick dealers in this section get up special window displays, send out thousands of circulars to their customers, feature the fact that the records will be played by Rodemich's orchestra at the Grand Central, spending thousands of dollars advertising the fact that Rodemich's band plays for the Brunswick phonograph

Yet Spyros Skouras, owner of the Grand Central, like every other exhibitor in St. Louis, pays his music tax. Notwithstanding that every time either the Rodemich orchestra at the Grand Central, Dave Silverman's orchestra at the West End Lyric or Bill Kitt's orchestra at the Capitol Theatre features a piece of music, it means thousands of extra sales for the song in St. Louis.

St. Louis most certainly is for anything to kill the music tax.

Chicago

The general opinion among Chicago theatre owners is that the tax is unfair, because the picture theatre has done more to popularize the music of today than almost any other amusement enterprise. The theatre owner in this city has an able champion in the Illinois Motion Picture Theatre Owners' Association, which has backed the owners in the few test cases that were tried here.

In practically every instance the case was settled in having a reduction made in the tax that was assessed against the house the complaint was brought against. No arrests have been made and no united effort has been put forth as yet in this territory to combat the tax, as most of the theatre owners feel that the only permanent relief can be secured through legislation at Washington, and that many of the minor injustices, as well as some of the major ones that afflict the industry could be done away with by proper and efficient representation at Washington in the interests of the exhibitor.



In Federal Courts

The music tax is a matter of copyright law and therefore comes under federal jurisdiction. Suits have to be taken in the United States District Court or the United States Circuit Court in each locality where the theatre being sued is situated.

Seattle

The music tax has not been the subject of recent agitation in the Pacific Northwest. In fact, it has ceased to be discussed as a general topic and is being paid, unwillingly, it is true, by the exhibitors, who have found it less expensive and more harmonious to pay than to go into court over it.

Every exhibitor interviewed expressed himself as opposed to the music tax and as paying it under protest. Some went so far as to brand it an outrage and an open graft that was being successfully gotten away with by the music trust. No determined efforts to fight the tax, however, have been made, and only two efforts to avoid it entirely, by playing music that has not been copyrighted, were reported by C. R. Belknap, attorney for the music interests. One was a small house in South Tacoma, the other a small house in Moscow, Idaho.

According to Mr. Belknap's statement, exhibitors throughout Washington, Idaho and Montana, which territory falls under his jurisdiction, were very slow to comply with the music tax requirements. It was necessary in almost every case to file suit against the individual, but also, with practically no exceptions, the law was then explained and the tax paid without going into court.

About three years ago, Joe Danz, owner of several second-run picture houses in Seattle, entered a demurrer through his attorney, John F. Dore, which was overruled by Judge Jeremiah Neterer.

During a motion picture convention held in Seattle in June, 1919, by special request, Mr. Belknap, who had been appointed to represent the music tax people in May, went before the convention and thoroughly explained the music tax. Motion picture owners were not impressed. He found it necessary to follow up with letters and then start suit.

From one exhibitor angle, the music publishers furnish "pluggers" who seek admission to the picture theatres, in an effort to play, sing or otherwise advertise and popularize their songs. This advertising value, usually granted without protest by the exhibitor, should be ample return for the fact that the theatre owner causes or permits his orchestra to play copyrighted music, for which he has paid, thus giving it further publicity and popularity; causing his patrons to become acquainted with the popular music, and subsequently to become patrons of the music stores, for selections that might otherwise not have been called to their attention or been made to appeal sufficiently to make sales for the music house.

True, the public demands popular music, and listens to it; but, it also buys and takes home the music which has appealed to it as rendered by the local theatre orchestra. This free publicity should, the exhibitors believe, offset any claims the publisher has to his 10 cents a seat per year.

No, the Northwest does not favor the music tax, but there seems nothing else to do but pay it.

Montana

For a long time the exhibitors all over the country have been complaining over the so-called monopolistic activities of certain music publishers who are charging this unfair tax on their music. Montana theatre owners are as vitally interested as any of the states, and while not actively combating the music tax they stand ready to back up the national organization in any action or stand it may take to fight the elimination of this tax.

It is like the old tax on tea—it involves a principle that is as unfair and unjust as any monopoly that was ever conceived and put in operation. Many of the exhibitors of this state refuse absolutely to use any music in their theatres that is subject to this tax. In some ways it has resolved itself into a strike.

There is no legal representative of the music publishers in this state. Merle Davis, as president of the Motion Picture Owners of Montana, stands as the spokesman for the theatre men. No arrests have been made for infractions on the tax as there has been no precedent established to warrant a refusal to pay the tax.

Your correspondent has taken the time to especially interview all the theatre men of this city and a number of those in the state who are vitally interested. The consensus of opinion is that until the complaint of the Motion Picture Theatre Owners against the Authors, Composers and Publishers has been acted upon by the Department of Justice at Washington, D. C., there is little to do except to refuse to use taxable music. The situation is one of watchful waiting.

Louisville

Eight suits have been filed in the United States District Court against Louisville motion picture theatres by music composers and publishers, who charge infringement on copyrights on the ground that songs have been used without the customary contract arrangement.

The suits were instituted by Leo Feist against the Hilltop Theatre, East End Amusement Company and the Savoy Theatre, Irving Berlin, Inc., against the Parkland Theatre, Preston Amusement Company and the Norman Amusement Company; Waterson-Berlin-Snyder against the Colonial Theatre, and Goodman Rose, Inc., against the Hippodrome Theatre.

William F. Kammerer, Louisville representative of the American Society of Composers, Authors and Publishers, is attorney for the plaintiffs in the suits. In each case proper damages from playing copyrighted songs for which they have not been paid a fee are asked.

According to Mr. Kammerer, the suits are the result of an investigation made several months ago by inspectors from New York. Investigations also were made in other places in Kentucky, and it is expected that similar suits will be filed.

The action is said to be the opening of a nation-wide campaign by the Publishers' Association. The eight suits are brought separately against the different theatres.

Each plaintiff alleges that the amusement company named in the complaint infringed the copyright of a named song by using such song for profit on a certain date in October, 1922, and is threatening to continue so to use it. Judgment is asked in each case in a sum not less than $250.

North Carolina

North Carolina theatre owners seem but slightly interested in the music tax situation. Of course, none of them are in favor of it, and they rear up on their haunches and call the music tax people every variety of blankety-blank-blank when called upon to pay it, but they realize that while the copyright laws remain as at present there is no relief for them and they would prefer to pay the relatively small amount assessed against them than risk an expensive lawsuit.

J. H. Manning, one of ablest attorneys of Raleigh, is the state representative of the American Society of Authors, Composers and Publishers, and a statement from their Atlanta division representative recently was to the effect that almost every theatre in North Carolina was paying the tax without complaint.

The first effort to collect the tax in this state was made six months ago, W. E. Arnaud, of Atlanta, making a complete tour of the state and either collecting the tax, or serving legal notice upon the theatre proprietors and others liable for tax that legal proceedings would immediately be started against them unless the tax were paid within two weeks. It is declared that Arnaud collected evidence of violations from every theatre in each town where the tax was not paid off-hand.

Henry B. Varner, secretary of the North Carolina M. P. T. O., at that time issued circular letters beseeching theatre owners to refuse to pay the tax, but with no set policy and no organization finances to defend the threatened suits, the individual managers did not feel like risking a refusal to pay the tax. Varner is again active in efforts to bring proceedings against the so-called "music trust" before the Federal Trade Commission and recently met with other national executives in Washington, when certain facts and data were laid before that body for their consideration, who assured the exhibitors that they would render a full decision as to what steps could be taken to afford relief from the tax at an early date.

It is pointed out that it is the small town exhibitor who should be most interested in killing this obnoxious tax, since the rate per seat is the same in the hamlet of 500 population as in the metropolis of 500,000. It does not amount to anything with the big town theatres, comparaively speaking, while for some of the little fellows who run two or three times a week it is quite an extra expense.

No arrests have been made in this state for failure to pay the tax.

Wisconsin

United as one in branding the music tax "a legalized holdup," Wisconsin exhibitors, nevertheless, have adopted an attitude of hopeful waiting instead of planning an immediate fight to wipe out the levy.

Exhibitors here have taken the attitude, a survey shows, that it is impossible to do anything except by mass action. This action, according to heads of the Wisconsin Exhibitors' Association, must await important developments which are expected within a short time. At present, all have agreed, the only thing to do is to pay the tax.

Barbee to Fight

Manager Barbee, of the Barbee Theatre, Chicago, has instructed his attorneys to fight the music tax case against his house to the highest court of the nation.

This is the third time he has had a battle over the tax, and while the other two cases were compromised he is going to see the present one through, he says.

There are other cases pending in Chicago and some of the men say that they also will fight.

San Francisco

Theatre owners in the San Francisco field are watching with much interest the efforts being made by national organizations to prevent the continuance of the present system of the American Society of Authors, Composers and Publishers of levying tribute through the medium of the music license tax. In general, the tax is being paid here, although under protest, and various organizations of exhibitors are advising their members to comply with the demands made upon them, realizing that local opposition is of but little avail in a national matter.

In discussing the music tax question, a director of the Motion Picture Theatre Owners of America, Northern California Division, recently said: "If the co-operation of the large theatre owners could be secured and all refuse to pay this tax it is likely that we could easily win our point. However, the owners of the large houses, for some reason or other, seem to pay the tax without protest, and those who operate small houses must follow suit.

"In several instances exhibitors in isolated communities have failed to pay tribute to the 'music trust' and have been faced by suits. None of these have come to trial, as attorneys have advised exhibitors to pay the tax. In these cases attorney's fees have amounted to from $100 to $150, with a victory for the music society.

"Our organization has been served with a notice by Samuel M. Roeder, Humboldt Bank Building, this city, who is the legal representative of the music tax people in this territory, that it will be given a list of exhibitors against whom suits are to be filed. The idea probably is to induce us to use our good offices to persuade members to submit to the system of tribute, rather than to go to the expense of a court action. Following the presentation of this list exhibitors are given seven days to take out a license."

The local branch of the Motion Picture Theatre Owners of America has collected a large amount of data illustrating the tactics used by representatives of the music society to secure payment of the tax. It is declared that exhibitors have been threatened, cajoled and browbeaten, and that in some cases they have been called upon to pay for music not used by them. This data has been placed at the disposal of Senator Hiram Johnson, the representative in Congress from California, and is available for use in any campaign at Washington to secure relief from present tax conditions.

Emzy Cooper, of Georgetown, Texas, writes of an opportunity for an exhibitor to put a theatre "in a dandy location, town of 3,500 population, exclusive of 600 university students, and only one small theatre."

Cleveland

Cleveland has been a pioneer fighter against the so-called music tax and has experienced many thrills, scares, and unpleasant results. When this obnoxious and unjust inquisition was first levied against the Cleveland exhibitors, through a firm of lawyers, representing the American Society of Composers, open resistance was the rule. The exhibitors held meetings and decided to defy the attorneys, who were Frankel and Frankel, in the Guardian Bank Building.

But they soon found that they were "all wet" when several exhibitors were brought into court upon charges of violating the copyright laws. Among them were Goldman and Son, of the Monarch Theatre, and Scoville, Essick and Reif. The result has been that during the last year, about one-third of the exhibitors, including the Loew theatres, are paying the tax, and the rest are depending upon music that is non-taxable, using lists supplied through the exhibitors' association.

Schwartz and Lustig, attorneys, who are also exhibitors, are the lawyers for the exhibitors. There is a story going the rounds that a certain exhibitor, upon whom the tax was levied, applied to another well-known lawyer for professional advice, stating he wanted to pay well for the advice. He wanted this lawyer to look into the music tax situation and take up the fight.

"Go ahead and pay it. No use of me fighting for you, because you can't win the way the law now stands. And I won't charge you a cent for that advice."

One of the newer methods of fighting the tax has been working out satisfactorily in smaller towns in Northern Ohio. In these towns the exhibitors and music dealers are generally good friends and working in co-operation with each other. So whenever a music dealer has something good come along, he asks the theatre owners to play it, and in turn he places a card in his store window announcing that the featured composition will be played in the theatres. But whenever it happens to be taxable music, the exhibitor tells the dealer that he cannot play the composition without taking a chance of being arrested. And so the dealer writes the publisher telling him that under such conditions he cannot make any headway in pushing the sale of the composition.

In Toledo, recently, a song plugger came to town to boost the "Human Hearts" song, but the theatres would not let him sing it because it was taxable. Result was the big window displays did not sell the sheet music as had been anticipated. The song plugger then wired the publishers and seven theatres were temporarily exempted from the tax.



IN THE OLD DAYS

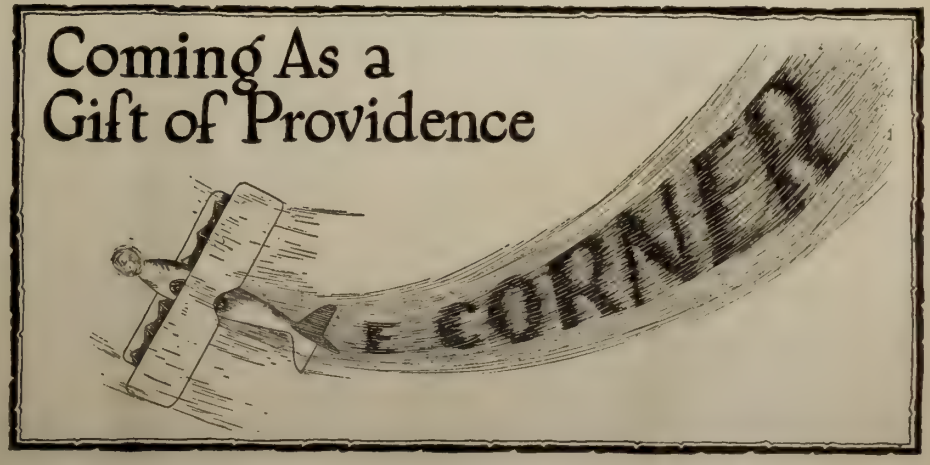
"Here's a bill for three days' film service dated 1905," writes John C. Green, last week hailed as Canada's Daddy of Them All or senior exhibitor. "Compare it with prices today." Above is a picture of Mr. Green at about the time the bill was made out by Miles Brothers, 10 East 14th street, New York City. He was at that time exhibiting in Sault Ste Marie, Mich. The bill reads as follows:

"Rental for week beginning June 26 for reels as follows: Reel No. 1—'Life of Napoleon.' Reel No. 2—'Life of Napoleon.'. Reel No. 3—'Rock of Ages,' 'Amusing Chances,' 'Blacksmith's Daughter.' Reel No. 4—'Wonderful Bee Hive,' 'Pleasure Trip.'. Shpped via Am. Ex. C.O.D. 6/22/05. $37.50."

Albany, N. Y.

Albany has never done anything along organized lines to bring about an abolishment of this burdensome tax. There is no legal representative of either the music tax people or the theatre owners in this vicinity.

Some few weeks ago, the newspapers carried an item to the effect that W. H. Linton, of Utica, and Harry Hall, of Troy, had been made the defendants in an action brought about through allegations that their houses were playing music without having paid the tax.



Chicago Threatens Annoying Legislation

Exhibitors May Have to Print on Tickets the Hours That Shows Begin

Alderman Joseph O. Kostner is the father of a resolution to compel all theatre owners to print on all tickets the hour at which performances begin and another resolution prohibiting the seating of persons while a performance is actually in progress. The resolutions are primarily directed at the legitimate houses, but you can never tell when they might stretch them to include the movie houses. The council judiciary committee ordered amendments drawn up to cover the resolutions, as preliminary to the council taking a vote on the matter.

Harry Ascher had a birthday last week and the office gang gave him a birthday party with a huge cake and candle fixings, and everything. Harry looks after the West Englewood Theatre for the Ascher chain and keeps the house filled up most of the time with satisfied patrons.

John Silha, of the Stadium Theatre, made a trip to Columbus to take in the meeting of the Ohio exhibitors and reports plenty of action there.

Another $1,500,000 theatre is projected for the west side and this time Lincoln avenue gets the house. A 2,000-seat theatre and office building will be erected on the block bounded by Robey, Belle Plaine and Lincoln avenue. Jacob Horwitz, of Peters & Horwitz, purchased the land from Margaret Rusk for $300,000.

Manager McCready, of the Randolph Theatre, had a novelty on last week when he added "The Birth of Aviation" to his program for the week and it helped to bring out the S. R. O. sign, as the last week of "The Flirt" was big.

L. Rosenfeld, of Rosenfeld & Hopp at Rock Island, booked "Fury" for February 4 showing at the Fort Armstrong Theatre in Rock Island. Between him and Joe Hopp they get all the big ones while they are still alive.

A fire scare at the Criterion Theatre at 1220 Sedgwick street was gotten under control quickly by the prompt work of the employes of the house, when a shed in the rear of the theatre caught fire.

The new date for the opening of the LeClaire Theatre at Moline will be about March 15, and Sam Levin has been made resident manager of the new house.

The mystery of the robbery of the Howard Theatre last September is thought to have been solved by the arrest of ten alleged members of an expert cracksmen gang by detectives from Chief Hughes office. Several thousand dollars were taken in the Howard Theatre robbery and the police say the total amount the gang has stolen in their operations will exceed $250,000.

A change has been made in the management of the Laraine Theatre and John R. Thompson, the wealthy restaurant and grocery owner of this city, has taken it over and placed Manager Cummings in active charge.

The Bijou Theatre at Quincy, which has been closed for some time, has reopened under new management and a policy of feature pictures and vaudeville will be tried out.

R. J. Delly has retired from the movie business here and sold his house, the Edward Theatre, at 2419 Wentworth avenue, to Sam Levin, who is now in charge. Mr. Delly will go to the West Coast for a long vacation.

Jazz orchestras were all the rage in the big movie houses last week. Yvette and her Manhattan bunch held forth at the New McVickers and played to capacity business, while Ben Bernie and his band held forth at the Palace. Art Kahn had a jazz band at the Senate and is planning to take his crew on tour, if the proper inducements are made, while the Paul Sternberg Amplified Syncopation bunch is pulling in the crowds at the Lubliner & Trinz Pantheon on Sheridan road. Earl Fuller and his boys are at the Chateau.

"Happy" Meininger, of the Frolic Theatre, who has been seriously ill with pneumonia, is back on the job none the worse from the effects of his sickness.

Albert E. Short, for the past five years in charge of the big orchestra at the Riveria Theatre at Broadway and Lawrence avenue, has been transferred to the Tivoli Theatre on the south side and succeeds Arthur Kay at that house.

The Ideal Theatre at Marshfield and Sixty-ninth street is now playing pictures booked by Frank Siem, which gives him another house to his string.

The new vaudeville policy is in effect at the Aschers Palace Theatre in Peoria. The Pantages unit vaudeville shows use the house the first three days of the week to Wednesday, including a feature movie, and the balance of the week de luxe movie programs are featured. The new arrangement has opened to good business, according to the latest reports.

Manager McConnell, of the Orpheum Theatre at Quincy, put over "The Third Alarm" with the fire laddies of the city by giving them a private showing at the house on Wednesday morning. This brought newspaper publicity, which helped to put the picture over in good shape.

Mury Rubin, of the Princess at Joliet, is some fighter when it comes to the hitting back at the reformers who try to use every movie scandal to hurt moving pictures. Mury gets out his trusty scrapbook and uses paid publicity to show the public that the other side has plenty to clean up.

Russell Wright, of the Gayety Theatre at Ottawa, has decided to abandon the road show policy of the house and in the future play feature movies. He used "Oliver Twist" as the opener, for five days to good business.

It is reported on good authority that government men are here investigating the music tax situation, regarding the settlements that have been made.

W. A. Whitlock, Arthur Lowy and H. A. Fleckeles have formed a film company under the name of the Lowy Medical Film Company, with a capital of $25,000, to deal in and manufacture pictures, machines and equipment.

Will Lee, theatre owner at Harvard, who was seriously injured in an automobile accident, is getting along in nice shape and will be back on the job soon.

Park E. Hinkson and James A. Knox have formed the Echo Amusement Company at Madison, with a capital of $12,000.

Harold A. Hill, George E. Hess and Charles H. Zutermeister have formed the Rialto Theatre Company at Keystone and Elston avenue, and the capital stock is 250 shares of no par value.

The new Lincoln Theatre at Lincoln is rapidly nearing completion and will be ready for its opening soon. The house seats 1,200 on its main floor and will be the last word in modern theatre construction.

The Fischer Brothers will spend $50,000 to remodel the Grand Theatre at Madison and when completed the name of the house will be changed to the Madison. Another theatre is projected by this organization and plans are being considered for the new house this month.

Show Started When the Train Came In

Howard James, of Voluntown, Conn., sends our own Epes Winthrop Sargent a good story, and "Sarg," yielding to our entreaties, turns it over to us, as it is one of those stories we want from exhibitors for this department.

Recently Mr. James was stuck over night in a small town and, to use his own words, "had the devil of a time" locating the picture house. Finally locating it, he asked when the show began. The man in front said at 8 o'clock.

"Daylight saving or standard time?" Mr. James asked.

"I dunno," said the man. "It starts when the train comes in."

The visiting exhibitor got placed inside and "everything would have been all right if it had not been for the late patrons coming in." It seems that the cashier had to light up the whole auditorium to make change, using two boxes, one for himself and one for Uncle Sam.

"That was all right," comments Mr. James, "as it gave patrons a good chance to look over the late arrivals."

No wonder small towns are so moral.

Ralph Ruffner, now with the Capitol Theatre, Vancouver, B. C., used to tell about a youthful exhibitor who positively refused to start his show until his girl showed up. He wasn't going to have her miss any of the pictures.

And the theatre Mr. James mentions reminds of a Cape Cod house that used to—and still does, for all we know—darken the screen when the mail man arrived, to let him distribute mail to the audience.

We want stories as well as letters from exhibitors. We want letters on current film topics—there were three excellent ones recently—and we want stories like these above, that have real human interest and comedy in them, and will make this exhibitor department a real gathering place for exhibitors. —S. S.

Burglars Active in Pittsburgh Theatres

Liberty's Safe Cracked and $1,800 Taken—Cameraphone Attempt Fails

While hundreds of persons passed the Liberty Theatre, Penn and Shady avenues, in the heart of the East Liberty district, Sunday evening, January 14, thieves cracked the safe of the playhouse and took $1,800 in cash. The robbers gained entrance by a window brightly lighted by electric bulbs. Everything was normal when the janitor left the building at 6 o'clock, but when he returned at 10 p. m. he found the safe rifled and papers strewn about the room. The amount of money taken was estimated by Jerome Casper, general manager for the Rowland & Clark Theatres, and Harry Thomas, manager of the Liberty.

The Cameraphone Theatre, diagonally across the street from the Liberty, was the scene of an attempted robbery early in the morning of Saturday, January 20. The combination and door handle on the safe in Proprietor Kester's office had been sawed off but the door had not been opened, the thief or thieves having been apparently frightened away. Mr. Kester had just installed the new and larger safe a few days before the attempted burglary.

A movie fan, who, the other evening attended the showing of "Back Home and Broke," at the Liberty Theatre, New Kensington, Pa., did not go home that way. The small office safe of the theatre containing $600 was missing when Charles Carey, the janitor, opened the theatre the following afternoon. The safe was apparently hauled away in an automobile, and found later on the river bank, rifled of its contents.

More than 100 persons, mostly children, escaped to the street from the Pastime Theatre, Berron avenue, Pittsburgh, on Tuesday evening, January 6, when fire destroyed one of the "Buffalo Bill" serial reels in the operating room. The patrons lined up under the direction of Louis J. Siegfried, manager of the theatre, and marched to the street in an orderly manner. The fire had been extinguished by the time the firemen arrived, and the patrons had gone back into the theatre to see the remains of the show. No one was injured, and no damage was done with the exception of the destroyed reel of film.

The Rowland & Clark Theatres have arranged for a special treat for children, with special shows each Saturday morning at their State Theatre, Fifth avenue, downtown Pittsburgh. There will be one show in the morning from 10 to 12 o'clock, and the admission price to children under 16 years of age will be 10 cents. Each week the current attraction will be shown to the children at this special price.

A week or so ago when the Liberty Theatre in East Liberty was playing "Oliver Twist," a patron was responsible for this:
"You know, that film, 'Oliver Twist,' at the Liberty, would make a good book."

On account of an epidemic of diphtheria, all children have been barred from the Grand Theatre at Elizabeth, Pa., for a period of five weeks, by order of the borough health officials.

The Empire Theatre at New Brighton, Pa., was destroyed by fire on Monday, January 15. The damage was considerable, including a $15,000 organ, and the pool and billiard hall equipment in the basement. M. Schaffel, owner of the house, has not yet made known his future plans.

General Manager Minton, of the Columbia Amusement Company, which controls picture theatres in Erie, Warren and Sharon, is back on the job after having been confined to his home several days with a severe cold.

Reports come in that the Fairgraves' new State Theatre in Erie, which was opened the day before Christmas, has been playing to S. R. O. ever since the opening. The State seats 800.

Both Mr. and Mrs. Earl Forsythe, of the Star Theatre, Canonsburg, Pa., have been seriously ill with grippe, but both are again on the road to recovery. Earl's father is looking after the interests of the theatre during his son's illness.

Morris Meinert, of the Scottdale Opera House, lost a New Year's bet. He bet one of his friends that they would break a certain New Year's resolution. The first one to break it has to go without a shave until the other breaks it. Now Morris has a three-inch beard and is throwing temptation in the way of his rival.

Chris Wagner, of the Soisson Theatre, Connellsville, Pa., has returned home from a few days spent at his cottage in Guard, Md. Wagner had to return by train as he says that the snow was so deep that he could not get through with his Peerless sedan.

A letter from S. L. Driggs, of the Globe and Driggs Theatres, Clearfield, Pa., who has been sojourning in Florida for four months, states that the change of climate has done him a world of good, but that his wife is still under the doctor's care. Mr. and Mrs. Driggs expect to return home by the first of April.

Mr. Whalen, of the Whalen Theatre, Osceola Mills, Pa., has secured an extension on his theatre lease, and says that he will probably rebuild and enlarge the house sometime in the not distant future.

The stock company which operates the Globe and Capitol Theatres at Washington, Pa., has been reorganized, and as a consequence Joe Mercer has been assigned active management of both theatres.

Recent out-of-town exhibitor visitors to Pittsburgh's film exchanges were: Russell Linn, of Fairmont, W. Va.; George Schweitzer, of Titusville; Walter Silverberg, of Greenville; O. J. Sybert, of Butler, and B. W. Redfoot, of Windber.

Rudolph Navary, popular owner of the Liberty and Pleasant Hour Theatres, Verona, Pa., is again a familiar figure on Film Row, having completely recovered from an attack of the grippe.

Pete Demas, who owns picture houses in Pittsburgh, Erie and Brownsville, is again back in the Iron City, after a short trip looking after his theatres in the other towns.

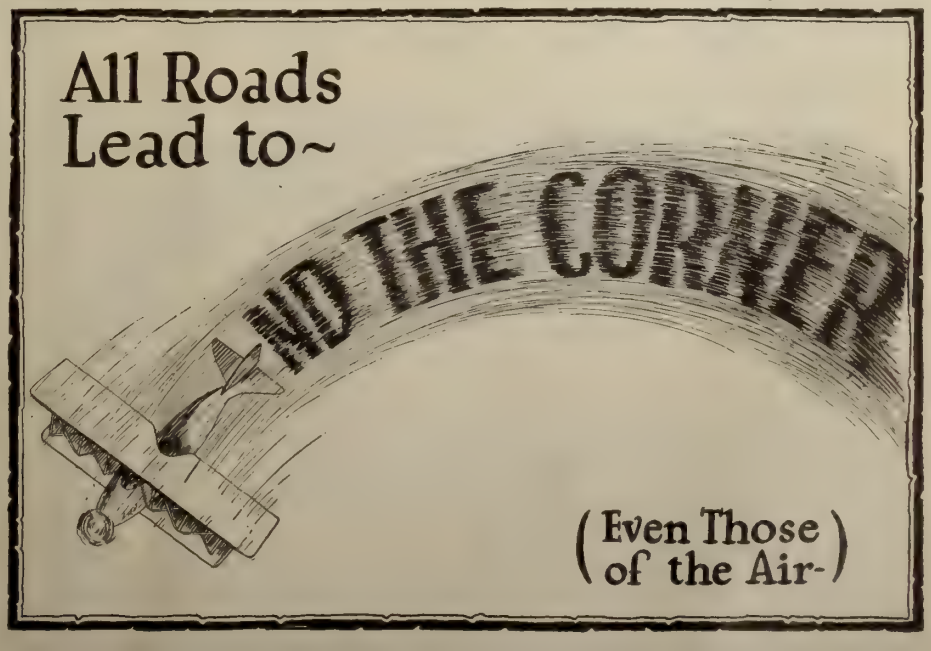
The State Theatre at Uniontown, Pa., has changed its policy. Heretofore they have been running Keith vaudeville and pictures. Starting January 8, they instituted their new policy of feature photoplays only, for three-day runs on all productions. The theatre-going public of Uniontown did not respond to the vaudeville program.

It is stated on good authority that Connellsville, Pa., is to have a new picture house. Plans are being prepared and will forthwith be sent to Harrisburg for approval. The house will seat about 750 and will be located on the main street.

Louisville

The Portland Theatre Company, Louisville, capital $40,000, has been incorporated by George Strong, James Carrigan and Mrs. Marian Carrigan, all of Louisville. Carrigan, for some time, has been operating the Arista Theatre and also the Parkland Theatre, and a short time ago was talking of establishing a new downtown house.

A press dispatch from Lexington, Ky., January 11, said: "Motion pictures featuring Fatty Arbuckle will not be exhibited in any of the Lexington theatres. This decision was reached today at a conference of the owners and managers of all local theatres, approving the stand taken by John H. Stamper, vice president of the Motion Picture Exhibitors of Kentucky."



Milwaukee Showmen Protest Over Badly Damaged Films

Letters of protest, sent to the Wisconsin Exhibitors' Association by numerous theatre managers throughout the state, have caused Walter F. Baumann, executive secretary, to lay plans for a fight against those releasing companies which send out films in poor condition.

"The practice is becoming more obnoxious steadily," Mr. Baumann said. "The exhibitor is being imposed upon to a point where in some cases he has had to return films and cancel pictures already advertised and substitute other pictures.

"Complaints have reached me that constantly films are received in which sprockets hang in shreds. One exhibitor informed me that as high as sixty feet of 100 feet of film have been in such poor condition that it would be useless to attempt to show the picture.

"In some cases, part after part of the worn film has been removed until the story is killed and the characters jump around as in a cheap comedy."

Working in double shifts, several hundred men are utilizing every hour of the 24-hour day to rush to completion the foundation for The Wisconsin, which only the famous Chicago will surpass in this territory. Excavation work is about completed and steps will be taken at once in connection with the rest of the foundation.

According to the contract, the foundation is already at a level with the street, seventy-two days after work began. The theatre is to be finished by Thanksgiving Day.

A company headed by John I. Beggs, street car magnate, and Oscar Brachman, real estate dealer, is putting up the building which will be situated in the heart of the downtown, at Sixth street and Grand avenue.

George Huebner, manager of the Strand Theatre at Oconomowoc, Wis., has been confined to his bed for two weeks as the result of a serious illness.

Special Saturday matinees for children, featuring programs appealing to youngsters, have been inaugurated by George Fisher, manager of the New Milwaukee Theatre, Teutonia avenue and Center street. As a sample of what he is staging for their benefit, Mr. Fisher scheduled a program for January 20, led off by a half hour of old fashioned group singing under the direction of Frederick Carberry, nationally known community song leader. In addition, he arranged for the showing of Thomas Meighan in "The Bachelor Daddy" and a Universal comedy.

For a future date, Mr. Fisher has scheduled a Punch and Judy show.

The annual stockholders meeting of the Orpheum Theatre Corporation, Kenosha, Wis., was held recently and the following board of directors elected: Harry M. Vale, Minard Tullgren, Thomas Saxe, Joseph G. Rhode and Edward Dayton. Officers of the board are: Thomas Saxe, president; Minard Tullgren, vice president; Edward Dayton, secretary. A. B. McCall will be the trustee. All the officers and directors are re-elections. The Kenosha theatres managed by the company are the Orpheum, Majestic and Rhode, for which Edward Dayton is the general manager. The stores and offices of the company also are under his management.

Indiana

Another moving picture censorship bill has been introduced in the Indiana State Legislature. It is a twin to the one introduced last week by Senator Steele. It was introduced in the House Thursday by Representative Paul Farley, of Elkhart, and would create a censorship commission of three to be appointed by the governor to license and censor all films shown in the State.

Senator Steele's bill was considered by the Committee on Public Morals this week and was reported out without recommendations. Committee members said sentiment for and against the bill was about evenly divided in the committee and it was agreed to submit the bill to the Senate as a committee on the whole.

Expressions of assemblymen who have been asked as to their opinion of the proposed censorship commission indicate that the bill is going to have rough sailing, particularly in the Senate. Sentiment in the House is understood to be favorable to the Bill, but the members of the upper branch are reported to be about two to one against it.

So far during the session no bills have been introduced relating to the Sunday movie question, but it is understood that a bill to repeal the existing "blue law" is being drafted and may be introduced at an early day. Moving picture shows on Sunday are prohibited in only a few cities of the State.

South Bend is being provided with second and third class moving pictures and vaudeville, according to a report of the Amusement Committee of the League of Women Voters at a meeting in South Bend last week. The opinion was forcefully voiced that the general run of amusements in South Bend is far below the standard and that some action should be taken to make the standard as high as that of other cities of the same size. The League went on record as opposed to a censorship commission.

Mrs. Velva Marie Mitchell, wife of Charles Mitchell, proprietor of the Colonial Theatre at Bicknell, died Wednesday as a result of toxic poisoning, said to have resulted from infected tonsils. Mr. Mitchell is one of the most widely known exhibitors in Knox county.

Los Angeles

This has been a time for long extended runs in Los Angeles. A majority of the big playhouses that formerly played a picture for one week only have fallen into line and think nothing of holding a feature for as long as traffic will bear.

"Robin Hood" is now in its fifteenth week at Grauman's Hollywood Egyptian Theatre, while "Tess of the Storm Country" is still holding forth at Miller's Theatre. It is its ninth week.

Sol Lesser, of the West Coast Theatres, booked "Manslaughter" for a three weeks' run after it had run nine weeks at Grauman's Rialto. T. L. Tally booked "East Is West" for two weeks into his Broadway Theatre after it had been shown for two weeks at the Kinema.

Manager Harry David of the Mission Theatre expects "Suzanna" to hold over for several weeks longer. It is now in its third week and is still going strong.

The West Coast Theatres will soon own a chain of 100 theatres throughout Southern California. At San Pedro there will be finished, within the next three months, the Mission Theatre, one of the finest showhouses on the Coast. It will seat 1,800 and be fully equipped both for motion pictures and stage productions. Other theatres are to be built at San Pedro, Pomona, Riverside and Redlands.

New War Against Serials

War against serial pictures has broken out anew in two Wisconsin cities and is expected to result in action being taken by the Motion Picture Theatre Owners of Wisconsin. Superior, old battle ground in the serial fight, and Shawno are the cities affected.

In Shawno, according to Walter F. Baumann, executive secretary of the theatre owners, Mrs. A. Nagle, of the Crescent Theatre, acceded to the request of club women that she refrain from showing serials, but hardly had she taken this step that it was announced that a serial which she claims is worse than anything she ever exhibited, would be shown at the schoolhouse.. As a result, an appeal was sent to the theatre owners for aid in restoring the situation to normal.

According to information received by Mr. Baumann, the women, led by the wife of a former mayor, protested against serials in the theatres on the ground that it kept children in a high state of nervous excitement during the intervals elapsing between chapters.

At Superior the situation is regarded as even worse. There, according to the word received at the Milwaukee headquarters, the mayor has issued a formal edict that no serials are to be shown in any of the four theatres. Some time ago a similar situation prevailed, but was finally smoothed over.

The present controversy developed when Roy McMinn, of the Capitol Theatre, exhibited a serial. The mayor immediately threatened revocation of the theatre license, despite the fact that the public apparently evidenced its desire for such pictures in the way it packed the house.

"We undoubtedly will take a hand in the situation," said Mr. Baumann. "While the Minneapolis organization probably will act in the Superior case, we will devote our attention to Shawno. There is absolutely no justification of the developments there."

Mueller Opening

Manager Billy Mueller announces that he will open his new theatre, the Miller, about February 1, in Jefferson City, Mo. All the legal entanglements have been cleared up and Manager Mueller now is busy arranging for the opening. He will book the very best pictures and is organizing a first-class orchestra. The new theatre is one of the finest in the state. It is located on High street, between Monroe and Adams, and cost $150,000. The seats are all on the ground floor. There will be a pipe organ in addition to the orchestra.

Wisconsin Body Growing

Seventeen new theatres have been added to the Motion Picture Theatre Owners of Wisconsin during the last six months, according to Walter F. Baumann, executive secretary. As a result, all but two of the leading theatres of Milwaukee are members of the organization.

The new members include twelve houses controlled by the Saxe brothers. They are: Miss Sadie Smith, Majestic, Janesville; George Fischer, New Milwaukee, Milwaukee; Edwin L. Berth, Pastime, Kiel; L. Rudolph, Violet; W. A. Kemper, Rex, Berlin; Saxe's Strand, Milwaukee; Saxe's Rialto, Milwaukee; Saxe's Princess, Milwaukee; Saxe's Tivoli, Milwaukee; Saxe's Modjeska, Milwaukee; Saxe's Savoy, Milwaukee; Saxe's Park, Waukesha; Saxe's Orpheum, Oshkosh; Saxe's Majestic, Oshkosh; Saxe's Strand, Green Bay; Saxe's Strand, Marinette; Saxe's Cozy, Marinette; Leo A. Landau, Alhambra, Milwaukee; O. L. Meister, Whitehouse, Milwaukee.

Several more applications from Wisconsin houses are pending.

Toledo Business Off Color; Eddie Zorn Tries New Policy

Business of the Toledo picture houses has been off color since January 1. The Rivoli and the Valentine are the only ones that made any money in January. Business at the other houses, outside of the Princess, has been way below normal. Exactly what the trouble is no one seems to know. All of the houses have been showing high class films, but for some reason or other the attendance has fallen way off.

In an effort to stimulate business Eddie Zorn announces a new policy for the Temple beginning next week. From this time on high class vaudeville acts will be given in conjunction with the regular feature film showing. This policy is making money for the Rivoli.

Herman Saxon has given up his lease on the Auditorium Theatre and left this month for a business tour through Russia. While there he will represent the Willys Overland, Champion spark plug and several other concerns. Bill Vogt, former circus man, now has charge of the Auditorium.

Doc. Horater, the popular manager of the Pantheon and Alhambra theatres, is slowly recuperating from his long illness in Florida, greatly to the delight of his many friends in the picture world.

Manager Gertsle put on a special midnight screening of "Doctor Jack" for the pleasure of the Singer Midgets who appeared this week at the Keith's Theatre.

The Ohio Board of Censors are at it again. This week, when plans were all made to show "The Stranger's Banquet" at the Pantheon next week, word came that the film had been held up. This placed the Pantheon management at considerable loss as much advertising had already been put out, but they had to make the best of it and book "Minnie" as a substitute.

Bringing the movies into the school room will provide an answer to the question how school children are to be kept from seeing objectionable films, in the opinion of Vernon M. Riegel, State Director of Education, and as such, chief of the division of film censorship.

Riegel's plan is to have public school students, but especially those in high school, study motion pictures as they do their English, rejecting the "trash" and paying attention to that worth while.

Riegel suggests the organization in each high school of a better film committee, to be composed of students, to report upon motion pictures showing in the local theatres. Personnel of the committee should be recruited from English classes, he believes, and it should visit a picture house each week, tendering a report in the morning. Senior, junior, sophomore and freshmen classes are to be called upon to do the reviewing in turn.

Martin Smith and John Kumler, the Toledo delegates to the Ohio State Convention of the Motion Picture Theatre Owners of America, returned from the state convention this week and report the convention was a decided success. Much good was accomplished at the convention.

Cincinnati

The death of Wallace Reid caused some of the "oldest inhabitants" of this city to become reminiscent as to the earlier life of the late star's father, Hal Reid, once a Cincinnati resident. It was thus learned that the dead cinema celebrity was named after a prominent Cincinnati man, Major J. B. Wallace, with whom the elder Reid once shared his office when both men were engaged in the advertising game here in the early 80's. Major Wallace is still active in commercial life, and has given out many interesting interviews concerning the close friendship of the two men.

"Thirty Days" was the only Reid picture being shown in Cincinnati at the time of the star's death. Manager I. Libson, in keeping with the plan suggested, halted the presentation for two minutes during the funeral.

William Collier and other players in the "Music Box Revue," appearing at the Grand Opera House, made up a box party at the Capitol Theatre as the guests of Manager I. Libson, to witness "The Hottentot." Collier produced and starred in the stage production of "The Hottentot."

Picturedom in Cincinnati received an honor when A. G. Hettensheimer, manager of the Orpheum Theatre, was elected first vice-president of the Ohio Motion Picture Theatre Owners at the Columbus convention.

The Regent Theatre, Springfield, Ohio, owned by Gus Sun, prominent vaudeville booking manager, which has heretofore been playing a straight policy of pictures, has been made into a combination vaudeville-picture house. Springfield has been without vaudeville for two years.

"Tess of the Storm Country," which was to have had a three week's showing at Gifts Theatre, has been held over for a fourth and final week by Manager Jules Frankel. "One Exciting Night" will be the next feature at this house for an indefinite run.

Manager John Schwalm, of the Rialto Theatre, Hamilton, Ohio, says he gets 'em coming and going, having installed an automatic pop corn machine in the lobby of the theatre, thus satisfying the palates as well as the optics of his patrons. Mr. Schwalm, incidentally, was recently made one of the executive committeemen of the Motion Picture Theatre Owners of America.



Hold Sunday Shows

Although Albany, N. Y., does not have motion picture shows on Sunday, two shows were given on a recent Sunday with an attendance that included practically every minister in the city. The shows were given in connection with a drive to introduce motion pictures more completely in the churches of this country. The pictures shown were based along Biblical lines and attracted much favorable comment.

Buffalo

Members of the Western New York Federation of Women's Clubs, assembled in annual mid-winter session Saturday, January 20, in the Hotel Lafayette, Buffalo, with no dissenting vote adopted a resolution "that we do earnestly protest against the abolishing of the New York State motion picture censorship, and that a copy of this resolution be sent to Senator Parton Swift." Mrs. George Winters, in presenting the resolution, prefaced it with a brief criticism of Will H. Hays for raising the ban against Roscoe Arbuckle. Mrs. Eli T. Hosmer, long actively identified with women's club activities in Buffalo, is a member of the State Motion Picture Commission.

Justice Hinkley has denied a motion of Levin Michaels, owner of the property housing the Allendale Theatre on Allen street, Buffalo, to vacate a temporary injunction restraining him from prosecuting summary proceedings in city court for the purpose of ousting the Allendale Theatre interests, the General Theatres Corporation. The property has been subleased to Buffalo Players, Inc.

The Allendale Theatre Company leased the building for a period of fifteen years, ending in 1930. Recently Michaels sought to terminate the lease on the ground that the plaintiff has defaulted in payment of rent and in its obligations to make repairs. Ouster proceedings were begun. They have been held up by the temporary injunction.

The Fredonia Village Building, including the Fredonia Opera House, had a narrow escape from serious damage last Monday evening when a fire started under the stage of the Opera House near a gas engine was discovered in time to prevent the flames from gaining headway. The fire was caused by a gas leak near the engine, the gas being ignited by the spark. The actual damage did not exceed $100.

That the owners of the Ellen Terry Theatre, through the Woodburn Real Estate Company, had agreed to rent the Grant street picture house to him for a year, and then broke their word, was part of the testimony given by Jay Berman in Supreme Court, Buffalo. Berman is suing Joseph A. Schuchert, 300 Woodbridge avenue, a director and stockholder of the theatre company, and Rufus J. Wood, 266 Hampshire street, of the real estate company, for $15,000, alleging breach of contract.

Through Clark H. Hammond and Morris Goldstein, counsel for Berman, it was brought out that on February 28, 1920, Berman and Wood entered into an agreement for the rental of the theatre for one year at $7,200. It was further agreed, it was testified, that Berman would thereby obtain an option to purchase the theatre for $65,000. Berman paid Wood $100 to bind the option, it was testified.

Schuchert is accused by Berman of refusing at the eleventh hour to accept the terms stipulated in the contract. It was asserted that Schuchert demanded $10,000 a year rental, instead of $7,200. Berman further charged that he gave Schuchert a check for $3,600 in half payment of a year's rental. The check was not to be used until a lease was drawn. Schuchert denied that he had ever empowered Wood to sell or rent the theatre. Art Amm, house manager of the Eastman, Rochester, and former manager of the Ellen Terry, was in town as a witness.

John R. Stevens is now managing the Central Park, a link in the General Theatres Corporation chain and one of the leading North Buffalo neighborhood picture houses.

The Temple and Hi-Art theatres in Lockport, N. Y., will close about June 1 for extensive alterations. H. F. Thurston & Son are operating the former and Robert Kane the latter.

Chris Ruderich, manager of the Casino Theatre, is dead. His brother died recently.

M. Wallack has closed the Variety Theatre on Fillmore avenue.

E. J. Pantera has taken over the Walden Theatre, an east side neighborhood theatre.

The Cazenovia Theatre has been leased by H. McCleary for a period of five years from C. Lembke. The house has been operated but two days a week, but will now be open daily. Walter Dion is booking the theatre.

M. Slotkin, president and general manager of Monumental Theatre Corporation, is leading a hard life these days. He's going to Atlantic City for four weeks.

Manager Vincent McFaul staged a colorful prologue for "When Knighthood Was in Flower" at Shea's Hippodrome last week. The soloists appeared in an old castle setting, which was attractively lighted. The prologue was enthusiastically received.

Word has arrived in Buffalo that Bruce Fowler is putting the Indiana Theatre over in great shape in Terra Hause, Ind. Leave it to Bruce!

Bailey a Pioneer

James Arthur Bailey, manager of Keith's Theatre, 263 Main street, Buffalo, N. Y., is one of the pioneers of the exhibiting end of the business. Jim, while young in years, has had a long and successful career stretching over a period of twenty years. He started in the theatrical business way back in 1902 as an usher at the old Academy Theatre, when that house was managed by Dr. Peter C. Cornell. At that time the house was playing the blood and thunder melodrama stuff.

Jim soon became head usher, assistant treasurer and then treasurer, which position he held until 1910. In this year the Mark-Brook interests took over the house for vaudeville and pictures, and James continued with the house as assistant manager and treasurer. In 1919 the Academy changed its policy to burlesque and Jim resigned to accept the management of Keith's Theatre, a picture house catering to a transient trade and packing them in at all times—especially since Jim took the helm. Jim has had a barrel of offers to manage houses in other cities, but there's no place like Buffalo for James Arthur Bailey, Esq.

Paging the Allmans

We are indebted to our bright-eyed circulation department for a letterhead that discloses an old-time exhibitor whose history we should have had in this department. The letterhead says: "Pike Theatre, The Pioneer Picture Show, Allman Brothers, Owners. J. E. Allman, Manager; Edwin F. Allman. The Pioneer Exhibitors in This Vicinity. Established May 30, 1906. Dover, Ohio."

Better late than never. Won't the Allmans write us something of their experiences in the picture game?

Albany

The words of the time honored song, "We Won't Get Home Until Morning" certainly rang true last Wednesday night, at least so far as a delegation of Albany exhibitors and exchange managers were concerned. A crowd from Albany attended the opening of the Strand in Hudson Falls that night in response to invitations that had been sent out by the Hudson Falls Theatre Corporation, the invitations containing the words that "return accommodations would be provided."

All of which was very fine so far as the intentions of L. J. Shearer, president and treasurer; L. A. Buettner, vice-president and general manager, and M. J. Carroll, secretary and treasurer of the company, were concerned. But it so happened that Wednesday night was the worst of the winter as regards weather, the mercury hitting on all six at 10 below, and a gale howling its head off.

The theatre opened all right, with a crowd that was so great that the glass in some of the lobby frames was broken by the swaying, jostling mob. The Albany delegation included C. R. Halligan and F. S. Hopkins, of Universal; Charles Walders, of the Goldwyn exchange; Marie Wheeler and A. Millard, of Merit; Mr. Miller, of the Hodkinson offices; W. Cooper, of the American Releasing offices; George Roberts, president of the Albany Theatrical Managers' Association, and Samuel Suckno. They were right on hand at the opening, remaining for a little buffet luncheon that was served after the show, with accompanying speeches.

But when it came to getting back to Albany, that became an entirely different story. The management of the house had arranged for a special car over the trolley lines from Hudson Falls to Albany, but did not figure on the drifts along the way. As a result the Albany crowd reached home at 6 o'clock in the morning.

The theatre is one of the handsomest in the Capital district, having been about a year in building. It supports a ten-piece orchestra and one of the biggest organs in this section. "One Week of Love" was the opening feature.

Word has reached Albany that William Berinstein has acquired another house in Newburgh. The house is known as the Lyceum, and opened only about three weeks ago. This gives Mr. Berinstein houses in Albany, Elmira, Troy and Newburgh, with a $200,000 house under way in Little Falls.

Lew Fischer, of Fort Edward, and Mrs. Milligan, who runs the picture theatre in Schuylerville, were among those present at the opening of the Strand in Hudson Falls last week.

A. Devoreditch, of the Capitol in Schenectady, paid a flying visit to Albany on Monday.

Detroit's Motion Picture Day

Motion Picture Day will take place in Detroit on February 14 and there will be a big business meeting in the afternoon and a banquet and dance in the evening at the Hotel Statler. Arrangements are being made to handle an attendance of about 500, including state exhibitors, film exchange men and the ladies. Invitations are being extended to the leading producers to attend and already several have signified their intention of beng on hand.

Sydney S. Cohen was the first to wire acceptance. Will Hays is wanted, Marcus Loew will likely attend and it is possible that Adolph Zukor also will come. The various committees have been appointed and everything will be done to even surpass Motion Picture Day of last year, which was a huge success.

In this connection we might say that the affair is being conducted jointly by the Michigan Motion Picture Exhibitors' Association and the F. I. L. M. Club of Detroit. The fact that both organizations are co-operating indicates the harmony that prevails in Michigan between both branches of the industry.

Detroit's Broadway Strand Contracts for Six Big Ones

Phil Gleichman, of the Broadway Strand Theatre, Detroit, was in New York the week of January 8 and while there contracted for a number of special features which will be presented at his playhouse at 60 cents top. The pictures are: "Strangers' Banquet," "Jazzmania," "One Exciting Night," "Suzanna" and "Thorns and Orange Blossoms." Two days after his return he contracted for "The Christian," which will be given an indefinite run, starting early in March.

Work of rebuilding the Orpheum Theatre, Grand Rapids, has already started and W. F. Clark, president of the Consolidated Theatres, Inc., who own the theatre, expect to reopen it sometime the latter part of February with the same policy—musical stock and feature pictures.

Floyd Wadlow, of the Virginia Theatre, Detroit, has been visiting a number of organ factories the past ten days to secure a new organ which will be installed at once in that playhouse.

The Capitol Theatre, Detroit, celebrated its first anniversary the week of January 14. The attraction was "The Hottentot." During the period of the first 52 weeks the Capiol has never had a losing week. The two record weeks for gross receipts were held by Irene Castle (personal appearance) and "A Dangerous Age," First National attraction.

The Gladwin Park Theatre, Detroit, has passed into the hands of the Lynch Amusement Company, comprising Tom and Dick Lynch, who also operate the Catherine Theatre.

Binghamton, N. Y.

Manager H. M. Addison, of the Stone Opera House, Binghamton, N. Y., had an "overcoat party" as a business-getting stunt and as a result 75 overcoatless men in the city were given winter garments.

The Buckley-Ferguson Film Productions, Inc., of Binghamton, N. Y., will close its deal this week for the purchase of studio property at Fort Dickinson, N. Y.

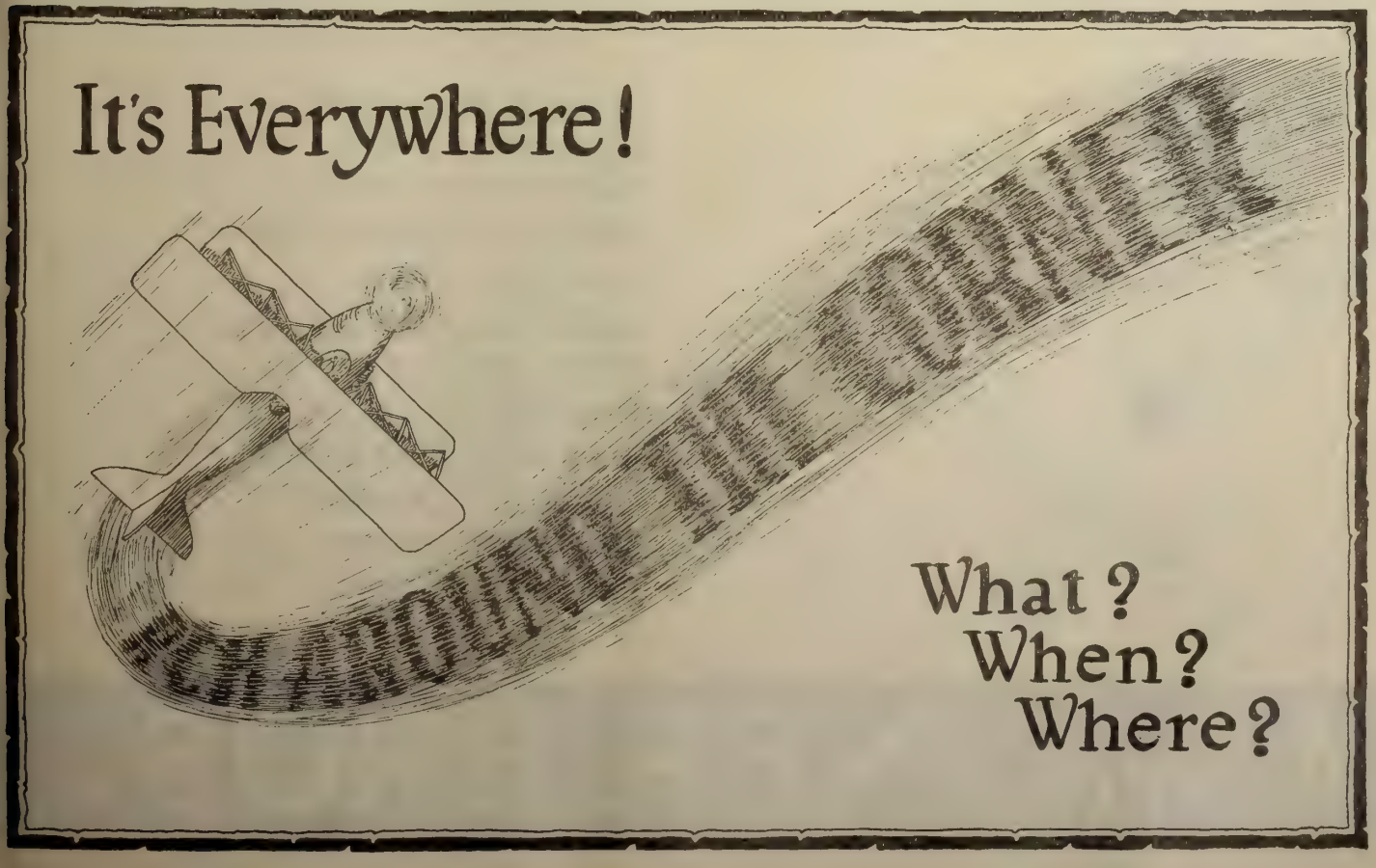
The Robbins Enterprises of Utica, N. Y., now hold an option on the Grand Opera House, Syracuse, N. Y. The theatre property is owned by Paul Block, of New York City, and the Syracuse Post-Standard, a morning paper, and has been intended as a new site for the publishing concern.

Mrs. H. R. Jacobs, widow of H. R. Jacobs, formerly of F. F. Proctor & Jacobs, is down and out, her funds exhausted and virtually friendless. She has mysteriously disappeared from the Yates Hotel in Syracuse, N. Y., and her whereabouts now are not known.

The Empire Theatre, Syracuse, N. Y., one of the Fitzer Brothers' houses, presented D. W. Griffith's "Birth of a Nation" for an entire week at advanced prices. An augmented orchestra was added. Business was at capacity for the seven days.

"Fatty" Comes Back

Roscoe Arbuckle made his first screen "come-back" appearance in Binghamton, N. Y., when the People's Theatre presented an old three-reeler, "Fatty and Mabel." Little comment resulted from the showing of the picture, which was strongly advertised.



The Greatest of All Romantic Melodramas



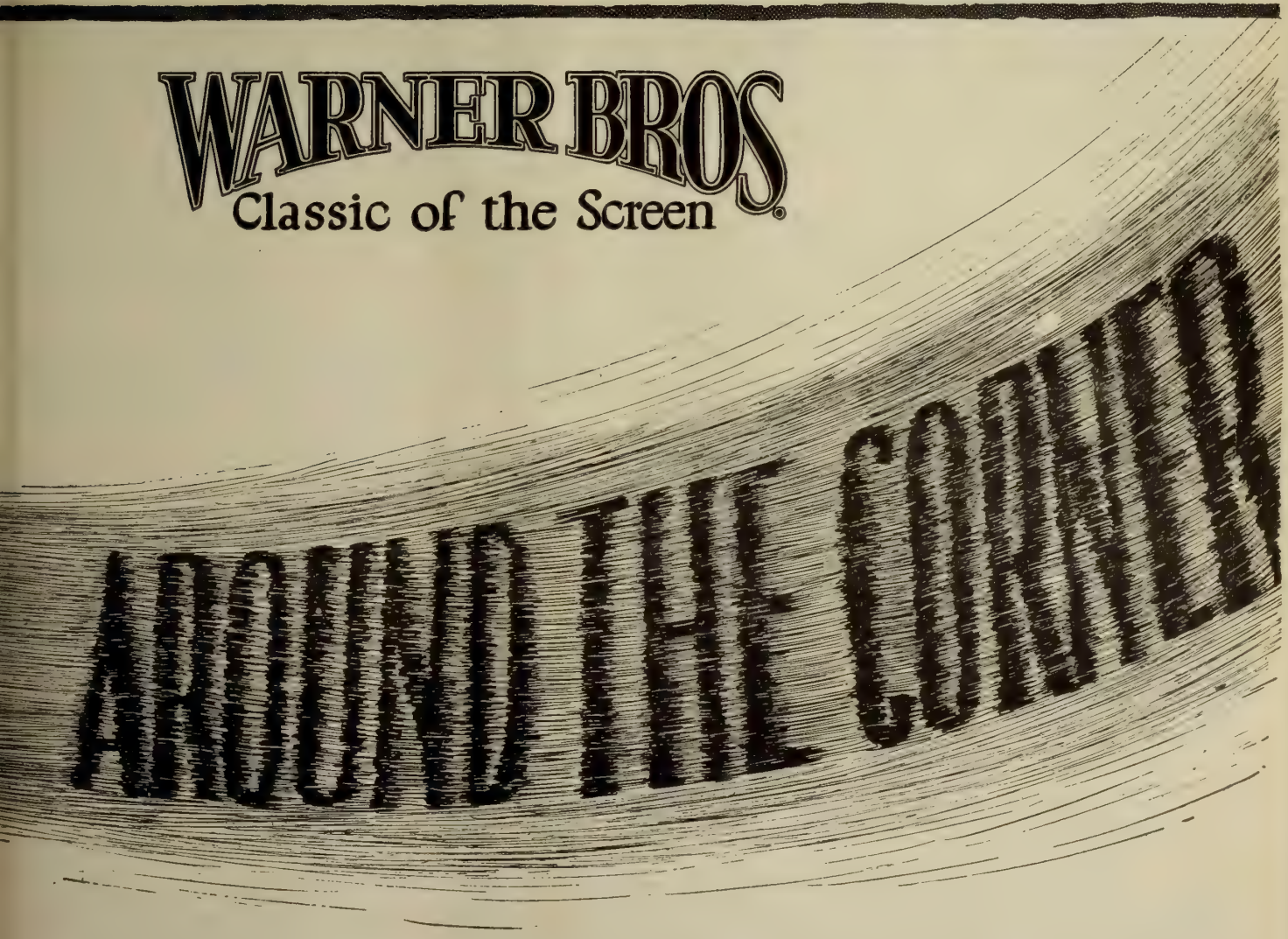
A Cast of Two Thousand Featuring—

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
HOBART BOSWORTH
WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS
WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON

A WARNER BROS.

WARNER BROS.

Classic of the Screen



From the play by Charles E. Blaney and book by Marion Russell
Story and Scenario by Olga Printzlau . . Directed by Wm. A. Seiter

A BIG, Vital Story of Conflicts and Contrasts, of a Love Imperishable, a Beautiful Romance and Thrilling, Pulse Quickening Adventure.

"The Little Church Around the Corner" is Modern Melodrama with Traditional Prestige to Back it Up.

"CLASSIC of the SCREEN"

Seattle Musicians File Suit Against John Danz for Libel

John F. Dore, attorney for the union, representing the Musicians' Association, Local 76, Inc., has announced the filing of a libel suit for $25,000 against John Danz, owner of a string of picture houses. The suit grew out of statements made by Danz on December 28, 1922, on the day following the bombing of his automobile as it stood in front of his home, in which Danz laid the blame for the placing of chemical bombs in his theatres up to the union.

The complaint was signed by E. H. Bailey, trustee of the Musicians' Association. The union charges that it has suffered damages to the extent of $25,000 as a result of Danz's allegations. President Wm. M. Short, of the Washington State Federation of Labor, announces that his organization will support the musicians' fight against Danz.

"We intend to continue this fight against Danz until we force him to retract his slander of the labor movement," said Short.

Attorney Jay Allen has been retained by Danz.

In an effort to bring home to the citizens of Seattle the ravages of narcotics and some of the means that are being used for the suppression of the traffic, Manager R. W. Case, of the Columbia Theatre, under the auspices of the White Cross and of one of Seattle's leading newspapers, is making an exclusive moving picture, "The Tale of the Pipe," for showings at the Columbia Theatre.

Manager Case has secured the heartiest co-operation from the ministerial association, of which Canon W. H. Bliss, of Trinity Episcopal Church, is the president and one of the inspiring geniuses of the White Cross. Resolutions approving the effort have been received from many prominent clubs and business organizations.

Frank Morton, who was formerly in charge of the publicity of the Winter Garden Theatre, and is well known in local film and theatrical circles, has become associated with E. O. Gabrielson in the management of the Olympic Theatre. Many innovations are promised Olympic patrons during the coming season. A combination of attractions, including musical comedy, vaudeville and a complete motion picture program, all combined in one show, with special nights set aside for local talent in conjunction with the regular performance, are part of the ambitious program planned.

The Midland Empire Company has bought the entire building that houses the Babcock Theatre, Billings, Mont. No plans have as yet been announced as to the future operation of the theatre.

Floods may come and floods may go, but "The Fast Mail" continues to set the pace. This big Fox special broke the Sunday attendance record at Hamrick's Tacoma Blue Mouse, which is playing it day and date with the Seattle Blue Mouse. In Seattle it is being heavily patronized, and ranks well up in attendance with some of the big specials of the season.

F. E. Wesp, house manager of the Rialto Theatre, Wenatchee, Wash., resigned recently. The house is now managed by E. H. Mann, one of the company's stockholders.

Word has been received in Seattle of the destruction by fire of the Empire Theatre, Granger, Wash., Hans Peterson, owner.

Herman Mason, whose M. W. of A. (Woodmen) Theatre was destroyed by fire last October, in Marcola, Ore., is planning an early spring opening of a new house.

Service with courtesy made a very pleasant impression last week at the Strand Theatre, Seattle, when a woman patron carelessly left her umbrella check in the rest room. After the show she discovered and reported her loss to the matron. Miss Clara Busch, the head usher, made a careful search, then removed the umbrella and held it for the patron, according to house rules. The entire service was performed with such an attitude of interest and effort to assist the patron, and that doing so was a pleasure, that it speaks well for the personnel of the Strand Theatre.

The Princess, Seattle's Baby Grand, presenting in its second week as a first run house, "The Snowshoe Trail," is doing a capacity business. Patrons are appreciating the fact that the Film Booking Office product is available for a 20 cent admission. The F. B. O. product here is divided between the Blue Mouse and Princess theatres.

J. S. O'Brien's Addy Opera House, Addy, Wash., is reported closed.

George Reisner, exhibitor of Raymond and South Bend, is planning the construction of a new Tokay Theatre on the present site of the Lyric Theatre. It will seat about 1,000. Reisner's Raymond Tokay Theatre seats 1,192. He has not yet let contracts.

The Waste in Posters

"I may be the first one to make this howl, but here goes," writes William Thatcher, Royal Theatre, Salina, Kans. "I think it is a shame to pay 75 cents a set on photos and 15 cents for ones, then burn them up after using them one or two days. My photos never have any tack holes and are as good as new. Some exchanges won't take them back, while others will. Don't see why they can't take them back and get a credit on them. We have about $400 worth on hand and they're not worth a dime to us. Even if we could get only 25 cents on the dollar it would be worthwhile.

"Many other brother exhibitors are in the same boat, paying a good price for photos, ones and slides and then having to throw them away. Why won't the exchanges buy them back and effect a big saving for the exhibitors? We need the money. It would help pay the coal bill, and cold weather is coming."

New England

Patrick S. McMahon, of New Britain, Conn., self-made millionaire theatrical magnate and hotel owner, died in Hotel Bronson, New Britain, Saturday night, January 20. Death was due to pneumonia.

Mr. McMahon was one of the pioneers in the motion picture industry in Connecticut. With Frank A. Keeney, of New York, he acquired the old opera house in New Britain and conducted it for several years under the name of Keeney's Theatre. He also had been owner of the Empire Theatre in Hartford, Conn. He was interested in various theatrical enterprises in the New England States and had amassed a fortune through his ventures. In the campaign last fall, Mr. McMahon was the Democratic nominee for state senator but was defeated.

The Grand Theatre, Hartford, Conn., has a new scheme, put into effect when the policy of the house recently was changed. From 1.30 to 5 o'clock in the afternoon the theatre pays the war tax on admissions. After 5 o'clock the only advance in the price of evening admissions is the amount of the war tax.

Leon Netter, who has been a special representative of the Al Lichtman Corporation, has been engaged by Nathan Gordon, head of the Olympia Theatres, Inc., of New England. He will have an important post, as aide to Mr. Gordon.

A profit of $66.48 on receipts of $67,423.33 was reported to the city council by the board of trustees of the Academy of Music, Northampton, Mass., the municipal owned theatre, which principally has presented motion pictures. The city clerk was ordered to give notice to the trustees that they must appear before the board and fully explain the reason for such a small profit on the amount given.

William P. Gray, of Lewiston, Me., has assumed the management and control of nine theatres in Massachusetts, Rhode Island and Vermont. Mr. Gray is president of the Maine and New Hampshire Theatres Company. For some time past he has represented the Famous Players-Lasky Corporation in Eastern New England. He now takes over the remainder of the New England unit of the Famous-Players. The theatres are as follows: Merrimac Square, Lowell, Mass.; Empire, New Bedford, Mass.; Broadway, Chelsea, Mass.; Strand, Rutland, Vt.; Park, Richford, Vt.; Park, Barre, Vt.; Savoy, Northfield, Vt.; Strand, Pawtucket, R. I.; Laurier, Woonsocket, R. I.

The Holyoke Theatre, Inc., Holyoke, Mass., has filed a voluntary petition of bankruptcy in United States District Court, listing liabilities of $9,165 and no assests. P. F. Shea is owner of the house. It now is being operated by the Goldstein Brothers' Amusement Company, of Springfield, Mass.

Theatre managers in Massachusetts have received a notice that performances must not be given until the roofs of theatres have been cleared of ice and snow. The order says that similar action must be taken on fire escapes and exterior exists leading from the theatre, especially those at the foot of fire escapes.

Several of the theatres in the New England unit of the Poli Circuit are presenting "When Knighthood Was in Flower" in connection with the vaudeville bills. Houses with an exclusive picture policy also are showing the feature.

Gordon Wrighter, manager of Poli's Palace, Springfield, Mass., will present an orchestra of eighteen musicians at the Sunday picture concerts.

Canada

Clever exploitation was carried out by Manager Ben Cronk, of the Allen Theatre, Toronto, for "Brothers Under the Skin." He distributed thousands of "membership cards," with safety pins attached, which signified that the holder was affiliated with the "A-B-U-T-S," the pin being the official club emblem. Other cards which followed had safety matches, the wording on the card being "Most matches are failures. Don't get married until you see 'Brothers Under the Skin' at the 'Allen.'"

A large moving van was sent through the residential districts bearing banners which read: "This furniture is being moved for non-payments of weekly instalments. Don't get married until you see 'Brothers Under the Skin' at the 'Allen.'"

Manager George Rotsky, of the Allen Theatre, Montreal, played host to 2,500 poor children at the theatre for the Montreal Lodge of the Benevolent and Protective Order of Elks. After seeing the show, each child was presented with fruit, candy and flags.

Claiming that the observance of Daylight Saving in Toronto, Ontario, had brought about a decrease of 60 per cent. in his normal summer business, Manager W. Bailey, of the Cum-Bac Theatre, Toronto, has appealed to fellow exhibtors in the city, as well as the Canadian Motion Picture Distributors Association, to oppose the re-adoption of "summer time" locally during 1923.

"I believe that the daylight saving enthusiasts have had their day, therefore why not revert to standard time?" declared Mr. Bailey. He points out that the original vote on daylight saving five years ago in Toronto stood only 25,000 in favor and 20,000 as opposed. Since then, many persons have grown to dislike the change in the clocks.

A. E. Carr, former manager of the Venetian Gardens, a dancing academy and cabaret of Montreal, has become assistant manager of the Allen Theatre, Montreal, under George Rotsky.

Statistics of the building trades in Ontario for 1922 show that twelve picture theatres in the Province were affected during the past year by building contracts which called for the erecting or remodelling of the houses at a combined cost of $754,000. Figures for the whole of Canada for 1922 show that thirty-eight picture theatres were constructed or rebuilt at an aggregate cost of $1,189,300.

E. H. Adams, of Newmarket, Ontario, a town about twenty miles north of Toronto, has started the construction of a brand new picture theatre. Mr. Adams has been a barber in Newmarket for a number of years. His new house, which is of solid brick and stone, occupies a site 36 feet by 102 feet, and will seat 425. Newmarket has had one picture theatre, the Strand, which has been doing good business with accommodations for only 200 persons.

L. R. Acker, proprietor of Acker's Theatre, Halifax, N. S., recently came to the rescue of a stranded theatrical company by donating the use of his theatre to the players for a special show of their own at both afternoon and evening performances on a specified day. The company raised enough money to enable its members to return to their respective homes. Acker's Theatre is a picture house.

H. M. Thomas, general supervisor of the extensive chain of theatres controlled by the Famous Players Canadian Corporation, Ltd., Toronto, is starting out on a tour of the whole circuit of houses from Montreal, Quebec, to Victoria, B. C.

Goldman Resigns as Secretary

Lawrence E. Goldman, secretary and counsel of the Motion Picture Theatre Owners of Missouri, has resigned as secretary of the organization because of pressure of business. He will not withdraw entirely from association activities, however.

In his resignation Mr. Goldman recommended three things. The first is the employment of a business manager, selected from outside the industry. Second, the publication of a semi-monthly printed bulletin of a confidential nature to disseminate news and information. Heretofore, the association has used a section in the local regional paper.

Thirdly, in as much as the board of directors of the organization is composed of over twenty members, it is a too costly and inexpedient way of handling the business of the organization. It is impossible to get the board of directors together as often as necessary. In order to eliminate this condition, Mr. Goldman recommends a board of five members, which will have the authority of the executive board at such time as the executive board is not in session. These five members would be selected by the president of the organization and meet twice a month. This body would carry on the business of the association and the business manager would be directly responsible to the board.

Members of the organization feel that Mr. Goldman's leaving will be a distinct loss.

The Southeast

The appointment of Dan Michalove as general manager of the Southern Enterprises' theatrical division under the Famous Players-Lasky regime indicates that the organization will remain distinctly southern in atmosphere and personnel. Mr. Michalove has for some years held a similar position under the Lynch administration as director of theatres for Southern Enterprises, and although one of the youngest executives in the business he is a veteran in point of experience in the amusement field. Harold B. Franklin, director of theatres for Famous Players-Lasky, spent a big portion of the past week in Atlanta in conference with Mr. Michalove and it is understood prepared a public announcement covering plans and policies which will be inaugurated.

It is understood, unofficially, that the theatre organization will remain intact as to managerial positions, for the present at least.

Atlanta bid Stephen A. Lynch goodby this week. Mr. Lynch left for New York where he will wind up certain business affairs. It is understood he has already booked passage for another trip to Europe, which he declares is purely for rest and recreation, following his long and assidious devotion to business for years.

C. E. Jordan, of the Casino Theatre, Kissimme, Florida, spent several days in Atlanta the past week. He reported that all records were broken at his theatre on Christmas Day, playing Thomas H. Ince's "Skin Deep."

Mrs. Clara Wagner of the Rainbow Theatre, Opelika, Ala., visited Atlanta's film row the past week. She recently purchased this theatre from J. W. Cramer.

The Strand Theatre, Carrollton, Ga., suffered a serious fire loss the past week, but Manager F. L. Griffin immediately negotiated for a lease to transfer his pictures to the city auditorium.

Mrs. Alma King, who formerly operated the Rex at Sumter, S. C., has taken charge of the Bijou, Brunswick, Ga., and many friends welcome her return to the industry.

C. H. Simpson, of the Princess Theatre, Milan, Georgia, was in Atlanta buying film the past week.

Col. C. L. Hackworth, one of the best liked exhibitors in the Atlanta territory, visited Film Row friends the past week. He owns the Fairfax, Miami, Florida, and the Crown, at Mobile, Ala.

Baltimore

A series of anti-daylight saving meetings has been arranged by the Motion Picture Exhibitors' League of Maryland, for the neighborhood picture theatres in Baltimore. One playhouse in each section has been selected in which to hold each meeting and these affairs are to continue until election day. At each one there will be a program of moving pictures and music offered to interest the public and speakers will address those who attend, bringing out the salient points against daylight saving. The first was held at the Broadway Theatre, 509 South Broadway, on Sunday, January 21. J. Louis Rome is manager of that theatre. At each meeting those in charge will take a ballot on the measure.

A charge of 5 cents apiece will be made hereafter on all passes given out by the Whitehurst Theatrical Enterprises, according to Thomas D. Soriero, general manager, and this money will be used as a sick benefit fund for the employes in the Whitehurst organization. This should mean quite a sum of money each year, as the playhouses in the circuit include the Century, New Garden, Parkway, Peabody and Century Roof. In order to avoid confusion the money due on each pass is paid at the box office of each theatre, and then the pass is stamped stating the money has been deposited for the benefit.

Reconstruction work on the Republic Theatre, Annapolis, Md., which was practically destroyed by fire recently, is going forward rapidly and Phillip Miller, the proprietor, expects to have it ready for the public in a few more weeks.

The last performance in the Strand Theatre, 404-6 North Howard street, was given on Saturday night, January 13. It has been closed by the Strand Theatre Company and it is understood that the property will be leased for other business purposes.

A complaint has been made to the captain of police at the Southern District of Baltimore, Md., by S. A. Stroebel, manager of the Goldfield Theatre (colored), 9915 Warner street, because those who attend his performances insist on remaining for a second performance, after seeing the first, but will not pay 10 cents additional.

A stage has been built in the Brodie Theatre, 1118 Light street, by S. Kleinman, the proprietor, who is now giving vaudeville acts daily with his moving picture performance.

San Francisco Showmen Keep Watchful Eye on Legislature

The California State Legislature is in session once again and exhibitors are keeping a close watch upon the bills that are being introduced. Among the measures that will be introduced will be a Sunday closing bill and one designed to prohibit the sale of tickets for theatrical performances unless seats are immediately available. Both the Allied Amusement Industries of Northern California and the M. P. T. O. A., Northern California division, are preparing to send representatives to Sacramento when these, and similar measures, are brought up.

Charles Pincus, manager of the New Portola Theatre, San Francisco, suggests that this house is in a fair way to cop the Pacific Coast long-run record on "Dr. Jack." Seven weeks is a certainty, and the run may be even longer. An announcement was made recently to the effect that the engagement would be brought to a close soon and this resulted in such a rush of business that the closing date has been postponed indefinitely. Exploitation of the circus variety has been used with great success in connection with this picture.

After having been with Eugene H. Roth and the Herbert L. Rothchild Entertainment for the past seven years, Van B. Clement has resigned and will shortly announce new affiliations. For years he was connected with the Portola Theatre, much of the time as manager, and for more than a year has been in charge of the Imperial.

Joseph F. Enos, Jr., has arrived to rule the household of Mr. and Mrs. Joseph F. Enos and has all the earmarks of becoming a successful theatre manager. His proud daddy is manager of Carl Laemmle's Frolic Theatre at San Francisco, and some of the skill of this film impresario in designing unique posters has been expended in getting out an announcement card that is a wonder. "The Birth of a Nation" had nothing on young Joseph F. Enos, Jr.

Sam Gargano has transferred to J. G. Moser the Kearny Theatre at 825 Kearny street, San Francisco, the change taking place on January 18. This picture house is located on the site of one of the first theatres opened in San Francisco.

The Peninsula Theatres Corporation has been incorporated at San Mateo, a suburb of San Francisco, with a capital stock of $100,000. The subscribers are May K. Griffin, E. C. Peterson and M. E. McDonald.

Improvements are being made at the Royal Theatre, Polk street, San Francisco, embodying some structural changes.

Joseph E. Levin, of the Kahn & Greenfield Circuit, San Francisco, and who devotes his attention largely to the management of the New Fillmore Theatre, has been chosen vice-president of the Fillmore Merchants and Improvement Association.

How's This for a Story?

The Grand Theatre, Ennis, Texas, was recently showing "The Storm." As is customary on warm nights in Texas, the theatre doors at the front were partly open. Passersby suddenly noted that the theatre seemed to be on fire.

An alarm was quickly turned in, and the entire department responded. Rushing into the "burning" building with hose lines, the fire laddies were met by the manager, who demanded to know what all the ruckus was about. The manager then referred them to the screen, and the firemen had to admit that the scene certainly was realistic. The incident was closed when the manager handed the fire laddies "comps" to "The Storm" for their night off.



A First National Release

LIKED THE WINDOW SO WELL HE ADDED A STREET SIGN

The music tie-up on "The Eternal Flame" planned by the Hamilton Theatre, Lancaster, Pa., sold the plugger song so well that the store asked for the sidewalk sign to help get attention for the big window display.

Battling Puritans

Guthrie, Oklahoma, is threatened with Sunday closing, for the mails bring us a circular titled, "Should Guthrie be a Blue Sunday Town?" signed by Ned Pedigo. It is a convincing presentation of logical arguments against Puritanical fanatics.

We quote one paragraph:

"Why should we allow some half dozen people to lay down rules for us to follow and tell us how we should live and accept their point of view as being absolute? We have committed no crime and are guilty of no wrong. Let us be independent and not be led around against our will any longer. People who talk most against the Sunday shows are those who know the least about them. We cannot afford to feed Oklahoma City, play into their hands as it were. Laugh the idea down, vote it down, fight it down, any way to get it down. Remember the Sunday baseball games next summer. You might want to attend."

Won't Mr. Pedigo tell us how he makes out in his fight?

Irma Falvey, who has had wide experience in playing for moving pictures, has been engaged as organist of the California Theatre, San Francisco.

Albert Cohn, a moving picture operator in the employ of Ackerman & Harris, has been elected president of the San Francisco Lodge of the Theatrical Mutual Association. Other officers are F. M. Billingsley, vice-president; W. R. Whoroff, recording secretary; Max Fogel, financial secretary; James F. Blakie, treasurer, and Peter Boyle, marshall.

M. Caro, an exhibitor of Martinez, Cal., has purchased the Gardella Theatre at Oroville, Cal., from C. E. "Candy" Howard, a pioneer exhibitor of Northern California.

Frank Macauley, who purchased the Unique Theatre at Santa Cruz, Cal., several months ago, is highly pleased with his new property, every week having shown a gain in business since he took possession. He has carried on a campaign of special exploitation and has shown such pictures as "East Is West," "Lorna Doone," "The Masquerader" and "Brawn of the North."

Louis Hyman, who has extensive theatre interests, in addition to being manager of the All-Star Features Distributors, has purchased an interest in the Haight Theatre, San Francisco.

Karl K. Kennedy, of the United Theatres, which controls seven picture houses at Los Angeles, Cal., was a recent visitor at San Francisco to look over several theatres.

Among the out-of-town exhibitors who visited San Francisco the middle of January were E. C. Everett, of the Palace Theatre, Fallon, Nev.; Carl Boerner, of the Rex Theatre, Gardnerville, Nev.; Preston Wright, of Roseville, Cal.; J. Blumenfeld, of the Strand Theatre, Gilroy, Cal.; C. B. Taylor, of Lodi, Cal.; John Trigguerio, of Fort Bragg, Cal., and E. V. Clover, of Selma, Cal.

C. C. Griffin, of the Piedmont Theatre, Piedmont, Cal., and president of the M. P. T. O. A., Northern California Division, has been chosen a director of the Piedmont Avenue Merchants' Association.

The management of Loew's Warfield Theatre, San Francisco, is going in for presentation on an elaborate scale and at times this is the feature of the bill, rather than the screen offering.

Gordon, Mario and Girl With the Eye-shades a Great Trio

One of the interesting men in the picture business today is Louis Gordon, owner of the Venice, at 16 Bowery. The house has been there for ten years. Mr. Gordon is a Bostonian, having come to New York quite some years ago and has been in the picture game for twenty years. He has had concessions at Luna Park and at Dreamland, and with some of the big circuses. He has with him a very interesting young lady, she of the green eye shades and Arabian ear rings, who is the cashier. Up until some time ago she acted as cashier, manager and ticket taker. She would sell the tickets, the people would go inside and from her box office she would see that the show was run right. But after a while it became so nerve-racking that she was compelled to retire in favor of Michel Mario, who is now the manager for Mr. Gordon, so in their hands the place is running smoothly and business is excellent.

Memories of twenty years ago bring us down to Crystal Hall, Fourteenth street near Broadway, and we drop in to see how things look. Of course, the same old glass staircase is there with its running water flowing down, and all the different lights, making it indeed a pretty picture. This is one of the few houses where one is compelled to go upstairs to see the show, as on the first floor you can while away an easy hour spending money at the shooting gallery, have your photo taken or your fortune told, or you may look in several hundred penny slot machines. H. Schaffer is the manager and he is, in truth, one of the busiest men in New York. Some of the best pictures are being run there and there is a constant flow of people from early morning until 11 bells. It is one of the houses controlled by the S. & S. Amusement Company, and perhaps has the biggest transient trade in the city.

After everybody's cake was dough, five years ago Nicholas Cooper took the Vernon Theatre, located at the corner of Fourth and Vernon avenues, Long Island City. He maintained that all that was required to make the house a success was to make a close study of the neighborhood and to see just the style of picture that was required, as many classees come to the theatre. He did this and good business has been the answer.

He has with him as his right hand bower his son, "Al." Mr. Cooper has installed a new organ. He is also the owner of the Idle Hour Theatre in Long Island City. It has been rumored that he will shortly build one of the biggest picture house in that section.

One of the oldest men in the theatrical and moving picture business today is Manager H. A. Finter, of the Newark Theatre, Newark, New Jersey. Previous to managing the Newark Theatre Mr. Finter was connected with Viola Allen in "The Christian" and Elinor Robinson in "Merely Mary Ann," and also directed the tour of Ben Greet in "Every Man." He then turned his attention to moving pictures and has been the manager of the Newark Theatre for five years. Twenty-eight years ago, in the same house, Mr. Finter ran and operated the lights for stage effects from the gallery when electric effects were not known. The house is one of the oldest in Newark, and plays strictly first-run pictures.

We had a very interesting talk with Manager William A. Downs, of Loew's State Theatre, Newark, N. J., and Bill is one of those fellows who is always thinking of something new in the line of exploitation. It was Bill who first introduced the celebrated "Logan Family," of Newark, to his patrons. The family consisted of fourteen children in seventeen years, and Bill had Dad, Mother and the bunch on the stage every day, and it sure did pack them in. Mr. Downs opened the State Theatre October 22, 1922. Previous to his connection at this house he was manager of several houses on the Pantages' time.

Most likely a good many of the old-time exhibitors remember the old Haymarket on Sixth avenue and 30th street, and after it closed they built on that corner what was then called the Newmarket, a picture house. Ralph Sharoff, who is now manager of Bim's Standard Theatre, Broadway and Ninetieth street, was manager there until the house closed some time ago. Mr. Sharoff was also connected with Marcus Loew, and at one time was manager of the West End Theatre. He entered the picture business when quite young and has never been in any other. The Standard was one of the first houses on Broadway in that neighborhood playing big attractions known as the Subway Circuit, and after became a straight picture house. Ralph is well known in the business and has a host of friends, not only in the picture business, but in private life.

Twelve years ago Gus and Pete Stamatis opened what was known as the Little Kingston, in Brooklyn. That big oaks from little acorns grow seems to be a fact. Today the boys own the Parkway, New Kingston, Mapleton, Empress, Classic and the Throop. Here Gus can be found every evening, a very busy man, as there is never any letup on the business.

Two of the youngest men in the picture business today are Irving and David Borton, who own and manage the New Albany at Albany avenue and St. John's Place, Brooklyn. The house was built in 1913 and since that time has had many owners, and the house has been conducted under their management since 1920 when they bought it. It was one of William Brand's first houses and Irving says that he said it was the apple of his eye. The boys also owned the Victoria on St. John's Place and the Troy, but have disposed of both of these houses. The house continues to do big business right along. It has 600 seats and a fine orchestra.

Speaking of men who have done something in their lives and have seen many ups and downs, and who have been through all stages of the theatrical line from usher to treasurer, and all in a very short space of time, so to speak, we met Tony Cavallo, effervescent as always. Tony is the manager at Loew's Burland in the Bronx, where he has been for four years. Previous to that he had charge of the Colonial for the Loew corporation at Peekskill, N. Y. He was also treasurer for Keith's theatres in Utica, Richmond, Va., Harrisburg, Pa., and Springfield, Mass., and then went to Denver for the same company. Tony was also business manager for three years for Willard Mack, the well known playwright. He says he has seen all he wants to of the "Tanks" and that little old New York is good enough for him the rest of his days.

Goldreyer's Ritz Theatre, 180th street and Boston road, the Bronx, opened about a month ago to a capacity house and it already is known as "The Capitol of the Bronx." It is under the management of Edward Canter, who formerly was with Sherman & King at the Stadium Theatre, Third avenue and 119th street. The house seats 1,500 and has a mammoth organ. The symphony orchestra is under the direction of Dr. Maxim De Grosz. The lobby is one of the most beautiful in the Bronx. The policy is first-run pictures at popular prices.



D. J. SHEPARD

Who has left the Palace Theatre, East Orange, N. J., to manage New Jersey's biggest and newest picture house, the Branford, in Newark. Genial, unassuming and of a sympathetic nature, Mr. Shepard is popular everywhere he is known.

Father Time is kind to George Schenck, manager of Loew's Metropolitan Theatre in Fulton street, Brooklyn, as he looks as fit as a fiddle. George was one of the first managers to manage a Brooklyn house for Marcus Loew. That was the Cosey Corner, owned by Billy Watson of burlesque fame. Later George managed the Bijou, now controlled by Loew. It is fourteen years ago that George ran the Cosey Corner. Now he says he's thoroughly happy in being the manager of the beautiful Metropolitan.

Fred Hubner manager of Keeney's Theatre, Brooklyn, has been with Mr. Keeney for four years, having had charge of his Newark house in Branford place for three and a half years, then moving to the Brooklyn house. Some years ago Mr. Hubner built and owned the Garden Theatre in Ridgewood. When he was called to the Colors, he leased it for ten years to Schwartz & Miller, who also control the Oxford in Brooklyn.

D. J. Shepard, who is the managing directtor of the Branford Theatre, of Newark, has had a varied and interesting career. When he was a boy he distributed hand bills. From that he took a position as doorkeeper. Then he was property man and electrician with one of the big traveling shows; then an operator. Then an actor under the direction of James Kirkwood. He left the Famous Players and founded the Shepard Song Slide Company at 28 Union Square. He then went to Elizabeth, N. J., where he operated three small houses. Today we find him in charge of one of the finest and biggest houses in Newark.

It's a long time since the Kickapoo Indians used to come to Harlem with their medicine show. The young kid who used to follow the parade, and who has since been in the theatrical business, is A. S. Goldsmith, now manager of the 103rd Street Theatre at 2704 Broadway. He is following in the footsteps of his father, who once owned the Majestic Hall, 125th street, near Lexington avenue, one of the first in Harlem to show traveling stock and vaudeville. It is now rumored that the son will take a partner—for life, not necessarily for the theatrical business.



FILM EXCHANGE PERSONALITIES

Pittsburgh

H. M. Herbel, for five months manager of the Pittsburgh Universal exchange, has just been appointed assistant general sales manager for the same organization, and will have under his supervision the branch offices in Indianapolis, Cleveland, Detroit, Buffalo and Cincinnati, as well as Pittsburgh.

At the time of writing this article, W. J. Kupper, manager of the Fox exchange at Charlotte, South Carolina, is on his way to Pittsburgh, to relieve Frank Drew of the duties incident to the management of the local office. Mr. Drew will sail for England on February 17, where he will be assistant general manager for the Fox company in the British Isles, with headquarters in London. Mr. Kupper has been with the Fox organization for some time, and besides having managed the Charlotte branch, has officiated in similar capacities at the Albany and Dallas offices.

Edward Kelly, one of the pioneer film men in the local territory, is back on the road with his old love, the Supreme Photoplay Productions.

The Apex exchange has taken over the physical distribution of the films handled in the Pittsburgh film section by the Vimy Film Corporation. There are several features and short subjects in the lot, including "Yankee Doodle, Jr." Harry Megowan is manager of the Apex, and C. A. Stolz is in charge of the Vimy affairs.

The Motion Picture Salesmen's Association of Pittsburgh held its annual election of officers and banquet on Friday evening, January 12. The new officers elected are: J. J. Maloney, president; S. A. George, treasurer; Charlie Lynch, secretary; Robert Lynch, vice president, and "Doc" Smith, sergeant-at-arms.

Betty Rose, six-months-old daughter of Jack Cohen, asisstant manager of the Pittsburgh Goldwyn branch, has been taken home after a six weeks' stay at the hospital, suffering from pneumonia. Many times the child's life was despaired of, and Mr. and Mrs. Jack Cohen are smiling again, now that the child is well.

S. A. George, formerly on the road for Pathe, is now connected with the American Releasing Corporation's local branch in a similar capacity.

Stanley S. Neale, recently with the National Screen Service of New York, and years ago on the road for the old Mutual Film Corporation here, is back again in this territory as representative for the Hodkinson office.

W. F. Seymour, Hodkinson division manager, is spending a few days in Pittsburgh, and Robert Smeltzer, in a similar capacity for Pathe, is still with us.

St. Louis

The St. Louis Film Board of Trade is now housed in its new headquarters, 3312a Olive street. It moved last week.

F. B. O. threw open its new St. Louis exchange on Monday, January 15. Manager Milton Simon was complimented highly by exhibitors and fellow-exchange men on his new home.

Oscar Cantnor of the exploitation staff of Paramount Pictures, has been transferred to Atlanta. His successor here has not been named. Cantnor came to St. Louis from Detroit a few months ago, replacing Amike Vogel, who had been transferred to Pittsburgh.

R. J. McManus, Paramount manager, and M. E. Maxwell, special representative of Cosmopolitan Productions, visited the principal centers of Southern Illinois during the past week.

Clyde Eckhardt of the Fox home office organization was the guest of G. E. McKean, St. Louis Fox manager, for two days.

C. D. Hill, Hodkinson manager, made a flying trip to Indianapolis, Ind., and signed a contract with the Brentlinger circuit for "Headless Horseman" and "Kingdom Within."

Hodkinson has two new salesmen. They are Walter Light, for several years city salesman for Fox, who is to make Indiana, and Maurice Aaron, who has been assigned to Southern Illinois.

San Francisco

Jack Brehany, whose specialty is the exploitation of large film productions, has left his San Francisco headquarters for New York in connection with the distribution of "Hunting Wild Game in Africa with Gun and Camera," a film in which Eugene H. Roth is interested.

C. E. Stone, formerly of Seattle, Wash., has joined the San Francisco office of the American Releasing Corporation.

Charles Muehlman, manager of the San Francisco branch of Associated First National, made a trip through the San Joaquin Valley the middle of January to meet exhibitors personally.

Charles Thall, manager of exploitation for Associated First National, San Francisco, recently made an interesting tie-up with the Bulletin, an evening newspaper. This publication is featuring a stunt for amateur photographers, based on a scene in "The Hottentot," and is sending marked copies to the 4,000 members of the Camera Club.

Maurice F. Lowery, assistant division manager for W. W. Hodkinson, with headquarters at San Francisco, is making a trip to Portland and the Northwest.

Seattle

E. Davis, who has been assistant manager and booker for Seattle Arrow since November 11, 1921, has been appointed manager, succeeding Hugh Rennie, resigned. Mr. Davis is probably one if the best known film men in Seattle from point of service. He first served here in April, 1916, with the George Kline Attractions. From there he went to the World Film Exchange, then to Triangle. For two years, during 1918-19, Davis was in Alaska on his own. Upon returning to Seattle, he again went with Triangle and from there to Arrow.

A. M. Clark of Seattle, will replace Davis as booker. Miss F. Bearss, formerly secretary, will be assistant manager.

Barney S. Rose, formerly salesman out of the Seattle office for Arrow, has been appointed manager of the Salt Lake Branch, succeeding B. M. Shooker, who is now general manager.

Hugh Rennie, recently resigned from Seattle Arrow management, has left with his wife for California. From there they plan a trip to Honolulu. Although Mr. Rennie would give no statements regarding his future plans, it is rumored that he has already made a connection as manager of a film company in California. He leaves many friends in the Northwest, who wish him every success in the new venture.

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, sailed from Seattle for the Orient, January 14, on a tour of inspection of the foreign offices. His first stop will be Tokio. Mr. Pierson will arrange with Far East representatives for the organization of new subordinate offices and the extensiin of the sales force.

According to schedule, Jack Sitchelman, manager of the Fox contract department of the home office, and E. B. McCaffery, who has charge of the home office educational division, are due at the Seattle exchange February 3. While en tour they will probably visit Fox offices on the coast.

Manager Paul Aust, of the local Select, is due back next week from an extended trip. Bookings have been brisk, and Paul has been expressing 'em home in batches.

J. A. Hughes, formerly short subject representative for Pathe, has been appointed Associated Exhibitors' representative through Pathe with headquarters in the local exchange.

Herman Wobber, Paramount district manager, and his personal assistant, M. H. Lewis, were in Seattle last week.

The Southwest

Complete separation of the exchange and theatre activities was the first step of Famous Players-Lasky upon assuming control of the vast holdings of the Southern Enterprises, Inc. It is understood, unofficially, that the exchanges will revert directly to Famous Players-Lasky Corporation, using that name instead of Southern Enterprises, Inc.

Fred. Creswell, who has been in the South for some time as the Southern representative for Famous Players, has taken over the district supervision of the Southern exchanges, and it is understood that, with the exception of one financial man whom they will send down as a permanent adjunct, there will be no other changes in the present organization controlling the exchanges.

Hugh Cordoza, for the past two years exploitation man in Atlanta for First National, has been removed to the hospital again, where his condition is reported to be critical. Mr. Cordoza came to Atlanta for Jake Wells, away back when the Wells circuit of theatres was the biggest in the country.

Frank Salley, well known to exhibitors and exchangemen as an independent distributor, salesman and theatre manager, has been appointed to hold down Cordoza's position out of the Atlanta exchange, assuming his new duties January 22, under appointment from Ned Holmes.

"Doc" Koch, F. B. O. manager in Atlanta, is on the road for a short trip.

M. J. Sparks left for Florida, where he will conduct a concentrated drive on American Releasing Corporation specials.

Buffalo

A. W. Moses has resigned as manager of the American Releasing exchange and has been succeeded by Robert Harris, formerly with Pathe in the Buffalo and Albany districts. Mr. Moses has not as yet announced his plans for the future.

Bob Murphy has resigned from Filkins & Murphy to take over the local branch of Renown Pictures Corporation. N. I. Filkins, who has been in charge of the Albany exchange of the Merit distributors, has come to Buffalo to assume charge of the exchange here.

Warren MacDonald, formerly with Pathe in Albany, has been engaged by Bond Photoplays Corporation to cover the Southern Tier. Charles Lund, formerly with Nu-Art Pictures Corporation, has been engaged as shipper for Bond.

Manager E. J. Hayes, of First National, and his sales staff returned from the Albany sales conference with the spoils. Gene Markens won the first prize for the monthly contest, and H. L. Levvy copped third. Both Mr. Hayes and all the salesmen were presented with silver cigarette cases by R. H. Clark, general manager of the New York exchange.

Lionel Edel, brother of the late Harold Edel, for many years manager of the Buffalo Strand, has come to town to join Warner Brothers' exchange as a salesman. Charles ("Pop") Berliner is also a new salesman at the W. B. office.

James R. Grainger, vice-president and general sales manager of Goldwyn, visited Manager Tom Brady and the local Goldwyn force last week on his tour of the company's exchanges.

H. Cassell, Timely Films Company special representative, visited Buffalo last week in the interest of Topics of the Day and Aesop's Fables.

Robert McCurdy has succeeded T. R. Leonard as exploitation representative at the Universal exchange. Mr. McCurdy comes to town from Des Moines, where he also handled exploitation for Universal. Mr. Leonard is manager of the Olympic, which Universal is operating in this city.

Clayton Pfeiffer is the new assistant booker at Paramount. He comes from Select, where he was shipping clerk.

Paul Shaver, formerly with Nu-Art, has been engaged as a salesman for Hodkinson, succeeding Howard Riehl.

Canada

Phil Hazza has resigned as manager of the Montreal branch of the Famous Players Film Service, in order to enter the independent distribution field in Eastern Canada. William Singleton has been appointed office manager of the branch by the Allens, while Ben Kaufmann has become Montreal sales manager. Mr. Hazza was the Winnipeg manager of the Canadian Universal for years before going to Montreal.

G. W. Kerr, formerly with Anglo-Canadian Picture Plays, Montreal, Canadian distributor of British releases, has gone to St. John, N. B., to become office manager of the Famous-Lasky Film Service in that city.

The Montreal branch of Canadian Educational Films Company has become established in the whole of the ground floor of the Albee Building, Montreal, having moved from the local offices of the Famous Players Film Service, Ltd.

James F. Pearson, formerly salesman with Regal Films has been appointed special representative for Hodkinson pictures to cover the Montreal, Quebec, territory.

Charles Querrie of Toronto, Ontario, with Famous Players Canadian Corporation, has been elected an officer of Spalding's Senior Baseball League, Toronto, for the season of 1923. Mr. Querrie is one of the most widely known of Toronto's sport enthusiasts and was a famous athlete himself at one time.

Chicago

F. J. Young and G. P. Smith are new members of the sales force of the Vitagraph force under Manager Steinson.

Harry and Leo Brunhild say they need a rest, so to the palm trees for them for the next three or four weeks.

D. Arnold Kohn, well known along the row, was acquitted of the charges brought against him by Charlotte Gilchrist in Judge Schulman's court. Miss Gilchrist complained that Kohn entered her home and took a scrap book without her permission.

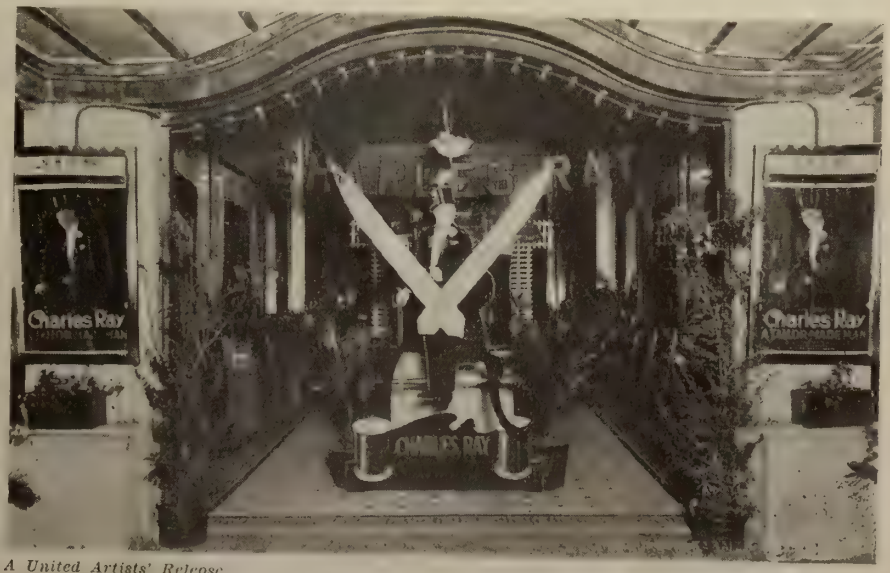
Phil Solomon is covering the north side territory for Associated Exhibitors and E. P. Pickler is out hustling business on the south side.

Matt P. Cavanaugh, assistant manager of the Fox exchange, was married at Boston to Miss Ethel Kelleher. The boys at the exchange gave them a fine wedding gift.

Will Benjamin has been made special midwest representative for F. B. O., and he is succeeded at the Des Moines office by Fred Young of the Kansas City office.

Miss Sophie Losiff, booker at the Fox office, was married last week. The girls gave her a linen shower send-off and, of course, the boys were sorry to see her go.

Walter Altman has joined the Hodkinson sales staff. He was formerly with Goldwyn.



A United Artists' Release

HERE IS A GOOD SUGGESTION FOR A TAILOR-MADE MAN

It was designed by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas. The shears are motor driven and open and close, inviting attention to the cutout of Charles Ray. Spools of thread are a part of the design.

In Loving Memory

JOSEPH KAUFMAN

Died February 1, 1918

ETHEL CLAYTON KAUFMAN

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

This Exhibitor Blames Exploitation on the Visiting Stunt Manufacturer

(Editorial Note—This story from E. D. Keilmann is published because we believe in showing both sides of any argument. Perhaps there are other towns where the exploitation men are permitted to "bulldoze" the managers into stunt stuff, but we believe not many. Most exploitation men are willing to defer to a manager's estimate of his town's taste and where these stunts are worked it is generally with full managerial consent. Mr. Keilmann is the manager of the Grand Theatre, Topeka, Kansas.)

By E. D. KEILMANN

THERE'S another angle to that "Suicide Stunt" and it's a real one too. In your article leading the department "Selling The Picture To The Public," January 6th. you issue a warning to EXHIBITORS against such tactics. As an exhibitor I want to protest. There may be one or two exhibitors who would pull such a foolish stunt, but as a rule they are generally a cautious bunch and would never pull anything half so raw.

It may be that I have not had the wide experience that should be had before I make such a statement, but I venture that the one particular "Suicide Stunt" on which your article was based, was pulled by an "exploitation man" from an exchange. I have never been called a dead one on exploitation or publicity and there is another man in Topeka who is on his toes, too, but neither of us has ever done one of those raw stunts. Raw stunts have been pulled here and in each case they were forced on the local exhibitor by the "Exploitation Man" and in each case they were worse than failures in that they "kicked back" just like the suicide story.

Aggressive Exploiteer

There is my point—the exploitation man comes out only once in a while and then on a picture, the material, title and all else of which have been manufactured for the occasion for him and his kind. He comes to town. He has a program of stunts and almost pushes the local man to one side in "putting his picture over." He sees but one thing and that is the report he will make to the home office and the story he will get in the trade papers. He never stays about the town to see whether or not his campaign was a real success. He just watches the first day's business and then tells the world his campagin "packed 'em in."

On "In the Name of the Law" here in Topeka, such a stunt was pulled. The police were used regardless of the protests of the manager, who knew that the local police were in disfavor because of a recent scandal. The exploitation man did not stay in town over the first day. That first day the police and their families crowded to the theatre to see the "Noble Bluecoats" made to appear as heroes in a specially taken prologue, which had, by the way, cost the theatre man twice what he was told it would.

It Was a Flivver

The exploitation man "pointed with pride at that first house" and wended his way. He also wrote glowing stories of what he had done and hustled them to the trade papers, giving the exhibitors of the country an entirely wrong impression of the whole affair. Why?—because outside the families of the police, Topeka laughed AT the stunt, not WITH it, and stayed away from what the town knew was an untruthful farce. The picture ran its week out, but lost exactly the amount spent by the zealous exploitation man.

Another stunt like the suicide one was nipped in the bud by a wise newspaper editor, who hated plants anyway and who knew the result. He was thanked later by the theatre man who had been out of sympathy with the stunt, but who had been "bulldozed" into agreeing to it.

Now don't think I'm against "exploitation men," because I believe I would like to have a chance at such a job once and find out some things I do not know at present—how the other fellow feels. I do believe, however, that the local theatre man knows his territory and what will attract its attention better than anyone else, no matter how much training in exploitation the outsider may have.

The Proper Platform

I do believe that the exploitation man should work with the local man, not shove him aside as a dunce who has weights on his feet and whose brain has become hardened. Stunts that work in one town will not work in others and stunts that have done only passably well in some place if given a change of angle, will be money-getters in the Old Home Burg.

What I would like to see in the trade papers is a quoted statement from the theatre manager in each exploitation stunt story. I would like to see once in a while the story of a stunt that did not bring home the bacon. Maybe I can see in such a stunt the germ of an idea that may be used here. At least I will not try it out and finding it a failure, wonder how in thunder it managed to "pack 'em in" in Squeedunk or some other seaport.

Let's have a little bit of honesty in making reports. All stunts are not knock-outs; some are, but the majority of them are pieces of cheese. It's the original things that count. There really are no new ideas. Each stunt is merely an improvement on some old one—or should be. Give us more new ones or more improved old ones and we birds who are "dead from the feet up" in the minds of the "experts" will surprise you one of these days by showing a new thing or so ourselves.

Won Two Weeks

Showing the value of local endorsement, Jack Reville, of the Broadway Theatre, Richmond, Va., ran "The Eternal Flame" for two weeks on the strength of an endorsement of the "Little Theatre League," given at a pre-view. The usual ready-made exploitation was also employed, but the endorsement of the league seems to have been the stunt which carried the Norma Talmadge production to a double run. Richmond is far from being a two weeks' town, even on the biggest pictures.

If your box-office receipts show a run down condition try exploitation. It is the best tonic for poor business.



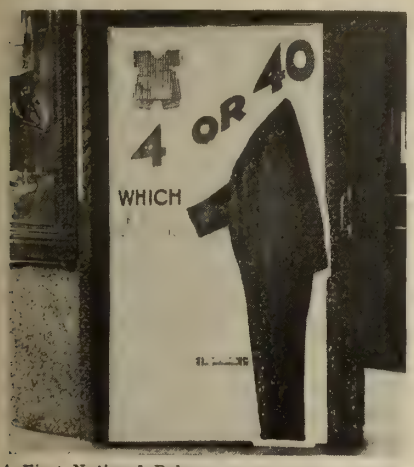
An Associated Exhibitors Release

HERE'S OUR OLD FRIEND NAGAPATE GIVING BROADWAY THE O. O.

The display on Moss' Broadway Theatre, New York, on Martin Johnson's "Head Hunters of the South Seas." The banner was carried down in front of the box office and at the sides, and it got the presumably hard boiled Broadway crowds.

This Advertising Suits the Title

Most exhibitors seem to be putting over "The Dangerous Age" with a safety first campaign, though they have only the title to hook to, and this is rather a thin connection.



A First National Release

THE NOVELTY

Thomas D. Moule, of the Capitol Theatre, Detroit, did that, too, but he did it thoroughly, from the non-parking signs to the traffic towers.

But he got a new one of his own when he displayed a tiny boy's suit and a perfect 48 on a three sheet board in the lobby, with "4 or 40, which is the 'Dangerous Age?'" lettered in. We would not swap that for the traffic tower if we had the house. It's better, because it is new.

Won Thirty Columns

Tying a newspaper to a prize contest for children whose birthday was the same as Jackie Coogan's got thirty columns of pure reading for Harry Needles, of the Princess Theatre, Hartford, Conn.

So many children suddenly found that their birthdates coincided that birth certificates had to be called for in making the awards. There were a lot of comedy touches, which made for good reading and helped to gain those thirty columns.

All in the Work

Jeff Lazarus, a First National exploiteer, planted a Jackie Coogan resemblance contest on the Lindo Theatre, Freeport, Ill., but had to beat it to the next town before the stunt went over.

Bill Danziger, a Paramounteer, came down on another picture and found manager John Dittman wearing six pairs of socks and still suffering from cold feet. Bill stage managed the blow-off for the rival attraction, just as though it were a Paramount stunt.

There's the proper spirit. The big idea is to sell the exploitation idea to the managers. That has always been Claud Saunders' policy, and this is by no means the first time some member of his staff has assisted in putting over an opposition picture.

Made Clever Use of an Old Relic

About the best stunt on "The Sin Flood" is contributed by Richard A. Addison, publicity man for the Pickwick Theatre, San Diego, California.

When he came to handle "The Sin Flood," he remembered that a Ford dealer had a car which had been washed away in the flood of 1916 and uncovered during the high water six years later. The car had been dug out, taken to the garage and within forty-eight hours, was running about the streets.

It attracted considerable attention at the time, but that was more than a year ago, and Mr. Addison figured that it was good for another whirl. He borrowed the car, built a pair of A boards and sent out the truck as shown in the cut.

The 8 by 10 photographs just below the title are similar to the one shown at the left of the cut and below were pictures from the Goldwyn release. The lettering told the story of the car and added: "Remarkable, but not half so much so as 'The Sin Flood,' Goldwyn's tremendous drama. A Mississippi flood. A story that strips the mask from human nature."

The car was parked all over town, being left in each place about an hour and Mr. Addison writes that he never went to move the car but that he found a crowd about it.

And since the Ford agent advertised, he had no trouble in persuading the local automobile editor to give him a three-column cut and a story nearly a column in length hinging more upon the advertising stunt than the car.

Prismatic Paint Helped the Front

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., used this department's candle suggestion on "Singed Wings," but did it in his own way.

The compo board front was painted pure white and while the paint was still wet, various colored bronzes were blown upon the surface, gaining a striking prismatic effect that riveted attention.



A Paramount Release

THE MILLER IDEA

Flame-shaped shades were used for the row of candles across the top, the lamps inside being dipped red, but the three large candles in front were straight red paint flames. The small figures on the outside candles were cut from the window cards and the large figure is from the 24-sheet. These pedestals are bronzed.

Rutter's Party

Elmer E. Rutter, of the Rialto Theatre, Greensburg, Pa., gave a Christmas party to his child patrons, not forgetting the little inmates of the asylums, for whom presents were provided, through donation, in addition to the candy souvenir all received.

It was appropriately called a "Remembrance party" and this Goldwyn film was shown as a pre-lease for the youngsters, who were able to crow over their elders in that they were first to see the story; the regular opening not occurring until the following day.

The advertising value of the idea can be imagined.



A Goldwyn Release

ONE OF THE MOST NOVEL EXPLOITATIONS FOR THE "SIN FLOOD" WORKED BY R. A. ADDISON

An auto buried by a flood in San Diego in 1916 and dug out six years later, was resurrected by Richard A. Addison, of the Pickwick Theatre, provided with a hook-up to "The Sin Flood" and parked around town to advertise the play. It not only got a lot of local attention, but it won a three column cut on the automobile page of the daily papers.



A Paramount Release

NO WONDER DOROTHY DALTON LOOKS SEASICK HERE

Right back of her the ship is wallowing in the trough of the waves while the wireless sends out a frantic appeal for help, and the lightning flashed fiercely. Designed by Eddie Collins for the Capitol Theatre, Houston, Texas.

Eddie Collins Gets Compelling Display

Eddie Collins, who has been released from the sticks to do exploitation for several Southern Enterprises houses in Houston, shoots in with a peach to atone for his (for him) long absence from this department.

Eddie had "On the High Seas" at the Capitol and he worked out the lobby frame shown on this page with Jack Holt clutching Dorothy Dalton. The camera angle gives her a shoulder like a prize ham, but the camera perspective is to blame for this.

The big noise is the circular panel in back of them. This shows a two plane ocean with a steamship in between. A hooked up motor causes the boat to rock heavily. The steamer carries a wireless aerial which is hooked to a six volt automobile battery and a Ford coil, which shoots a one inch spark and gives a splutter that can be heard across the street. A skidoo plug gives a lightning effect on the scratched sky backing, and all Eddie lacks is a little real rain. He lacks it, but he does not need it, for the display held people fascinated, and it shot the business up better than twenty per cent.

Any eectrician can fix up the wireless for you and the rest is simple.

"Third Alarm" Has Hook in Opening

To show the hook-up possibilities of "The Third Alarm," G. A. Josephson, the F. B. O. exploiteer, went to Watertown, N. Y., and tied up a double truck to insurance concerns, hardware and electrical shops and fireproofing material. Only nine concerns were required to get the layout, and all used the same trademark cut.

But others wanted to come in and there was no room, so they slopped over onto the other pages. A safe concern advertised that it was dangerous to wait until the third alarm before thinking about conserving records, a druggist urged you not to wait until the third alarm before you bought his cough cure, and another, a hardware shop, contended that after the third alarm you would need tools for rebuilding.

The Avon Theatre offered the firemen ten per cent. of their ticket sales and $1050 worth of tickets had been sold before the City Manager stepped in to forbid the stunt. His objection was that the firemen got only ten per cent. of the sales while most of the money paid for tickets to a police ball went to the police fund. This is rather an involved argument, but the firemen are now going to have a ball and probably the Avon management will purchase tickets with the ten per cent. commission.

Two Stunts

Two stunts are sent in by Walter C. Benson, of the Laurier Theatre, Woonsocket, R. I.

One is an eyesight test folder, starting off with "Is your eyesight good?" in 24 point, with "Read this test" in 18 point bold. Then he drops into some talk for "Burning Sands" with lines in twelve point bold, twelve point Roman, ten point bold and Roman, eight point Roman and three lines of six. You start in to test your sight, unconsciously answering the challenge, and you are half sold on the play before you unfold to the real announcement. It's decidedly good, even though it calls for printing on both sides.

Gummed the Game

The other is a card intended to accompany the usual roll tickets for a Christmas present. This is a grey card with envelope to match. The card shows a tree with a proper holiday sentiment and "from" and "to" lines. It is intended as a substitute for the special Christmas books. It is not as good, but better than nothing. For a card of this sort we think a cut of Santa Claus with a slit under the arm through which the tickets can be slipped will be an improvement. Two slits should be made, so that the tickets appear to be carried under the arm.

Goldwyner Aids Give a Complete Campaign

One of the most intelligent campaign books on a picture is a mimeographed report of the stunts and aids available on "The Strangers' Banquet," prepared by the Goldwyn exploitation staff for the district exploitation men.

With the promotion of the first run at the Capitol Theatre, New York as its basis, it adds a wealth of detail, giving the New York press notices in ungarbled form, adding exploitation and prologue suggestions and giving details on all accessories, samples of which are clipped to their respective pages.

No money has been wasted on fancy cut work and color printing. It is all put into the exploitation, and is the best working help that could be asked. Even a novice can put over a profitable campaign with the book, and in the hands of the exploiters it should yield important results.



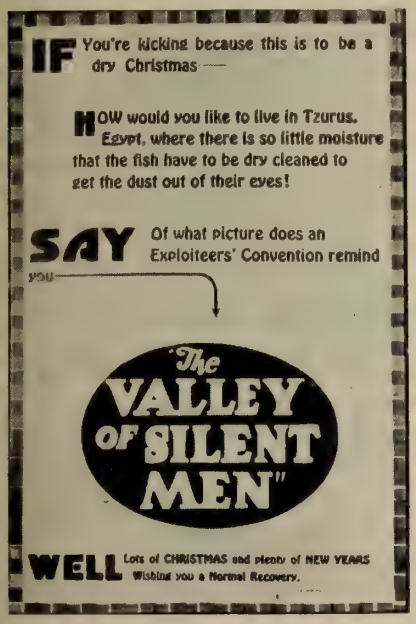
A First National Attraction

THE LOVE BOAT IN "EAST IS WEST" AS A FOYER DISPLAY

This is the idea of A. B. Morrison, of Loew's Palace Theatre, Memphis, and it made a capital advance appeal. Cutouts from the paper are cleverly worked into the original painting. Even less painting need be done in a pinch.

Exploiteer's Card Skips the Basket

Amike Vogel, now Paramounting in the Pittsburgh district, evolved a Christmas card that was one of the features of the trade. It's a bit late for holiday stuff, but it took a long time to get a reproduction, since the original is on a yellow card with red and green border, just the sort of quiet stuff you look for from Amike.



AMIKE'S CHRISTMAS GREETING

Even in holiday business Amike had to work in a little business, but he does it with an added laugh. It is so good we are passing it along to you, regretful that the chaste coloring had to be censored by the camera.

But we think Amike is wrong on his geography. Tzurus is in Judea and not Egypt. Amike puts it on the wrong side of the Red Sea.

The card is only 13½ by 21 inches, which is very restrained for Amike, though most of the Christmas cards were much smaller.

Let a Crepe Hanger Brighten His Corner

These are skittish times and when a disgruntled commercial traveler happened to drop into Idaho Falls just before Christmas and gave the local paper an interview in which he told how the whole world and the United States in particular was due to go to the deminition bow-wows in 1923, they took him seriously.

That sounds foolish, but it really had an effect on business, particularly at the theatre, and Otto E. Schmidt, of the Colonial wig-wagged for Kenneth O. Renaud, Paramounteer, who came a-running.

First of all he got hold of the editor, showed him the error of his ways and then sat down and wrote an interview in which he bubbled optimism. The theme of his story was that times are what we make them and that a spirit of optimism—with a dash of Coue—would remake prosperity. Times were a creation of the mental condition, and if you believed in good times, times would be good. To put it tactfully, "If You Believe It, It's So."

They gave that a day to sing in and then got out baggage tags with paper Christmas bells attached, and "Merry Christmas. This year the merriest of all. 'If You Believe It, It's So.'"

Five hundred of these were hung on the Christmas trees which Renaud persuaded the Merchant's Association to persuade the merchants to put out in front of their stores, then he sent for a Santa Claus costume and ballyhooed for prosperity, and left the town in a spirit of hope that will have results.

Mr. Schmidt is cheerful because the attraction took in about a hundred dollars more than he had dared hope for even before the undertaker blew in.

For 'Sherlock Holmes'

One of the best hook-up page lines in some time has been worked by the Orpheum Theatre, Flint, Mich. Most of the spaces stated that Sherlock Holmes had discovered this or that about the advertiser's wares, but for a change of pace one store announced that it was "Not a recent discovery, but an established fact that ——." Eight spaces were taken in addition to the theatre's box and a brief reader. No contest was used, because none seemed to be necessary.

Head On Engine Is the Most Striking

Several examples of an engine cutout for the lobby have been shown in these pages for "The Fast Mail," some of them a three-quarter view, but none was more striking than this head-on cutout arranged by Frank J. Miller for the Rialto Theatre, Augusta, Ga.



A Fox Release

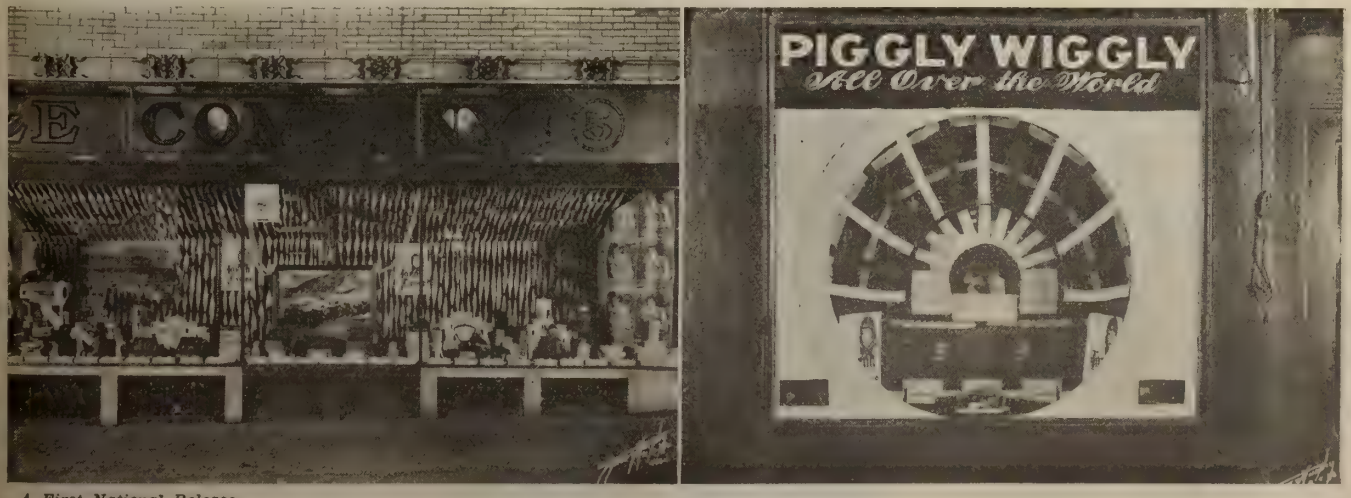
THE ENGINE EFFECT

This was painted on a flat, with a built-on cowcatcher, and with a practical headlight. Two short lengths of track ran beyond the wheels and a semaphore was stood to one side, all below a 24-sheet used as a banner.

The effect is more startling when the engine seems to be coming directly at you than when it is running parallel, just as a painted pistol gets the greater attention when pointed directly out of a picture. This was a real seller.

Old, but It Worked

Kashin, of the Rialto Theatre, Newark, used the police protection stunt for "Dr. Jack," but he gave it a new twist by announcing that he got a policeman with a sidecar to make certain that no opposition manager kidnapped the film on its way to theatre. And he carried the cans himself.



A First National Release

TWO NOVELTY IDEAS IN WINDOW DECORATION RESULTING FROM A "LORNA DOONE" HOOK-UP

The makers of the "Lorna Doone" shortbread offered prizes for the best windows when the picture played Kansas City. That on the left took first prize, and on the right is shown what can be done with a smaller window. Both use crepe paper streamers. The ten cent store just opposite the theatre, which is not shown here, sold 255 pounds of the product the first day the window was displayed.



A First National Release

RUGS FOR STILL FRAMES ON "OMAR THE TENTMAKER"

The Rivoli Theatre, Portland, interested a rug concern when they booked in Guy Bates Post and not only obtained a wonderful foyer but got a lot of rugs to hang in the lobby to which were pinned stills from the production.

Pinned the Stills Onto Costly Rugs

Hooking up some rug concern has given more than one costly lobby on "Omar the Tentmaker," at no greater expense than credit cards, but mostly this sort of work has been in the nature of a cosy corner effect and sometimes these were in the foyer instead of the lobby.

The Rivoli Theatre, Portland, Oreg., not only had the cosy corners in abundance through a connection with Cartosian Brothers, but they obtained the use of a number of rugs to hang in the lobby as back-grounds for the production stills.

The effect is only suggested in the accompanying illustration, but you can make them out just above the four lobby frames. You can also note two tabourets covered with rugs and each supplied with an electrically lighted oriental lamp.

It gave a better than usual lobby for less than usual cost and also sent some business to the rug concern.

Carroll Sends in Winning Ad. Ideas

These ideas made money for L. W. Carroll, of the Princess Theatre, Berlin, N. H. They can be used to make money for you.

For "The Truth About Husbands" he ran a slide reading: "Tabout Thrhe Tush Buands" and "A pass for one month will be given the first person to present the correct arrangement of these letters at the box office."

It was two or three days before this was replaced by a slide which read that Miss Helen Dodge had won the prize and that the correct reading was "The Truth About Husbands."

Stickers showing the blot and the house and play dates were immediately used and "Do you know the truth about your husbands?" was rubberstamped on the back of "Miss Marjorie Rubens'" visiting cards and slipped under all doorways. The stamp was in a good imitation of hand work. Small stuff, but it got the coin.

On "Go Get 'Em Hutch" the kite matinee was used to launch the first episode, one hundred kites being distributed. A teaser slide was also used on this with "G. G. 'E. H. What is it?" No prize was offered but a number of replies were sent in. The sixteen cards showing scenes from the play were distributed. A full set entitled the holder to admission to the first episode. Although this was launched December 22-23, the attendance was good, but to make it a cinch the first episode was shown along with the second, when all the kids were out of school.

An A board with six sheets was used on "Under Two Flags," carrying six sheets, and mounted on a sled, which was kept out all day and brought a large Christmas business.

Buried Pennies

Three thousand pennies were buried in various parts of Sharon, Pa., by the McDowell National Bank and the Liberty Theatre. First off the money, in new coinage, was displayed in the bank's window with the statement that the light in the dark was thrift, and suggesting that the pennies, when found, be made the basis of savings accounts. It also recommended that Hope Hampton be lamped in "The Light in the Dark," and got in a few well chosen arguments for the Christmas Club.

To heighten the effect, the pennies were used to weight down a shovel.

No plan map or other aid was given They just buried the coins in various spots and let the kids to the rest. Most of them were recovered and the consequent advertising was worth many times the $30 the stunt cost.

Name Matinee

Digging into history, the Tremont Temple, Boston, exhumed the name matinee and invited all the Coogans in the city directory to be the guests of Jackie at a special performance of "Oliver Twist." It was good for several press notices and a follow story, and kept up the interest in the First National run.

Advertise and Exploit Your Pictures for Best Results

Sold Kid Matinee to Kindly Patrons

Getting paid for a free matinee is our idea of an easy time. Quittner, of the State Theatre, Middletown, N. Y., framed the scheme. He figured that a kid matinee would help Jackie Coogan in "Oliver Twist." He figured, too, that he could get more interest in both the matinee and the picture if he let the public in on it.

Middletown's pet charity is the Day Nursery, so he decided to give the matinee to the children in that institution. He made a campaign from the stage for funds to carry out the idea, and many of the patrons bought a dollar's worth of tickets at the regular matinee price of twenty cents each. When the sale slumped a plant in the audience would add a dollar and start it going again. Finally a prominent citizen announced that he would make good any deficiency.

It had all of the advertising value of the free matinee and in addition the citizens thought of it as their own contribution and took a more personal interest in the event than they would have done had they not been asked to contribute.

The stunt is a just once, and best around some holiday season, but once it will work powerfully. It is on the same lines as getting the automobile owners to bring the children in their cars, but it is more profitable.



A Paramount Release

MADE THE PLUGGER SONG CHIEF ITEM OF HIS DISPLAY

J. M. Edgar Hart, of the Palace Theatre, El Paso, used a verse of the song lettered in gold on a black ground, with a one-step platform for cutouts of Miss Compson and Bert Lytell in "To Have and to Hold." The entire lobby is hand work.

Muckraked Stunt for An Extra Kick

Johnny Friedl knows that to grow two blades of grass where one grew before is intensive cultivation and that if the second blade is greener and better than the first, so much the better.

He plastered Des Moines with the "Manslaughter" safety campaign when the Grand Theatre booked it in. That was good enough, but the Paramounteer felt that the dear public was not getting the kick out of the safety campaigns they got a couple of years ago, and he started to rub it in.

Made His Own Kick

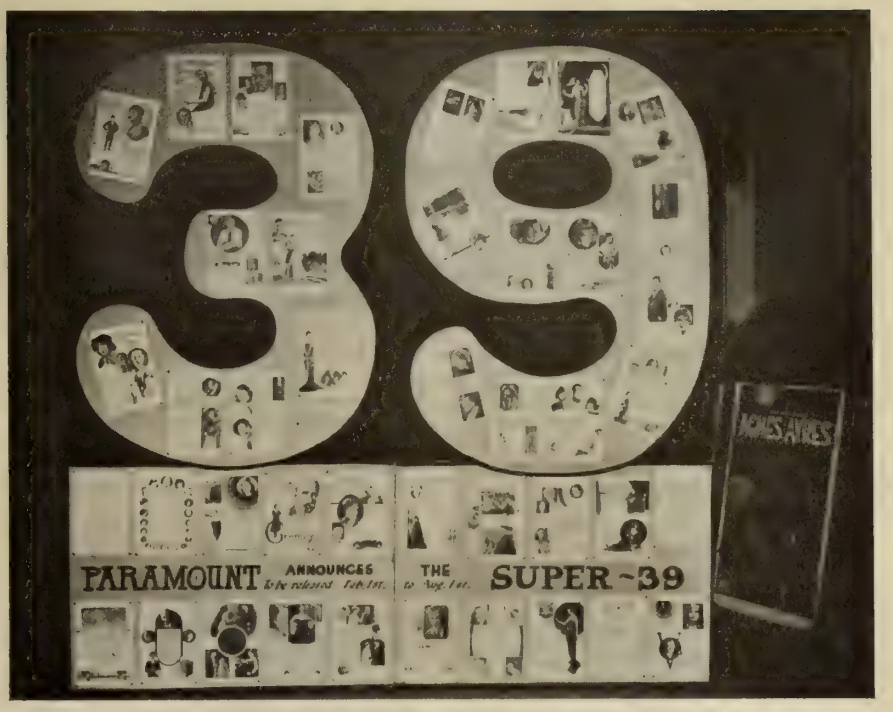
First he sat down and wrote a letter as from an indignant citizen asking why public property was being used for theatrical advertising. Pro Bono also wanted to know if the theatre was paying for the privilege and if so what became of the money.

He took this offer to the newspaper office and persuaded the editor not only to publish it, but to make editorial comment.

Then the next day the Mayor announced that the city was ready to co-operate with any private concern if the city profited by the propaganda, and if the advertising signs saved lives, he was not going to demand rental.

This not only gave the picture two front page stories and an editorial, but the editor was grateful for the manufactured news and it established the status of free municipal advertising.

Real brain work that.



SPECIAL DISPLAYS WERE USED BY IRVIN ON THE 39

Compoboard numerals and a base were decorated with the trade advertisement of Paramount on the Super 39, backing up newspaper publicity put out by C. W. Irvin, of the Imperial Theatre, Columbia, S. C. Forty-two pages were used.

Two Good Helps on "East Is West"

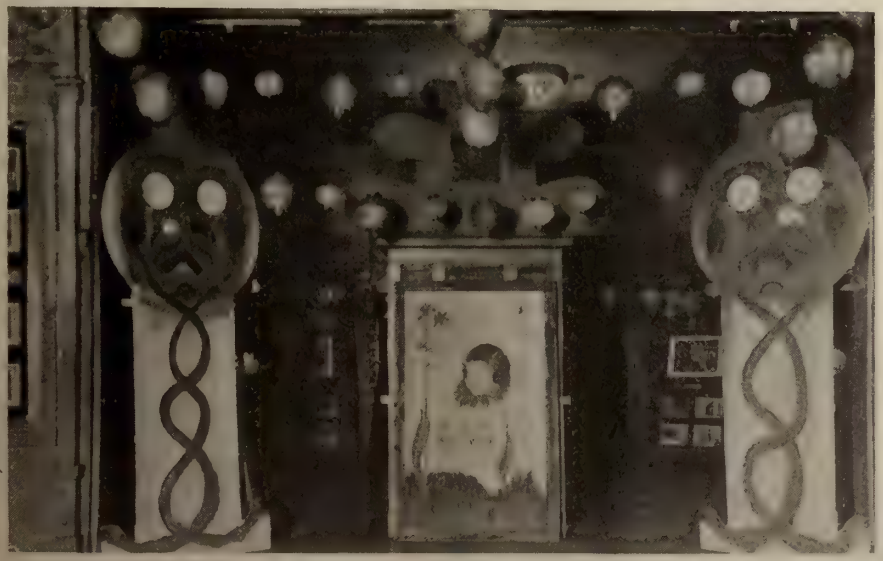
Because East is West, did not offer a very good slogan for a co-operative page, W. E. Drumbar, of the Riviera Theatre, Knoxville, used a plan book cut for a sectional puzzle, giving the merchants 600 passes to be used for prizes, and permitting them to distribute these from their own stores. In return, he was given a four twelves on the page at no cost to the house.

His lobby was simply planned, and yet strongly selling. Paper lanterns were strung around and a frame in the Chinese style, was flanked by a pair of gleaming-eyed monsters shown in the cut.

Frank H. Dowler, Jr., district manager, used a rickshaw ballyhoo for the Tivoli Theatre, Chattanooga, building it from the press book suggestion. A local Constance Talmadge rode around town with a parasol over her head, though the weather really did not call for sun protection.

The chief feature of the lobby was a shadow boxed love boat.

Exploitation is an Excellent Tonic for Poor Business



CHINESE HAROLD LLOYDS FOR CONSTANCE TALMADGE GUARDS

These unclassified creations are the creation of W. E. Drumbar, of the Riveria Theatre, Knoxville, and were used to help get attention for "East Is West." The eyes are translucent and are lighted from behind. The frame is in the Chinese style.

Ringing a Change

For the opening of the new Metropolitan Theatre, Baltimore, Leslie F. Whelan, Paramounteer, suggested the old out-of-town postcard stunt with modern trimmings.

In place of the picture postcard, he used a tasteful letter head, presumably that of Marjorie Daw, leading woman in "The Pride of Palomar," the opening picture, praising the house and the production.

These were prepared in Baltimore, but they were shipped to New York and the home office mailed them back to the prospects.

It's a little more expensive, but for a special occasion, where cost is not too important, it is a great little improvement on the old idea.

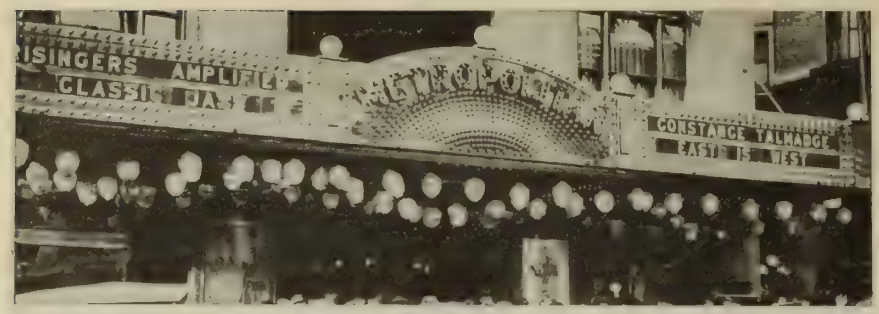
Competitor Helped

Pat Argust, of the Rialto Theatre, Colorado Springs, gave the remade "Tess of the Storm Country" much publicity when he played the Pickford. Just to help along the opposition house announced Jackie Coogan in "Oliver Twist" with "He made it *once* and it *is* a masterpiece. Once is enough for Jackie to make a picture—his characterization is perfect the first time."

That's a funny way to look at it, but it helped business at the Rialto, and Pat is grateful. He paid for one advertisement and got two, and the idea of the remake was so clearly stated that the opposition advertisement boomeranged.

Sold Three

J. G. Evins, of the Lucas Theatre, Savannah, does not know how much good the plan book stunt of using a lobby washing machine on "Brothers Under the Skin" did him, but he does know it sold three machines, so they must have noticed it in the lobby.



A First National Release

LANTERNS AT WHOLESALE WERE CHEAP AND EFFECTIVE

Instead of an elaborate built-up lobby on "East Is West," the Metropolitan Theatre, Atlanta, used only Japanese lanterns, suspended from the roof of the marquise and the ceiling of the lobby, but used so many the decoration got great attention.

Lanterns Wholesale Made Striking Lobby

Japanese lanterns were the only decoration used by the Metropolitan Theatre, Atlanta, Ga., for the run of Constance Talmadge in "East Is West." No elaborate building up was done, and nothing was used in the way of cutouts. The lobby floor was practically clear, for all the decoration was overhead.

But so many lanterns were used that the effect was as striking as the most elaborate Love Boat front, for more than two hundred of the paper lanterns were used, only a portion of which come up in the photograph shown, the rest being too far in the lobby to show in the camera. If you can imagine the effort, you can see why the Metropolitan played to unusual business.

Mrs. B. Raffles a Local Favorite

Not many managers would think of putting over "The Impossible Mrs. Bellew" with a Raffles stunt, but that is what A. L. Snell did in Gasden, Ala., when the Swanson picture was played at the Imperial. He advertised that Mrs. Bellew would make a shopping trip the opening afternoon and that the first person to ask her if she was "The Impossible Mrs. Bellew" would be handed a five dollar gold piece.

Everyone went around apparently looking for some mysterious stranger and no one thought to extend the greeting to a popular local girl home for the holidays, so the Mayor introduced her from the stage the following afternoon, and this built up the matinee receipts, because everyone wanted to see who she was.

Business was 60 per cent above normal on the two days.

The stunts also included the Swanson Model Hat made up by a local concern, "to be worn by Miss Swanson in some coming production." If you ever catch Gloria in a feature in which she wears a couple of hundred hats, you'll know this is the production. The stunt has been widespread and always gets the interest.

Singed the Wings in View of Public

Working several angles on "Singed Wings," the best stunt used by Hugo Plath, of the Palace Theatre, Fort Smith, Ark., was a shadow box.

This was lined with purple satin and lighted with blended green and purple. In the centre was a cutout from the paper, and to one side an electric candle, over the flame of which hovered a moth, suspended by an invisible thread. It swung back and forth in every breath of air and seemed to be hovering over the flame.

To increase the realism, a small concealed motor was to give the buzz of the rapidly fluttering wings.

This and a set of cutout letters for the title cost only $3.

Pride Pleases

Because "The Pride of Palomar" has done so well in the Southern Enterprises houses in which it has already played, Lem Stewart has sent out a special bulletin urging other managers to get in back of this and boom it up.

He points out that merely the title will appeal only to those who have read the story and suggests that Kyne's name be used to whoop it up to the limit.

The suggestion is of value for other managers. "The Pride of Palomar" is one of those unexpected "make goods" you find now and then in a straight program; a picture not made as a special, but which gives so much satisfaction to the spectators that it is entitled to extra booming that the largest possible circle of pleased patrons may be entertained. Play on Kyne's name and praise the production without indulging in such extravagant promises that no picture possibly could live up to. You can make this a near-special at a program rental.

Matched Exploitation

Ten thousand boxes of safety matches, basted on both of the larger sides with exploitation messages for "The Lights of New York," was the chief stunt worked by the Apollo Theatre, Indianapolis. The matches were given cafes, restaurants, hotels and cigar stands and were certain to be carried as long as the matches lasted. This is better than the use of card matches, for the latter device is so common that most users no longer read the matter on the cover.

A bannered trolley was a profitable stunt and regular window cards were given all motorists who wanted something to head off the breezes from their radiators.

Needed Help

Most of the Southern Enterprises theatres gave Christmas parties to their child patrons or the inmates of institutions, or both. The Exploitation Department arranged with national advertisers for large quantities of samples, which were distributed over the circuit, and these gifts were supplemented by local donations.

One of the most successful parties was given by A. L. Snell, of the Imperial Theatre, Gadsden, Ala. He hooked up with the local paper and both the police and fire departments had to give their aid in handling the enormous crowds.

How Anna Ascended

It cost Charles Saseen only two dollars to tell the patrons of the Tremont Theatre, Galveston, Texas, about "Anna Ascends."

He took an ordinary step ladder and at the top he placed the cutout of Anna the prosperous, while at the bottom stood Anna as she is first seen in her rags.



A Paramount Release

IT REQUIRED FOUR CANDLES TO SINGE BEBE'S WINGS

Copying the lobby suggestion from this department, H. B. Clarke, of the Strand Theatre, Memphis, used four candles, with painted flames. The wings over the box office are translucent, brilliantly painted and lighted from behind.

Gingham Lettering Matches This Title

"Quincy Adams Sawyer" is a rural play and it is appropriate that the title should be lettered with hatched lines suggestive of the design on gingham cloth. It gives the suggestion of the locale and at the same time provides the Temple Theatre, Toledo, with something better than the straight white on black. In spite of the line drawings above and below, it centers attention upon the middle strip, which advertises the unusual cast. This is looked to to do the selling and little more is urged, the cut sketches being more in the nature of attractors than sales pictures, and yielding only atmosphere. You will note in the lower left hand corner the Temple clock, with the showing times. This has been in use for so long that it is virtually a trade mark now. In this connection it is interesting to note that the Southern Enterprises managers are taking up the idea in various forms, finding that it really helps a picture to get the patron in before the starting time, that the production may be enjoyed in its proper continuity. This is chiefly done through a lobby clock and type statements, but they could very profitably use this clock face design. In the South the idea followed the use of the showing times of "Forever," as suggested by Lem Stewart, who felt that the Peter Ibbetson production should be seen in its entirety. It was the chief sales angle for that play, and the results were so good that the managers of the different houses are continuing its use. The Temple has used the scheme for a number of years. The clock is more graphic than the straight type announcement.



A Metro Release

THE GINGHAM LETTERING

—*P. T. A.*—

Gets Half Page in Smaller Space

This advertisement of the Temple Theatre, Toledo, looks like a half page, and in reduction you could not wel ltell it was not, but it is only eight inches across six, and the cost of all that extra space is saved the house without the sacrifice of the publicity, for a full half-page could do no more than these six eights and to take more space would be a charity to the newspapers, since it would do the house no good. As a general thing it is not good form to put star in one medium and title in another. They should either be in reverse or in black on white, but here the reverse is helpful in giving color to the display and it sells the stars apart from the well-known title and collects on the title, too. The composition has a strength the Temple does not always achieve and it carries the suggestion of bigness.

—*P. T. A.*—

Small Signature Is a Large Attractor

Generally a one-column signature in a three-column space is far too small and much of the value of the space is lost through failure to connect the house name with the attraction. In this three nines from the Rivoli Theatre, Baltimore, on Katherine MacDonald in "White Shoulders," a single column signature is amply large because it does not have to fight to gain prominence. The type immediately below is a light Roman and the bold under that is too far away to do any damage, while on the right there is only the grey surface of a cut to detract, and this is not close enough to hurt. The display is made up from plan book cuts, apparently, and the half tone is in too fine a screen for the best results, but the auction block line cut is matched by the sales line, and taken in this connection there is no need for any other cut. The connection between the line cut and the bold face just above is capitally done. The copy itself is strongly selling, and needs only the illustration to give it the fullest force, and this is one of the instances where the cut has an actual cash value to the ticket office. Most cut material is merely attractor—if even that—but this small sketch reaches down in the pockets and pulls the money out. It is not a showy display, but it is soundly constructed from every angle and sells to better advantage than more pretentious drawing with no real idea behind it could possibly have done. A smaller portrait and a little more white space might have helped a little, but not enough to count. It is good work just as it stands, and the single column signature is amply large.



A First National Release

A SMALL SIGNATURE

—*P. T. A.*—

Plans Novel Frame for Newest Lloyd

Saxe's Strand Theatre, Milwaukee, used a novel frame for the cross page tens on Harold Lloyd in "Dr. Jack," making the border from the famous black rimmed glasses and setting in words indicative of mirth. These are repeated where it might be possible to get a new word for each lens, but the idea is capital and will help to get the attention of the average reader even before he sees the name, for the glasses spell Lloyd as surely as do the letters of the alphabet. People are looking for Lloyd and do not have to be run after, and for this reason we feel that the story is oversold by the large bunch of copy. It is all good, but it is not necessary. The star and the title and a couple of good lines would have sold as well and would have gained an even greater display. The promise that "Dr. Jack" contains more laughs than "Grandma's Boy" is of questionable value. Some reviewers seem to feel that it is less



A Paramount Release

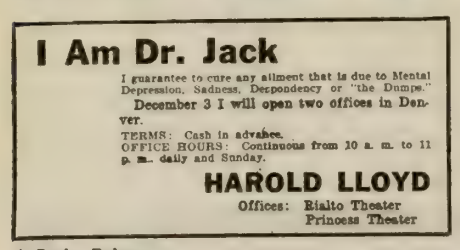
A SIX EIGHTS WITH A HALF-PAGE VALUE

funny, gaining interest more through the human story than through the gags, and it is well not to promise too much but rather to permit the film to make its own impression. The "better than" style of advertising is always to be avoided where possible. Even where there is no question in the average mind, it rouses a certain Missouri element if the promise is made. People go in to see the production with a figurative chip on their mental shoulder. They want to be shown. They are less likely to feel that the story really is better, and some will be disappointed even in the face of a story as good or even a little better. Pile on the superlatives and you get the patron almost in a hostile frame of mind where the simple announcement would bring the same men and women into the house in a mental state where even a play less good will satisfy as well. This does not apply as strongly to "Dr. Jack" as to some other productions, including a number of dramas, but it is never a good plan to invite comparison, either with the same star or with another. Say it is good, or even very good, but to say it is "better than" something else is to arouse antagonism none the less strong because it may not even be felt. "Dr. Jack" is good enough to stand on its own feet and does not need to be dragged along by an earlier production. The drawing is a clever adaptation of the 124-sheet, and this makes a better hook-up than would an original design.

—*P. T. A.*—

"Dr. Jack" Teasers a Denver Campaign

Selling Harold Lloyd is a matter of publicity rather than argument, and the title counts strongly, in that the chief end is to give emphasis to the fact that the story is a new one. For the opening of "Dr. Jack" in Denver the Princess and Rialto theatres started with a teaser campaign of which this thirty by two is a good example, that being just a trifle more than a two twos. In this connection it would seem that the



A Pathe Release

THE INITIAL TEASERS

Public Health notice, often printed in this department and to be found in Picture Theatre Advertising would work extremely well. If you have a copy of the book, dig it out. This display is the next to last of the series; the earlier ones did not give the theatre names, but used the street numbers as the location of the two offices he was about to open. At first glance the announcement might have been one put forward by one of the itinerant "specialist" fakers, for they were cleverly worded to get interest without mention of the name of Lloyd, though it is to be presumed that most of the theatregoing public have heard of the play and could connect the name at once with the title of the latest comedy. For the final clinch a display advertisement dropping 105 lines across two was used, showing the comedian in his familiar spectacles, with eight lines of full face below and signed by Lloyd. Only the nevessary "Advt." disclosed that this was advertising matter and not a new photograph. In this he guarantees to make the reader forget "worry, time, business—even your meals," and announces that the treatment consumes an hour and a half and that they may be had from ten in the morning until an hour before midnight. Probably no one was greatly fooled by the displays. It is unlikely that the management thought they would be. The idea was merely to give emphasis to the fact that the new comedy was chiefly concerned with the practice of medicine and that it was a new comedy and not a revival of the old ones. It simply told the story in a different way and for this reason won more attention than would the straight and more conventional announce-



A Pathe Release

A LARGE DISPLAY FROM MILWAUKEE ON "DR. JACK"



A Pathe Release

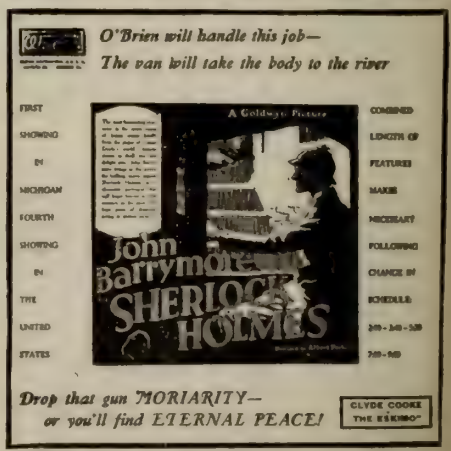
THE TEASER BLOWOFF

met. Being different almost always means being more effective, and this campaign was very cleverly carried out. The fake prescription is also a winner on this title, and was extensively used by the Superba Theatre, Los Angeles. These were printed in blue on white, but a black ink would have been better, since few physicians use blue. If possible, get the prescription written out and reproduce from the plate instead of from script type. Type will do if you cannot afford the plate, but the latter will be so much more effective that it will be advisable where the advertising appropriation will permit its use.

—*P. T. A.*—

Uses White Space to Extend Cut

This four column narrow measure stock cut supplied by Goldwyn on "Sherlock Holmes" was extended to fit a six-column wide measure space by the Wuerth Theatre, Ann Arbor, Mich. By taking a margin all around it, no one would guess that the cut was not made for the space, and the effect is more than usually good. The added copy works in and we particularly like the



A Goldwyn Release

AN EMERGENCY JOB

quoted lines used for the top and bottom of the display. Ann Arbor is a college town and this sort of appeal will reach the students almost in a body and will not be thrown away on the older patrons. It sounds lively and interesting, and is assurance that this chapter from the life of the famous fictional character will not be lacking in action. Six thirteens is considerable space to use, but presumably the space bills are not high and the management figured that they could get the cost back on the publicity they could give this book-story.

The test of any publication is the confidence placed in it by its READERS.

¶ Since 1907 MOVING PICTURE WORLD has maintained the faith of its readers unimpaired and unshaken.

¶ Standing four-square to all the industry at all times.

Watch the WORLD in 1923

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. All star cast. I personally did not like the picture, but the public liked it and came to see it. Put on an extra added attraction of an Indian that helped pull in business. Get it. I believe you can make some money if bought reasonable. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MAN AND WOMAN. Star: Mason. This was a very clever picture, nothing heavy, but not an idle moment. The title was misleading. Should have been "Beach Combers." Advertising: regular. Town of 1800, drawing, I will say, all. Admission: 10-25. Attendance: good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

MY OLD KENTUCKY HOME. Had extra fine lobby display. Heavy advertising drew good crowd, but picture missed out. I had to refund money. Town of 1800, drawing factory people principally. Admission: 10-25. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Associated Exhibitors

GRANDMA'S BOY. Star: Harold Lloyd. Great comedy and a good exchange bet, but I lost $75.00 on it, so any exchange that wants a fortune for a picture can stay away from my house hereafter. Advertising: every means, seven different newspapers newspapers around vicinity. Town of 3000, drawing poor class mostly. Admission: 10-20. Attendance: poor. Chas. Martin, Family Theatre, Mt. Morris, New York.

F. B. O.

COLLEEN OF THE PINES. Star: Jane Novak. My report on this is the same as other exhibitors—a story without any meaning, a jumbled up affair, very few of the audience liked it. Advertising: posters, slides and bills. Town of 2800, drawing mostly from working people. Admission: 15-25. Attendance: fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

CALL OF HOME. All star cast. This one seemed "off" in places, yet several patrons said that they liked it. A cloudburst flood is fairly well done and the title and a good twenty-four sheet aided in getting business. Advertising: regular, paper, programs, etc. Town of 1000, drawing from farming community. Admission: 10-30 or 20-40 holidays and specials. Attendance fairly good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

GOOD MEN AND TRUE. Stars: Harry Carey, Viola Vale. Extra good program, not a special but pleased a very light attendance. All comments were good. Cold weather prevents attendance here, although best pictures are used. Town of 25000, farmers and retired farmers. Admission: 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

IN THE NAME OF THE LAW. All star cast. Not so great as you might expect. For us just an ordinary "sob story" poorly directed. Photography at times absolutely rotten. Advertising: regular. City of 7000, drawing general type. Admission: 10-25-30-40. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

First National

FOOL'S FIRST. A good picture with a fine director and an excellent cast and it did not pull at all. The patrons here just left it alone; no comment, adverse or favorable. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HAIL THE WOMAN. Truly a wonderful picture and an ideal one to play. We played this Thanksgiving to a wonderful business. Advertising: ones, threes, sixes, photos, heralds. Town of 4,200, drawing neighborhood patronage. Admission: 10-22. Attendance: good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

INFIDEL. Star: Katherine McDonald. In my opinion, a mighty sorry picture. Six reels, not much story. Advertising: usual, fair attendance. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

LIGHT IN THE DARK. Star: Hope Hampton. Fair production, direction good. Six reels, too long, five would have been plenty. Hope Hampton does not pull for me. Might go over in some places. Story out of the ordinary, will please about sixty per cent. Advertising: heralds, sixes, ones, slide. Town of 2500, drawing from all classes. Admission: 10-20, 15-30, 25-50. Attendance: Fair. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

OLIVER TWIST, with Jackie Coogan. Excellent picture; audiences enthusiastic over it, both old and young. Big business prevailed. Regular advertising used. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PENROD. Star: Wesley Barry. Fine picture for the younger element, but rather too juvenile and long drawn out for adults. Town of 800, drawing ex-farmers and business men mostly. Admission: 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

PENROD. Those who saw it enjoyed it. Lots of good laughs. Will bring you back to childhood days. Should be booked by every exhibitor, as pictures of this nature add prestige. I didn't do any business, however, but no fault of the picture. Advertising: novelties, photos, paper, slide. Town of 4200, drawing neighborhood. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PRIMITIVE LOVER. Star: Constance Talmadge. Some liked it, others didn't. Very silly in places, but star draws well and lots of people like her no matter what she's in. My advice, don't boost it too strong. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LOTUS EATER. Star: J. Barrymore. A real good one, wonderful acting, good story and cast. Somewhat different from the usual run of pictures. Town of 955, pulling town and rural. Admission: 10-30. Attendance: fair. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

ROSARY. Stars: Jane Novak, Lewis Stone. Can't see what they were trying to get at in this picture. Plenty of scenic effect in it, but the most of the actors seemed like they were having a day off. Film in good shape. Town of 955, pulling small town and rural. Admission: 10-30. Attendance: fair. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

SEVENTH DAY. Star: Richard Barthelmess. A simple, nice little picture, not in a class with 'Tol'able David," but gave satisfaction. Barthelmess, as always, gave thoroughly artistic performance. A two reel novelty, Will Rogers in "The Ropin' Fool" we offered on the same bill, caused more comment than the feature. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SKIN DEEP. Stars: Florence Vidor, Milton Sills. A second return date picture here. A fairly good picture that would interest those seeing it for the first time, but one time seeing it seems enough. Advertising: regular. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

TOL'ABLE DAVID. Star: Richard Barthelmess. Fine picture in every respect. Did a fairly good business on a slight raise in admission. Advertising: extra newspaper and twenty-four sheet. City of 6000, drawing working people. Admission: 10-20. Attendance: fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

TROUBLE. Star: Jackie Coogan. I think that this is the best feature that First National has put out so far, starring this boy, and it went across big in our town. Ran a children's matinee on this one and made good, which is very hard to do in our town. Advertising: newspaper, heralds, ones and threes. Attendance: full house. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Fox

ARABIA, with Tom Mix. A good program picture. Audiences will be neither pleased nor displeased. Advertise it well and it will get by. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CONNECTICUT YANKEE, with Harry Myers. Good comedy-drama. A good picture for the cities, but not adapted for small town patronage. Advertise well and the picture should bring in good box office returns. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FOOL THERE WAS. Special cast. Good production, but not worth the price. If we could have obtained this for a trifle more than a program price we would have made out better. Advertising: photos, slides, ones.

Town of 500, drawing general type. Admission: 15-25. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FOOTFALLS. Star: Tyrone Power. An eight reel Special with revenge as its theme. Was somewhat doubtful about playing this one but the picture was much better than I expected. Pleased about eighty per cent., due to excellent acting by Power and due to fine photography. Picture too sad, though, as young lover is murdered in third or fourth reel, and acting then centers about old father, who waits patiently for return of son's murderer. Patrons will be satisfied if prices are not raised. Advertising: ones, threes, slide. Town of 900, drawing general type. Admission, 10-20. Attendance: fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

FAST MAIL. Star: Buck Jones. Melodrama, pure and simple, but sure to please. Advertising angles: billboards will do the work. City of 5000, drawing mixed type, all nationalities. Admission: 10-25. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

JUST TONY. Star: Mix. A good picture that should please any one. Appeals to better class who don't usually care for Westerns. Go after it and it will back you up. Advertising: usual. City of 5000, pulling every class. Admission: 10-30. Attendance: good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LIGHTS OF NEW YORK. All start cast. A new picture, big advertised—big price. And for us a big box office failure. Advertising: big. Attendance: disappointed. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

MONTE CRISTO. Star: John Gilbert. Here is a picture! Technically it is almost flawless, good box office title, perfectly acted and intelligently directed. The best picture we ever got from Fox. Advertising angles: founded on play and novel. City of 14,000, drawing merchants, workers and wives. Admission: generally 10-25. Attendance: good. E. W. Collins, Empire Theatre, Jonesville, Arkansas.

RIDING WITH DEATH. Another one of Buck Jones' thrillers that made the kids whoop with excitement. Pleased one hundred per cent, and can be strongly advertised. If your audience likes Westerns, get this one. Photography good and all the picture was there, but the punch marks were there as usual. Advertising: ones, threes, slide. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

SHAME. All star cast. A very good picture; a credit to any small theatre. I liked it, you will like it, and my people liked it. Advertising: ones, threes, sixes, 11x14, slide, heralds. Town of 1,195. Admission: 10-20. Attendance: fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SILVER WINGS. Star: Mary Carr. A grotesque imitation of 'Over the Hill." Aside from the work of Mary Carr and one or two others, the acting is terrible. It lost money for us in the face of wide exploitation and playing it on a holiday (New Year's). I wouldn't pay more than program price for it. It's just a fair program picture. Advertising angles: they'll remember Mrs. Carr. City of 14,000, drawing clerks, merchants and farmers. Admission: 10-25. Attendance: very poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

SKY HIGH. Star: Tom Mix. A typical Tom Mix action picture photographed in Grand Canyon, action, speed, thrills galore. Great stuff for people who like Mix type. Kids whooped and yelled. Advertising: heralds, newspaper, lobby, cards, lithos. Attendance: good. J. J. Wood, Redding Theatre, Redding, California.

Between Ourselves

A get-together place where we can talk things over

The work of gathering these reports is the most interesting and pleasant that has ever come my way.

In fact, it isn't "work." The chatty letters you send, and the little notes on the edges and backs of report blanks take away the "work" part and make it pleasure.

You'll be interested in some of the things that have helped keep my spirits high even though these pages have been assembled with me flat on my back in the grip of "grippe."

Chas. A. Anglemire, of the "Y" Theatre, Nazarath, Pa., says he is listing every picture on which reports are unanimously good—it helps his bookings.

Dave Seymour—you all know where he is!—sent a record "lot" of 36 reports. That cheered a heap.

Jno. W. Creamer, down in the Strand in Chillicothe, Mo., scribbles that he likes the new blank best of all so far used. Walter Odom, Sr., Dixie Theatre, Durant, Miss., says, "First thing I do is turn to S. F. T. S. dependable reports—and read, and profit."

Those are better than medicine and you can bet they're appreciated. It's FRIENDSHIP that's making Straight From the Shoulder a department that's going strong and growing stronger.

VAN.

STRAIGHT FROM THE SHOULDER. Star: Buck Jones. What's the use of reporting this one? Everybody knows Buck and the only advertising needed is to mention his name. For straight, clean action that will please everybody, Buck is right there with the goods. Advertising: ones, threes, slide. Town of 900, drawing general type. Admission: 10-20. Attendance: good. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

TRAILIN'. Star: Tom Mix. A good Western production that pleased over eighty per cent. Clean entertainment, with plenty of humor and with a last reel crammed full of action. If your patrons like Mix, you will not disappoint them in showing this feature as it delivers the goods. Advertising: ones, threes, slide. Town of 900, drawing better class. Admission: 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

VIRGIN PARADISE. Star: Pearl White. This is the best "serial" Pearl ever made; it's all in eight reels and she sure puts in all the stunts she learned in serials. It will please the people who like serials, but not your regular patrons. It's too wild for them. City of 7,125, drawing miners and railroad men. Admission: 10-20. Attendance: fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WITHOUT COMPROMISE. Star: William Farnum. Just like all Farnum pictures. Some liked it, others did not—had several walk-outs on it. Advertising angles: star—Western action. Town of 2,200; regular small town. Admission: 10-20. Attendance: fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

YELLOW STAIN. Star: John Gilbert. This pleased them, as Gilbert has done before. Good theme, good photography, capable cast. Advertising: regular. Town of 282, pulling also from country around. Admission: 10-20-25. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Goldwyn

OLD NEST. All star cast. This would have been a fine production if it was all there; a lot missing; first two reels in bad shape. Look out and get a good print. We wrote to exchange for a good print two weeks before showing, but this is what we got. No more Goldwyns unless I see print first. Advertising: special. Town of 263. Admission: 10-20. Attendance: good. W. F. Pease, Centennial, Lowell, Wisconsin.

REVENGE OF TARZAN. Here is a picture you can boost the limit. Will please any audience. Advertising: usual. Town of 1,800, drawing principally factory crowd. Admission: 10-25. Attendance: fine. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

UNWILLING HERO. Not much of a picture; the advertising looked good, but that was all. Advertising: usual. Town of 850; mixed attendance. Admission: 15-25. Attendance: fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

WACH YOUR STEP. Star: Cullen Landis. Very good comedy drama in five reels; everybody seemed to be pleased with, and better than some so-called specials. Advertising: two newspapers, slide, photos, one sheet. Town of 3,000, drawing all classes. Admission: 10-20. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

WATCH YOUR STEP. A good program picture. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WHEN ROMANCE RIDES. All star cast. Very fine, interestingly done and splendidly acted. Our patrons praised it highly, but we did not do extra well with it. (This may be due to proximity to Xmas.) Advertising angles: Zane Grey wrote it. City of 14,000, drawing merchants, workers and wives. Admission: generally 10-25. Attendance: light. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WHEN ROMANCE RIDES. Praised by everyone. A high class Western with plenty of pep. A horse race that had the audience cheering as if it were the real thing. Enough comedy to keep 'em all laughing. A good program picture. Clean from start to finish, with excellent photography. Advertising: ones, threes, twenty-four, slide. Town of 900; general patronage. Admission: 10-20. Attendance: good. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

HEADLESS HORSEMAN. Star: Will Rogers. As well acted as can be expected from the story. Will Rogers handles his part extra well. Advertising: ones, threes, sixes, twenty-four sheets. Town of 955, drawing small town and rural. Admission: 10-30. Attendance: poor. Fred Jones, Rialto Theatre, Nelson, Nebraska.

LAVENDER AND OLD LACE. Star: Marguerite Snow. A little old, but film in good shape. Why don't we see more of Marguerite Snow? This is one of those pictures that they come out and ask who this lady was. Advertising: one sheets, newspaper, photos. Town of 955, drawing small town and rural. Admission: 10-30. Attendance: poor. Fred Jones, Rialto Theatre, Nelson, Nebraska.

Metro

FACE BETWEEN. Star: Bert Lytell. You can't promise a lot on this; it's a program picture that pleased a fair sized house for me. City of 7,125, drawing miners and railroad men. Admission: 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

FOUR HORSEMEN. All star cast. Third time I ran this and attendance was great. The best picture ever made; one of the few one hundred per cent pictures. Advertising: twenty-four, six, three, one, post cards, window cards, heralds. Town of 3,000. Admission: 15-30-25-50. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

PRISONER OF ZENDA. Excellent production, but lost money in this town. Small town exhibitors should be very careful with this one. Advertising: big exploitation. City of 6,000; all classes. Admission: 10-25. F. W. Francis, Lincoln Theatre, Charleston, Illinois.

THE RIGHT THAT FAILED. Star: Bert Lytell. A fairly good picture, which should be well advertised in order to get by. No open kicks registered, and but little praise offered. Advertising: regular. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WITHOUT LIMIT. Special cast. A very good production. A good word must be said regarding the superb acting of Charles Lane in this picture. Even with Anna Q. Nilsson and two or three other top-liners in the cast, my people were of the opinion that Lane stole the show. Town of several thousand. Admission: 10-25. Attendance: good. W. E. Tragsdorf, Trag's Theatre. Neillsville, Wisconsin.

Paramount

BACHELOR DADDY. Star: Thomas Meighan. Very, very good. This is one of Meighan's best. Meighan liked better every day by my patrons. Ran this on New Year's day and eve. Went over fine on advanced admission. Advertising: newspaper, photos, posters. City of 12,000. Admission varies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

GOLEM. The only really bad picture I have gotten. It is the kind that you wish you had had a Dark House in place of the picture. They have a lot of good pictures to go with this bad one, though. By third reel house was empty. Advertising: ones, slide. Town of 2,000. Drawing from State University for Negroes. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

GREAT MOMENT. Though late in playing this one, I made some money and pleased those who saw the picture. Very good, and especially pleasing to young people. Advertising: full lobby, slide, heralds and newspaper; however, the heralds issued on this are not worth burning. Patronage: college town. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

GREEN TEMPTATION. One of the finest dramatic pictures the writer has ever seen. Pleased 100%. Campbell Comedy, Pathe News and "Voice of the Land" (Bible Views) with feature, make a great show. Advertising: usual. Patronage: mixed. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GREEN TEMPTATION. Little old, but good. Truly Betty Compson, the star, is beautiful; and M. Hamilton, in the cast, wonderfully expressive actor I have ever seen—his face alone would put over the show. Played two nights. Patronage: mixed. Attendance: fair. W. Odom, Sr., Dixie Theatre, Durant, Mississippi.

HER OWN MONEY. Mediocre. Failed to hold interest. Advertising: usual. Patronage: neighborhood. Attendance: poor. Royal Theatre, Reading, Pennsylvania.

HOMESPUN VAMP. A nice little program picture. Patronage: small town. Attendance: good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

LOVE'S BOOMERANG. The best Paramount picture I have used this Fall. Everybody liked this one. It pleased a hundred per cent. You won't go wrong in booking it. Advertising: ones, threes, newspaper. Patronage: small town. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

LOVES OF PHARAOH. This is a wonderful spectacular picture. European made, it is true, but the picture has much merit; sets and acting are wonderful; action, as much as in the average Western, but different. Only difficulty in getting the people in is they are not familiar with the principals. We pre-showed the picture to a number of the leading citizens before we decided to run it. The effect it had was to grip them as few pictures do. How much you will make and how it will be received remains to be seen. After running it, the picture did business enough to allow us to break even; it should have made money. There is quality enough in the production to justify good patronage, but unless they know the stars they will not support a picture—which goes to prove that they shop for their amusement and will continue to do so. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

MANSLAUGHTER. Splendid entertainment; one of the big ones of the year. Comments ran that it was the best they had ever seen, etc. However, reasonable rentals must obtain, for no matter how good the feature, the country houses, such as ours, cannot get big money as in the past. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

MANSLAUGHTER. Here is one of the greatest pictures that Cecil DeMille has ever produced, and so pleasing that it enjoyed capacity business for entire week. All voted it wonderful in every way. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MESSAGE FROM MARS. Here is an A. I. program picture. Many of our patrons said it was one of the best they had ever seen. Book this one. Advertising: regular. Patronage: resort. Attendance: fair. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

MORAN OF LADY LETTY. Fair; plased about three-fourths of them. Two popular stars that will draw, however. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

NICE PEOPLE. The most senseless, inane thing I have seen for some time. If DeMille's name means anything he'd better take it off this one. Reid acts like a wooden Indian—and Daniels is no better. Too much stress laid on moral, and story suffered. I'd say, lay off this. Advertising: billboard, lobby, newspaper, heralds, banners, etc. Patronage: mixed. Attendance: fair. L. A. Hoover, Gem Theatre, Durango, Colorado.

TO HAVE AND TO HOLD. A most elaborate and interesting production. Never has Bert Lytell been seen to better advantage. Betty Compson is wonderful. A picture that will stack up among the really great productions of the screen. A costume picture to which there is no objection. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TO HAVE AND TO HOLD. Here is a real one. Forget the costumes—they'll like it anyway. Advertising: usual. Patronage: small town. Attendance: good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

TOP OF NEW YORK. Just a piece of film, with May MacAvoy looking charming throughout; and as I knew it was none too good, put in a crackerjack short subject program and got by. A very ordinary picture that should command very ordinary rental. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VALLEY OF SILENT MEN. Wonderful scenery put this over, although the story is well acted and well cast. Will live up to almost anything you wish to say about it. Boost it. Advertising: billboard, lobby, newspaper, etc. Patronage: mixed. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

VILLAGE SLEUTH. A good program picture. Pleased about fifty per cent. Patronage: small town. Attendance: poor. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WHILE SATAN SLEEPS. Some picture! Give us more like it. Jack Holt a real star in this and I got it at a reasonable price. Advertising: ones, sixes, photos, dodgers. Patronage: mixed. Attendance: fair. H. W. Deutschmann, Playhouse, Toronto, Ontario, Canada.

WHILE SATAN SLEEPS. Proved a winner for me. Lends itself to excellent exploitation and will back up all you can say.

Meet A Vermont Brother

Though his report got in too late for this issue, you'll be glad to get acquainted with friend Guy C. Sawyer, of Town Hall Theatre, Chester, Vermont; from his letter, you will be able to agree that his reports are going to be of Green Mountain quality—and that means something.

"Reports from this section of the country are conspicuous by their absence, and thinking that Vermont should be represented in Straight From the Shoulder Reports, I am sending my first contribution.

"Your department is a Godsend to a small town man who bases his bookings upon reports from fellow exhibitors.

"THE WORLD IS AS NECESSARY A PART OF MY EQUIPMENT AS A PROJECTOR.

"Please send me some blanks and I will donate again.. With best wishes to the men who make this department a success."

Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woodsocket, Rhode Island.

Selznick

AFTER MIDNIGHT. Very excellent story, cast and direction, but almost ruined by first reel being so dark you can hardly read sub-titles. Advertising: regular. Patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

EVIDENCE. Star: Elaine Hammerstein. Very nice little show. This show, I thought, was a lot better than other Select pictures. Advertising: newspaper and posters. City of 12,000, drawing all classes. Admission: varies. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

EVIDENCE. A good program picture. Worth what they ask for it. Advertising: regular. Town of 282, drawing also rural. Admission: 10-20-25. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ONE WEEK OF LOVE. Star: Elaine Hammerstein. An excellent picture, which pleased a large business. No kicks registered on this one; all had praise to offer. Advertising: regular, including billboards and lobby. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

PAWNED. Star: Tom Moore. Melodrama. Those who like that kind thought it best they had seen in a long time, but lots of people don't like this kind any more. Christmas shopping kept crowds away. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

REFEREE. Star: Conway Tearle. The men folks will eat it alive. The women didn't care so much for it. A splendid fight story that will most assuredly please the men. Get it by all means. Advertising: ones, threes, slide. Town of 4,200, drawing neighborhood. Admission: 10-22. Attendance: fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHADOWS OF THE SEA. Good picture of South Sea Island type. Conway Tearle gives manly performance. Satisfied our crowds thoroughly. Mack Sennett's 'Be Reasonable" in connection. Usual slapstick that all know and expect. Business about average. No unusual exploitation. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

United Artists

DISRAELI. Star: George Arliss. An intellectual picture that is one hundred per cent from a technical standpoint, but only pleases the better class. Those who came liked it, but it did poorly at the box office. Arliss is a new star here; had no following, but will have hereafter. Advertising angles: appeal to educators and schools. City of 14,000, drawing merchants, clerks, farmers. Admission: 10-25. Attendance: poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

If these reports help you your reports will help others! If your pictures are more recent your reports will be welcome.

WAY DOWN EAST. Every good thing that has been said about this picture is true. Those who saw it here were well pleased. Extra admission kept many from seeing it. Our fault; we raised a little too high. Advertising: heavy, circulars delivered from airplane, twenty-four sheets, ones, threes, etc. Patronage: small town. Admission: 10-25. Attendance: only fair. F. P. Werner, Queen Theatre, Trinity, Texas.

Universal

ACTION. Star: Hoot Gibson. This is what we call a real Western. Hoot sure has the pep. Advertising: four and one sheets. Town of 800, drawing German and Irish patronage. Admission: 15-25. Attendance: good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

CHEATED HEARTS. Star: Herbert Rawlinson. Poor for my crowd; story hard to follow. They sent this as an opener with Buffalo Bill serial; don't see why they couldn't book something better than that. Town of 600. Admission: 10-25. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

DELICIOUS LITTLE DEVIL. Stars: Murray, Valentino. A reissue, but a good picture. Both stars show up well. Mae Murray's dancing puts it in a class with her later productions. Fine posters to exploit it with. A good picture to cash in on. Advertising: lobby, posters, slide, billboards. Patronage: high class. Admission: 20-30. Attendance: fine. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HER NIGHT OF NIGHTS. Star: Marie Prevost. Has all the fifty-seven varieties of Gloria Swanson's wardrobe plus Marie's wonderful figure and beauty and talent plus a good cast, good story and direction, and the greatest freckled kid ever. Step on it; it's there. Town of 2,500, drawing small town patronage. Admission: 5-10—10-20. Attendance: average. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

HER NIGHT OF NIGHTS. A good comedy drama, with a strong romantic appeal. Town of 955, drawing also rural. Admission: 10-30. Fred Jones, Rialto Theatre, Nelson, Nebraska.

KENTUCKY DERBY. Star: Reginald Denny. Here's one that is just what the title implies—racy, chocked full of clean entertainment, perfect as to the racing detail and a finish that never failed to wring instant applause from the audience throughout our three-week engagement. Advertising angles: mechanical lobby, with effects limited only to the exhibitor's willingness to exert himself. Don't forget the woman angle. Denny's a bet. Patronage: transient. Admission: mat., 35; night, 50. J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

LAVENDER BATH LADY. Star: Walton. It's sure up to the Walton standard. You and your people are sure to like it if you like the star. Plenty of action. Advertising: usual. Town of 1,100, drawing miners and railroad men. Admission: 10-20. Attendance: very good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

SIGN OF LANCASHIRE QUEEN, with Jack Mulhall. Good program picture. Nothing to brag about and nothing to condemn. Just a fair picture, that is all. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

STORM. Star: House Peters. Some production; exceptionally good. Will draw; book same; advertise. Clean up; my rental a little high for size town. Advertising: extra special. Town of 263, drawing country. Admission: 10-20. Attendance: very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

STORM. A fine picture. More than pleased my people. Only criticism, one reel too long. The big punch is the fire scene in last reel. If you can play Wagner's "Flying Dutchman" on fire scene it will help a lot. Town of 800, drawing ex-farmers and business men. Admission: 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

TROUPER. Star: Gladys Walton. A fairly good program picture; some humorous situations. Took fairly well with audiences. Advertising: slide, three sheets. Town of 2,800, nearly all working people. Admission: 15-25. Attendance: good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

Vitagraph

DIVORCE COUPONS. Star: Corinne Griffith. A very pleasing little picture. Everyone who saw it will say that Vitagraph gives everybody a fair deal. I like them. Advertising: lobby and newspaper. City of 19,000; patronage mixed. Admission: 10-35. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

HER LORD AND MASTER, with Alice Joyce. The picture will get by if well advertised. Nothing to brag about and nothing especially to condemn. Advertising: regular. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LADDER JINX. Could have been in three reels. Nothing much to it. Very poor direction; will not hold the interest of your patrons. Advertising: regular. Town of 2,500, drawing all classes. Admission: 10-20, 15-30, 25-50. Attendance: poor. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

LITTLE MINISTER. Star: Alice Calhoun. A good picture; the only trouble is that all companies having a good program picture want to call it a special and sell it to the exhibitor at a price which forbids making a profit. Advertising: ones, photos, slide and newspapers. Town of 3,000, mostly poor class. Admission: 10-20. Attendance: fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

Comedies

BLACKSMITH. (Keaton-First National). Buster will sure nuff make your patrons laugh when seeing this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CENTURY COMEDIES (Universal). We have played a number of these, some good and some not so good, but all will satisfy more or less. "The Straphanger," "The Touchdown" and "Upper and Lower," featuring Lee Moran; "Horse Sense," "Off His Beat" and "Idle Roomer," featuring Harry Sweet; "Chums" and "Little Miss Mischief," featuring Baby Peggy; "Tablesteaks," featuring Brownie, the Wonder Dog, If these fail to bring laughs in your house, then you should close up. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

FELIX COMEDIES (First National). About the best one-reel entertainment to suit all classes, and it is something new and snappy. Advertised with one sheet. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

FOR RENT, HAUNTED (Pathe). Johnny Jones in this not much for slapstick but wonderful for the kids to see. A well finished story and the kids will win your hearts. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

HIGH AND DRY (Fox). Patrons crazy about this comedian, Clyde Cook. This is a very elaborate comedy and kept the audience in an uproar. Splendid from every angle. Book it by all means. I used ones and threes on it. My attendance was good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

OCEAN SWELLS (Christie-Educational). Quite a bit better than the general run of comedies. Well directed and well acted; all at the seashore on a houseboat. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PUNCTURED PRINCE (Metro). Bull Montana in a high class comedy which got the laughs. Any exhibitor who is not using these is keeping something from his patrons. Use this two days with weak features and Bull will do his part the second night. One sheets and slide made good attendance. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

SEMON COMEDIES (Vitagraph). If Larry would make a personal appearance here he would get a reception as big as the President. Is our best bet for box office blues. Advertise him very little here (don't need much); the attendance is always good. F. P. Werner, Queen Theatre, Trinity, Texas.

"Here Ain't the Only Place"

Exhibitors in America will take what small comfort they may from the fact that a brother away off in Switzerland is "up against it" too; witness this report:

NERO (Fox). Not as good as "Queen of Sheba"—a very poor print of nine reels instead of eleven, the action completely mutilated, preventing the picture from having any success. The same may be said of "Orphans of the Storm" which we showed three weeks ago. Advertised with posters and sixty photos, city of 200,000, poor attendance. Bellevue Theatre, Zurich, Switzerland.

Serials

IN DAYS OF BUFFALO BILL (Universal). Star: Art Acord. On chapter thirteen, and must report this better than the average. Some of the chapters wind up pretty tame, but as a whole it is good. My attendance is always fair. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

IN DAYS OF BUFFALO BILL (Universal). Above the average serial for entertainment, but also paid accordingly for it. Attendance has been fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

RADIO KING (Universal). Star: Roy Stewart. Episode number eight. I wish to goodness I was through with this serial. Poorest business in years and I am giving a radio set free to draw them. No more serials for me. I advertise with threes, ones, slide, lobby. My attendance is very poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

DANGEROUS DOLLARS (Edgar Jones-Pathe). Cannot say much for this two-reeler. Not up to a Pathe standard. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

FORTY-FOUR CALIBRE MYSTERY (Universal). Harry Carey in a short subject Western which was very good. My advice to you is book Universal short stuff. I use threes, ones, slide and lobby and my attendance is fair. I get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MUTT & JEFF (Fox). These cartoons are good on any program. All Fox productions are always good for me, except some of their program series, a few of which are mediocre. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

ROPIN' FOOL (Pathe). Will Rogers in this two-reel novelty is the most remarkable exampler of roping ever screened, and this has been interestingly and cleverly woven into the skeleton of a plot. It's worth advertising. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

State Rights

DEATH DANCE (World). Star: Alice Brady. A pleasing picture, which was enjoyed by a pleasing big business. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

DUTY FIRST (Standard). Star: Pete Morrison. This is a good Northern drama. Above the average for program picture. Will please any audience. We did a very poor business, as Northern stuff don't go with us, but the star is good and if your folks want this type, you can't go wrong. William Thacher, Royal Theatre, Charging 10-20, Salina, Kansas.

HEART OF LINCOLN (Francis Ford). A picture that will go over anywhere. Book it and boost it. Great photography, beautiful scenes. Star great in portrayal of Lincoln. Used six, three, ones, slide and lobby and had good attendance. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAKING THE GRADE (Standard). A fine program picture. My attendance was fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

PUTTING IT OVER (Standard). Star: Dick Talmadge. Say, back up these Dick Talmadge's; they will not disappoint you or your patrons. My patrons here sure like him. This one will please. Attendance: fair only, but—too much Xmas. A Mitchell, Dixie Theatre, Russellville, Kentucky.

RICH MEN'S WIVES (Al Lichtman). Good picture. Very pleasing. However, I did not consider it, to me, worth what producer wanted for it. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RICH MEN'S WIVES (Al Lichtman). A real good production. Splendid work by cast. Beautiful art titles and photography. We received many compliments on how fine the story was. Attendance was good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

TEN NIGHTS IN A BARROOM (Arrow). Good picture and a fine one to put over. It gets the old people, also ministers and church people. We played it a week to a packed house at every show at raised admission. Advertised with posters, slides, billboards and heralds. C. R. McCown, Strand Theatre, Nashville, Tennessee.

WHAT'S WRONG WITH THE WOMEN? (Equity). This picture, with Barbara Castleton, broke our hours record for three days—pleased a hundred per cent. Advertised with teasers and regular newspaper. New Kentucky Theatre, Lexington, Kentucky.

WHAT'S WRONG WITH THE WOMEN? (Equity). Positively one of the best drawing cards of the year. Two hundred requests to bring it back. Here is a picture that proves it does pay to take a star every time. Advertise in newspaper and with heralds. Attendance—I smiled, nuf sed. William C. McIntire, Rose Theatre, Burlington, North Carolina.

YOUR BEST FRIEND (Warner). Star: Vera Gordon. A fine production, but lost money on it. Public is getting tired of so many "mother" pictures. Vera Gordon is a splendid actress and is to be congratulated on the work done in this production. In spite of ones, six, slide, dodgers, sidewalk signs, the attendance was poor. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

clear the sullied name of the actress whom he loves.

There is strong drama in this picture involving the mental struggle through which this man goes between his wish and duty to protect his sister and his love for the actress. In fact, there is an unusual conflict of emotions, for the guilty wife is torn by the knowledge that her brother is shielding her though it means an injury to the woman he loves, and the actress finds herself between these conflicting elements. These scenes have been finely handled, the drama well brought out, and the interest held tensely.

While from every other standpoint the picture is satisfying, in the development of the story greater sympathy will be aroused in many spectators for the wife than for the actress, as you feel that one of the points of the picture is to show that the insatiable thirst of the actress for publicity has brought its own punishment, and that though innocent she could not but expect what befell her; therefore the solution of the dilemma by having the wife simply go away where she cannot be found, with the suggestion that she has taken her own life by jumping into the sea, will not be altogether satisfying to many.

The picture is portrayed by an excellent cast. Lewis Stone gives a fine characterization of the man who is torn by the conflicting emotions. Bebe Daniels has a congenial role as the actress and handled it well, and Kathlyn Williams gives a good performance as the wife, handling the emotional scenes skilfully. Adolphe Menjou gives a good portrayel of the husband whose untimely death is the cause of the drama.

Cast

Corinne d'Alys ..... **Bebe Daniels**
John Elliot ..... **Lewis Stone**
Elsa Townsend ..... **Kathlyn Williams**
Robert Townsend, her husband, **Adolphe Menjou**
James Crane ..... **Brandon Hurst**
Maid to Corinne ..... **Bernice Frank**
Secretary to Corinne ..... **Maym Kelso**
Valet to Townsend ..... **George Kuwa**
Valet to Elliot ..... **James Neill**

Story and Scenario by Clara Beranger.
Directed by William DeMille.
Length, 6,526 feet.

Story

Corinne d'Alys, who has achieved success as an actress, thirsts for the world's applause and has an insatiate desire to see her name in print, caring little whether it is mixed up with a scandal or not, so when her manager, John Elliot, who loves her, remonstrates with her, she pays no heed. Her name is coupled with that of a famous artist who is painting her picture, and on the night when the artist is to celebrate its completion, his wife goes to the studio, destroys the picture and in a scuffle seizes a knife and unintentionally, in a fit of rage, kills him. She is Elliot's sister and he seeks in every way to save her, even to taking the blame on himself when suspicion points in his direction because of a quarrel. Elliot tells his sister of his love for Corinne and just as he is about to be arrested for the murder, she goes away after confessing to the murder. With their names cleared, Elliot and Corinne find happiness.

"Dollar Devils"

Hodkinson Release Pictures Somewhat Familiar Story with Cullen Landis in Featured Part.

Reviewed by Mary Kelly

"Dollar Devils" is an unsensational picture of small town life offering smooth entertainment without any great dramatic heights or depths. It is an average program attraction. With the exception of Cullen Landis' performance there is no feature that is likely to cause special commendation.

His characterization of Jim Biggers, a smalltown product with big ideas, has the usual mixture of dash and pathos that makes his work so charming. The role, like the story, offers nothing strikingly different. But his personality invests a number of the important scenes with human interest and contributes something invaluable to the whole course of the drama.

Many of the characters are familiar. Joseph Dowling cleverly impersonates one of the shrewd old-timers in a village that has lost its head over a young city shark's discovery of oil just outside the town. Jim Bigger's girl also falls for the stranger's arts. Her sister, played sympathetically by Eva Novak, is one of the few who have faith in Jim in the events that follow. The ending has a certain sentimental appeal but is not especially strong. Finally oil is actually discovered in the community, but the wells soon go dry, and a title at the close explains that this is a piece of good fortune, as the village can now regain the innocent freedom of its pre-prosperity days.

Cast

Zannon Carthy ..... **Joseph Dowling**
Hal Andrews ..... **Miles McCarthy**
Mrs. Andrews ..... **May Wallace**
Amy ..... **Eva Novak**
Bruce Merlin ..... **Hallam Cooley**
Jim Biggers ..... **Cullen Landis**
Mrs. Biggers ..... **Lydia Knott**
Helen Andrews ..... **Ney Farrell**

Scenario by Louis Stevens.
Direction by Victor Schertzinger.
Length, 5,600 feet.

Story

Hemling, a small village in New England, is startled into unusual activities by the arrival of Bruce Merlin, a dapper young man from the city, who discovers oil in the town. Everyone flocks to his call except one of the pioneers, Zannon Carthy, who invests his wealth in other ways, particularly to aid Jim Biggers in his study of engineering. Jim is in love with Helen Andrews, but she forgets him after Bruce appears. At length Bruce turns out to be a rascal, and Jim saves the community from complete misfortune, by exposing him in time. A surprise comes when oil is discovered after al,, and Jim gets the drilling contract through Carthy's efforts. Helen's sister, Amy, meantime has proved to be a real friend to him.

Quite the best thing that Maurice Tourneur has ever done is "The Christian," a Goldwyn production. It has a whale of a story, intensely dramatic, well acted and finely produced, with remarkably smooth-running continuity. From a production standpoint it is magnificent; it is big in every way, and a distinct motion picture achievement. Both Goldwyn and Mr. Tourneur are to be congratulated on this production.

You need have no fear of playing this picture and boosting it heavily for it will satisfy the great majority of patrons and produce a resounding echo when you total up your receipts.—C. S. S.

"The First Degree"

Frank Mayo's Performance Has Assured Emotional Appeal in Universal Drama

Reviewed by Mary Kelly

This Universal feature has an assured emotional and dramatic appeal due largely to the splendid performance of Frank Mayo. He gives a compelling characterization. To a role belonging to a familiar class, he lends new significance owing to a forcefulness of feeling and imagination that is not commonly seen on the screen. Many scenes that might easily be exaggerated melodrama he has transformed into convincing action. Aided of course by efficient directing, he has accomplished the success that marks the difference between fair and good entertainment.

The story is shown by the flash-back method. A man called unexpectedly before the Grand Jury is conscience-stricken into relating his misdeeds of the past, thinking that is what is expected of him. His story is a pathetic version of the man who suffers public disgrace because of his brother's rascality. Most of the scenes are from the past, but a surprise ending brings the interest up-to-date, so that the final impression is entirely satisfying. The production is not elaborate and there is little to detract from the emotional trend. But this has sufficient power to sustain the entertainment.

Cast

Sam Bass ..... **Frank Mayo**
Mary ..... **Sylvia Breamer**
Will Bass ..... **Philo McCullough**
Sheriff ..... **Geo. A. Williams**
District Attorney ..... **Harry Carter**

Based Upon the Story, "The Summons," by George Patu.
Scenario by George Randolph Chester.
Direction by Edward Sedgwick.
Length, 4395 feet.

Story

Sam Bass is called by the Grand Jury to testify in a sheep stealing case and before he knows why he is wanted, he confesses to the murder of a man a few nights before. In his anguish of mind Bass tells his story. . . . .how several years before while pursuing robbers of a bank they eluded him and he was accused of the crime by his half-brother, Will, also his rival for his sweetheart, Mary. Serving a year's sentence, Sam studied law and upon his release started life anew. He was running for county prosecutor when Will turned up, exposed his jail record, and had him run out of town. Coming to the town where he tells his story Sam again started life anew. Will appeared and blackmailed him. In the course of a fight, Sam tells the jury, Will was accidentally killed. As Sam finishes the sheriff brings in the prisoner in the sheep stealing case, whom it develops is Will. The truth is revealed and Will assured of the limit of the law's punishment, while Sam is made happy by the arrival of his faithful sweetheart, Mary.

"The Footlight Ranger"

Charles Jones Has Sympathetic Part in Fox Picture of Usual Merit

Reviewed by Mary Kelly

Charles Jones gives an unusually sympathetic performance in this latest Fox picture. His personality and ability serve in bracing up a story that is not particularly forceful or original. The performance is one of the star's best and indicates, as have some of his recent pictures, that Western cow-boy roles are not necessarily the limit of his achievement.

In "The Footlight Ranger" he plays a human interest role—the part of a man who falls in love with a stage doll. He does not have much chance for heroics. But those who enjoy seeing him essay a finer type of acting, such as he shows in this, will not miss the usual display of fighting. He has one vigorous scene at the close where he handles the man who is demanding undue payment from the heroine for making her the star of a Broadway show.

The course of the action is somewhat familiar. It is the story of the rube from the hills who falls in love with an actress and follows her to New York. At first he is heartlessly ignored by her, but proves of such great service that she eventually rewards him by giving up all public ambition for him. There are a number of scenes that will be popular with the fans, such as the backstage chorus rehearsals and the cabaret shots. Fritzi Brunette plays in a rather hardened style which is not altogether winsome, but perhaps the most plausible interpretation of her part.

Cast

Bill Moreland ..... **Charles Jones**
Janet Ainslee ..... **Fritzi Brunette**
Al Brownley ..... **James Mason**
Nellie Andrews ..... **Lillian Langdon**
Miss Amelia ..... **Lydia Yeamans Titus**
David Marsh ..... **Henry Barrows**

Story and Scenario by Dorothy Yost.
Direction by Scott Dunlap.
Photography by Jeff Jennings.
Length, 4,729 feet.

Story

Ben Merriwell has no particular ambition in life until he meets Janet Ainslee, pretty leading lady of a stock company that comes to town. She hardly notices him, but promises to see him some time in New York, after he has generously offered to buy the train tickets for the entire company, which is penniless. He goes later to New York. Janet is the coming star of a Broadway show, but the owner of the company is forcing his attentions upon her. An actress of many years experience warns her, but Janet is heedless and goes to a notorious inn with him. Bill follows with the girl's friend and saves her from the other man. She decides to give up her career for him.

"Dark Secrets"

Popular Subject Entertainingly Treated in Paramount Feature for Dorothy Dalton

Reviewed by Mary Kelly

In view of the much discussed Coue method of healing the theme of "Dark Secrets" should occasion wide interest. Not that it is propaganda, however, but very evidently meant for entertainment only. The story is not deep nor highly involved, but it gets its biggest punch in scenes dealing with occult powers of influence.

There is likely to be a divergence of opinion as to whether these scenes are convincing. On the whole the story will probably not be taken too seriously as it is done in theatrical style, with the primary motive of being entertaining. But because of being released at this time, it is the type of attraction that will occasion enough discussion to be self-advertising. Its exploitation possibilities, too, are very good.

Dorothy Dalton plays a strictly conventional role. For her personally the picture is not as advantageous as her recent vehicles. She has little opportunity to do anything that has not been seen before on the screen, and does not have a chance for the colorful performance of which she is capable. She will be unusually attractive, however, to those who admire a luxurious wardrobe. Her gowns are gorgeous and she is well fitted to exploit them.

Her role is that of a pampered society girl regarded by her friends as "the untamable." She takes too great a dare in riding a dangerous horse and is crippled after a terrific fall. An Egyptian mystic offers to heal her if she will marry him. When she fails to keep her end of the bargain he sends her back to her chair through sheer force of will. This is the climax of the picture. The ending shows how unreal the mystic's spell is, and closes the story in conventional style.

Cast

Ruth Rutherford	Dorothy Dalton
Lord Wellington	Robert Ellis
Dr. Mohamed Ali	Jose Ruben
Mildred Rice	Ellen Cassidy
Biskra	Pat Hartigan
Dr. Case	Warren Cook

Story and Scenario by Edmund Goulding
Direction by Victor Fleming
Length 4,[illegible] feet.
Photography by Hal Rosson.

Story

Ruth Rutherford is thrown from a magnificent Belgian horse a gift of her fiance, Lord Wellington, and her limbs suffer paralysis. Dr. Mohamed Ali, an Egyptian doctor with rare curative powers, effects Ruth's cure and exacts as payment the hand of the girl. Then follows Ruth's escape from the clutches of the sinister doctor and her strange restoration to health. The struggle between Biskra, Ruth's huge Egyptian servant, and Dr. Ali, is but one of the thrilling episodes in the production. The love note is struck in the reunion of Ruth and Lord Wellington as a conclusion.

"Crinoline and Romance"

Viola Dana's Newest Metro Picture Is a Unique and Pleasing Romantic Comedy Drama.

Reviewed by C. S. Sewell

Quite unusual in theme and treatment is the Metro production, "Crinoline and Romance," starring Viola Dana, who has a role which is strikingly well suited to her personality and ability. As the title implies, she has a chance to appear in the old-fashioned crinolines, the hoopskirts and other paraphernalia of our grandmother's younger days. But by no means is it a costume production as she wears these garments because of the fact that her grandfather, disgusted with the modern world, has kept her in seclusion and she knows no different. And the story effectively plays up these quaint garments against those of the modern flapper.

There is a pretty little romance running through the story, supplying the latter half of the title; in fact, there is a dual romance, for this dainty little miss of yesterday cannot decide which of two modern swains she loves best, until a plot hatched by her grandfather, brings about the desired result. This playing of the two lovers against each other introduces a unique and enjoyable comedy note, and the situation has been handled by Director Harry Beaumont so as to bring forth many laughs. This comedy development is a striking note in the picture, as no hint of it is given in the earlier reels.

Altogether, it is an attractive little story that should find favor with the majority of theatre patrons, for it is nicely handled and quite different from the usual picture.

As the lover who is finally favored, John Bowers has a congenial role, with Allan Forrest as the other lover, who starts out at first to vamp the little lady. Betty Francisco is well cast as a "vamp" and Claude Gillingwater gives a fine interpretation as the stern old grandfather.

Cast

Miss Emmy Lou	Viola Dana
Col. Charles E. Cavanaugh	Claude Gillingwater
Davis Jordan	John Bowers
Augustus Biddle	Allan Forrest
Kitty Biddle	Betty Francisco
Birdie Bevans	Mildred June
Mrs. Kate Wimbleton	Lillian Lawrence
Sibil Vane	Gertrude Short
Abigail	Lillian Leighton
Uncle Mose	Nick Cogley

Story and scenario by Bernard McConville.
Directed by Harry Beaumont.
Photographed by John Arnold.
Length, Six Reels.

Story

Emmy Lou, an attractive little miss, is kept by her grandfather in the seclusion of a big mountain estate. She wears the crinolines of our grandmothers' days and is ignorant of the outside world. A venturesome chap comes to rescue her, but fails; this piques her curiosity and she determines to visit her aunt, so she runs away. Arriving during a house party, she immediately attracts all of the men, taking them away from the bunch of modern flappers who plan a revenge that back-fires. Word of her grandfather's illness causes her to go back home, but in the meantime she is beginning to tire of the flapper-life. Two of the flock of young men follow her and her grandfather, who has given in to her ideas, suggests a process of elimination. Finally in a prearranged duel, one of the chaps shows yellow and Emmy Lou finds that she loves the other one.

Edwin Carewe's "Mighty Lak a Rose," a First National attraction, has that rare quality which appeals strongly to motion picture audiences, intense heart interest and fine legitimate comedy deftly intermingled in a well-told story so that the laughs, and there are many of them, do not cause a jarring note. Added to this is excellent direction and the excellent individual work of the players.

Here is a production that should prove a tonic for any box office. —C. S. S.

"Canyon of the Fools"

F. B. O. Attraction Starring Harry Carey Closes With Succession of Thrills

Reviewed by Mary Kelly

In its climax, big scenes showing an explosion and the flooding of a dam, "Canyon of the Fools" realizes an intensity of interest that is exceptional as compared with the rest of the picture. The finale is a great success. On the theory that a big scene makes a big picture, this production should meet with favor, but to more exacting tastes it will seem like somewhat uneven entertainment.

Apparently through a misfortune in the continuity, the action seems somewhat disjointed. The cast is large but has not been used with utmost effectiveness. At times their efforts seem scattered, as if the course of the story had not been laid out with sufficient definiteness. There is considerable intrigue and an elaborate plan for drama, but the punch is not always there. Some of the film is devoted to more or less meaningless episodes.

The story is unfolded amid attractive exteriors. The "Canyon of the Fools" conceals a cave where a mysterious miner has secreted his gold. It is eventually found by robbers. The suspense concerns the hero's efforts to ferret out the bandits and restore the gold. A thin romance winds through the action. The explosion of the shack that guards an exit from the mine, loosens the flow of waters and almost drowns the entire band of villains with their horses and mules. One thrill follows another here, the rain storm coming next. These scenes are very well done. With the exception of Harry Carey, who gives an earnest performance, the acting is not especially distinguished.

Cast

Bob	Harry Carey
May	Marguerite Clayton
Jim Harper / Polhill	Fred Stanton
Terragas	Joseph Harris
Maricopia	Jack Curtis
Inky	Carmen Arselle
Swasey	Charles J. LeMoyne
Knute	Vester Pegg
Sproul	Murdock MacQuarrie
Aurelia	Mignonne Golden

Based Upon Story by Richard Matthews Hallett.
Scenario by John W. Grey.
Direction by Val Paul.
Length, 5,180 feet.

Story

Robert McCarty goes to a Western mining camp in search of Terragas, a man who had dodged a prison sentence and left the blame on him. He finds that May, a former sweetheart and also a stranger in the West, has come to marry Jim Harper. Bob suspects him of being dishonest and finds that he is one of a gang of outlaws, who are searching for some gold that has been secreted in a cave. Some thrilling underground conflicts take place, involving Bob, May and Jim and many others. Bob finds that "Jim" is Terragas, for which he has been searching, and settles their account. In the explosion and flood that follows, Bob and May are saved and a romance starts.

"Casey Jones, Jr."

(Educational-Comedy—Two Reels)

A new appreciation of the suburban train succeeds in bringing plenty of laughs in this Mermaid Comedy. The Speed-Ball is a carelessly named engine that seldom arrives anywhere on time. A private gang hides in one of the cars and the excitement that follows is without interruption. It is the product of an unusually good imagination. The comedy is spontaneous and the variety of amusing characters provokes constant interest. Patrons of any class will find hearty entertainment in the performance of Lige Conley and the remainder of the cast.—M. K.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Coast News

Carlton King, president of the Carlton King Productions, arrived from Hollywood and is in town to arrange for the release of a series of two-reel rural comedy dramas, in which he is starred. They were made at the Hollywood studios. Vivian Rich is the leading woman. Martin Justice the director. They are to be known as Hometown Sketches. Three productions are completed. "His Own Law," "In Sheep's Clothing" and "Detectin'." Mr. King was formerly starred in the "O. Henry" pictures.

Balaban and Katz of Chicago report that "Sure Fire Flint," Johnny Hines' latest melodrama on the market, had gone over big in the Chicago Theatre last week. A telegram to C. C. Burr from Max Balaban said that the picture was enthusiastically received by both press and audiences.

Harry Rathner, attached to the New York office of Principal Pictures Corporation, is now on the road, investigating conditions in general and conferring with exchanges associated with Principal in the distribution of their product. He will visit New Orleans, Dallas, Denver, Salt Lake City, Seattle, San Francisco, Los Angeles, Chicago, Cleveland and other exchange centres. He will be away from New York about two months.

Under the supervision of Dick Thorpe, a troupe of all-star comedy players, left last week for St. Augustine, Fla., to film several outdoor scenes for the next All-Star comedy. This, by the way, is said to be a burlesque on one of the outstanding successes of Broadway today.

Some threatened controversy exists over the title, "The Beast." Some years ago another company put out a picture with the same name, although in no way related to Thomas Dixon's masterpiece. Producers Security refuse to make a statement as yet in the matter.

Eastern Manager Irving Lesser of Principal Pictures Corporation, has received several letters from the British Isles distributors of "Flesh and Blood," with Lon Chaney, during the past week. These reports testify to the unusual drawing power of "Flesh and Blood" in British kinemas.

Wyndham Standing positively denies the report that he has signed a year's contract to return to the other side and make pictures in Germany. He is just back from a seven months' stay in Holland, making "Lion's Mouse" and "The Hypocrites," and has no intention of leaving these shores.

Richard Thorpe has decided to turn down the offer to return to the Champs Elysees as leading man, a position which he held after the war and which made him the popular matinee idol of Paris. He will remain as manager of productions for C. C. Burr.

Charles Giblyn, director of "The Hypocrites," starring Wyndham Standing, arrived home last week. He has spent the past two months in Holland, and just completed shooting the picture. This film is from the famous play of Henry Arthur Jones, which had a phenomenal Broadway run. Producers Security will handle the releasing arrangements.

"Box Office Hits"

CERTAIN independent producers are protesting against what they term "the unfair treatment of pictures by trade press reviewers." They say they welcome constructive criticism—and invite it. But they rebel against the utilization of tactics that have nothing but destruction for their purpose. They contend that the reviewer in his reviews should give a straightforward recitation of the story and then proceed to tell why the direction or acting or photography is or is not good. This they call constructive criticism.

REVIEWING certain independent productions is part of this writer's daily work. We have said and will reiterate that statement again here that what we say about a picture represents our personal view—nothing else. But we can sympathize with certain phases of the producer's complaints. For instance, we do not believe a reviewer is justified in saying that this or that picture is "mediocre," "poor" or "impossible" unless that particular party can furnish some constructive substitute. Productions represent investment of thousands of dollars. An exhibitor relies on criticisms, but there have been many productions certain reviewers have passed up as "impossible" that have made huge sums at the box office.

FOR instance, let us take Al Lichtman's first Preferred picture, "Rich Men's Wives." This writer journeyed to Paterson, N. J., to "catch" the picture and was quite enthused over the merits of that attraction, both as a box office bet and as an artistic accomplishment. We arrived at our box office conclusion by a careful study of the exploitation possibilities of the picture as a means of bringing them in and the entertainment and artistic merit of the production, secondly, as a means of furnishing good, wholesome entertainment once the patrons were inside the house. However, we were surprised at certain other reviews which passed up this picture as "ordinary." But we could not have been very wrong, for the fact remains that "Rich Men's Wives" was one of the biggest money-makers of the year and completely sold Al Lichtman product insofar as the exhibitor was concerned.

AN example that reversed the above follows: The reviewers, particularly this writer, did not agree that Charles C. Burr's "Secrets of Paris" would prove much of a box office success. We, personally, passed it up as a "tough egg to crack." But later developments proved the contrary. In the vernacular of show business, we "hit the wrong trail." For "Secrets of Paris" two weeks ago came within $68 of beating the house record of the Cameo in New York City and we saw that same picture jam them in at Eddie Fay's theatre up in Providence, R. I. And we could go on naming about thirty other houses where this picture stood them up to capacity, proving the incorrectness of our opinion.

NOW comes another production on which the reviewers disagree. The production in question is "The Last Hour," which C. C. Burr is also handling. This writer believes the picture to be an excellent box office possibility. It has possibilities unlimited in the way of exploitation. How great the picture entertains depends entirely on the manner of presentation and in the way it is sold to the public. But it is, in our humble and *personal* opinion, a corking good picture. One other reviewer in his "write-up" sits on the fence, opining neither one way nor another. And two others differ entirely.

NEVERTHELESS, "The Last Hour" is well on its way to score as a box office success—and, after all, it's the good old box office that tells the real tale. Sam Moscow, who operates the Moscow Film Exchange in Boston, bought "The Last Hour" for New England. He was very much upset by the differences of opinions of the reviewers. So he hit on a plan: He sent copies of the reviews to exhibitors in his territory. He followed this letter up with a notice that he would be pleased to show the picture to any exhibitor who would look at it. Many of them accepted the invitation and on their next visit to Boston's film row attended the showing.

WITHIN a week after that special showing attended only by exhibitors, Sam Moscow received more contracts on "The Last Hour" than he had received on any other picture he had previously handled. Exhibitors who saw the picture enthused over the possibilities of the picture by booking it. The circuits up there all have booked "The Last Hour." And, after all, the exhibitor is the best judge of what his public wants. And the exhibitor has seemingly justified the producer's complaint.

Among the Folks

John Robertson is now directing the interior scenes of the Joseph Hergesheimer story, "The Bright Shawl," starring Richard Barthelmess. Dorothy Gish plays opposite Mr. Barthelmess. Mr. Robertson recently returned from Cuba where he filmed practically all the exteriors of this production. Among Mr. Robertson's recent successes was Mary Pickford's "Tess of the Storm Country."

Elsie Cohen cabled Producers Security that the first assembling of "The Hypocrites," starring Wyndham Standing, is up to all expectations. The film will be cut in this country, the negative will be soon on the high seas. "The Hypocrites" is from the famous play of Henry Arthur Jones, which had a phenomenal Boradway run. Directed by Charles Giblyn.

Trixie Friganza is starred in the latest offering of Principal Pictures Corporation, "Mind Over Motor." An all-star cast supports Miss Friganza, who is now touring the Keith vaudeville houses in the East.

Pictures with song titles seem to be the vogue at present. "Old Kentucky Home," "Mighty Lak a Rose," "Where Is My Wandering Boy Tonight?" and many others. But Producers Security has put out two successes with titles each taken from two popular songs. "Just a Song at Twilight," starring Richard Barthelmess, supported by Evelyn Greeley and Pedro de Cordoba, and "The Love Nest," with Richard Travers and Jean Scott.

Just as George Hackathorne was packing his kit to come to New York a prominent role in Thomas H. Ince's production, "The Atonement," was offered to him, so George unpacked and will remain in California for some time. He wants it known that this role is neither a cripple nor a hunchback. It will be remembered that Mr. Hackathorne has just completed work on the role of the hunchback in the Universal special, "Merry Go Round," written by Eric von Stroheim and directed by Rupert Julian.

Mary Alden, despite several offers to become a motion picture director, has decided to continue for the present playing featured roles in screen productions, although it is probable that she will join the directorial ranks before the end of the present year. Miss Alden plays star roles in five big productions which have been completed and which will be released before April first. These are "Notoriety," "Has the World Gone Mad?" "The Tents of Allah," "Disposing of Mother," and a Burton King production as yet untitled.

Johnny Hines' trip to the Bahama Islands and then to South America has been somewhat delayed due to the fact that his latest comedy, "Luck," is taking him somewhat longer to edit than was expected. However, with fair weather, Johnny should be on the high seas in a few days.

Henry Ginsberg, sales manager for the Al Lichtman Corporation, left this week on a short trip to Buffalo. He is expected back at the home office in the course of a few days.

Morris R. Schlank, head of the Anchor Film Distributors, Inc., writes that three units of the new Anchor Film Building at 1442 Beachwood Drive, Hollywood, Cal., have been leased to the following firms: Sacred Films, Inc., Bob Horner Productions and the Adventure Films. The offices of the Joe Rock comedies and the Kinema ads are also located in the Anchor Building.

"Beautiful and Damned" Is Four Times Record Breaker

The engagement of the Warner Brothers' classic of the screen, "The Beautiful and Damned," with Marie Prevost, at the Modern and Beacon Theatres, Boston, shattered a four-year house record, according to the management of both theatres. The feature played day and date at the theatres, and it is said to have been acclaimed by the Boston newspaper critics as one of the best attractions of its kind ever adapted from a popular novel.

One of the features that was instrumental in shattering the house records of the Modern and Beacon was the judicious use of door-knob hangers, heralds, window cards, cut-outs and twenty-four sheet stands. The campaign was started a week in advance of the showing, and the newspapers aided materially in creating the unprecedented business for the management.

Representative theatres in every section of the country have booked the feature, and among these are the Tivoli, Chicago; California, Los Angeles; Capital, Detroit; Granada, San Francisco; Metropolitan, Atlanta; Rialto, Fort Worth, Texas; Liberty, Kansas City; West End, Lyric and New Grand Central, St. Louis; Chicago, Chicago; Allen, Cleveland; Liberty, Seattle, and Capitol, Portland, Oregon.

"The Beautiful and Damned" was picturized from the novel by F. Scott Fitzgerald. The story penetrates into the heart of American society, its gilded palaces and its shining sea of luxury. Its dramatic phases revolve around two wealthy young people thrown into a whirlpool, which destroys the soul and leaves only the body.

Portraying the prominent roles, in addition to Miss Prevost, are Kenneth Harlan, Harry Meyers, Louise Fazenda, Tully Marshall, Walter Long, Cleo Ridgeley, Emmett King, Clarence Burton, Charles McHugh, Parker McConnell and George Kuwa. William A. Seiter directed and Olga Printzlau adapted the novel for the screen.

Popular Joe Lefko Promoted

PITTSBURGH — (Special) — Announcement has just been made at the office of the Federated Film Exchange in Pittsburgh that Joe Lefko, who has been manager of this office ever since it was opened eighteen months ago, has been promoted to the position of general sales manager, and will have jurisdiction over four exchange centres, namely, Detroit, Cleveland, Cincinnati and Pittsburgh, with headquarters in Cleveland. These are the exchanges presided over by Harry Charnas. To Joe goes much of the credit for the splendid showing Federated has made in the Iron City. At the time he opened this office the wiseacres said there was no more room in this city for another exchange, but Federated has made them all sit up and take notice. His promotion is a well-deserved one, and he has the best wishes of his many friends in the industry for the best of success in his new field.

Mr. Lefko has a worthy successor in the local office in the person of M. Fischer, who took charge of the office on January 15. The new manager comes from Ontario, Canada, where he served with the Famous Players, Ltd., the Regal Films, Ltd., and the Universal Exchange. Mr. Fischer will be assisted here by the retiring manager, until he becomes sufficiently acquainted with the territory, at which time Mr. Lefko will leave for Cleveland. Mr. Fischer is anxious to meet all the local exhibitors as soon as possible, and as a means to gain this end will spend much time on the road in the next few days. He is not altogether unknown here, having conducted a ladies' clothing store in McKeesport, Pa., fifteen years ago.

Standard Film Exchange will in the future handle the releases of Second National Pictures Corporation, under an arrangement consummated this week.

Columbia Film Exchange here is meeting with splendid success in the distribution of the first Johnny Hines picture, "Burn 'Em Up Barnes," which is still in demand in the smaller towns.

The current week is an unusually busy one for the local distributors of the Warner Brothers specials, "Beautiful and Damned," playing downtown this week, with dates multiplying on the Wesley Barry special, "Heroes of the Streets."

Garsson Has Several Deals

Murray W. Garsson, producer of "Success," which was made under the direction of Ralph Ince, during the past week has received a number of important propositions from various distributors who seek the picture. As yet he has made no distribution arrangements, but a definite announcement concerning the distributors of "Success" is expected next week.

Warners Equip Studios

LOS ANGELES—(Special)—Warner Brothers recently completed a deal involving considerable money with a Los Angeles firm for a complete, new electrical equipment for their studios. The acquisition of four and a half acres of ground as additional property to the Warner studios necessitated the equipment. The total acreage now owned by Warners is nine and a half acres.

Financing New Releasing Firm

LOS ANGELES—(Special)—Announcement was made this week by the Burr Nickle Productions, Inc., that it has established releasing headquarters in the Story building here. The company is making a series of independent pictures that it will distribute to State rights exchanges.

Nathan Hirsh Has "Foolish Parents"

Nathan Hirsh, of Aywon Film Corporation, this week announced two new pictures for State rights distribution. They are "Purple Dawn" and "Foolish Parents." The latter is based on a story by Rachel Macanamara entitled, "Lark's Gate." Doris Eaton, a Ziegfeld Follies girl, plays the leading role.

J. A. Fitzgerald Will Produce

J. A. Fitzgerald will come to New York February first for the purpose of making distribution arrangements with some concern to handle a series of pictures that he will make. Dayton, O., capital is financing the venture. Mr. Fitzgerald will also engage two stars, a male and female, to appear in principal roles in the pictures.

Late Independent News Bulletins

LOS ANGELES—(Special)—Bennie Zeidman, with a print of his latest independent production, "The Spider and the Rose," with Alice Lake, Gaston Glass, Edwin Stevens, Baby Richard Headrick, Robert McKim, Joseph Dowling, Otis Harlan, Noah Beery, Louise Fazenda, Alec Francis, Frank Campeau and Andrew Arbuckle, starts for New York next week. He will make distribution arrangements for his picture in the East.

LOS ANGELES—(Special)—Production has started here on Earl Montgomery's first independent picture, "See Here," a comedy.

An involuntary petition in bankruptcy was filed this week in the United States District Court against C. C. Pictures, Inc. Nathaniel S. Cowrin has been appointed receiver. The company is distributing 12 Chaplin Classics.

Josef Swickard, Fritzie Ridgeway and Virginia Faire, according to a despatch from the coast, have been engaged for roles in Paul Gerson's first independent feature.

Philly Theatre Men Are Taking Precautionary Step

PHILADELPHIA — (Special)—Exhibitors in eastern Pennsylvania and southern New Jersey are willing to book all the big independent pictures available, but they demand a consistently good product. The better and higher class independent productions are getting dates, but the mediocre stuff that certain exchangemen are trying to edge in as "independent features" are seemingly doing considerable harm. Exhibitors, because of certain sad experiences, are demanding that pictures be shown them before booking. This situation has developed from several deals put over by irresponsible junk peddlers, who are doing business under the guise of State rights exchanges.

However, exhibitors are registering no complaint against the legitimate exchanges. Exchanges like Independent Film Corporation, Masterpiece Film Exchanges and Metro are having no trouble in getting representative dates for their product, which is supported with ample exploitation. These exchanges are getting the bulk of the business, for they are getting out a consistent product that is steadily making money for exhibitors.

Employes of the De Luxe Film Company presented Oscar Neufield and Tony Luchese, the owners of that exchange, with a brass desk set and each employe was in turn presented with a sum of money as an expression of appreciation for services rendered during last year.

No surprise will be occasioned in local film circles if Bill Gill ties up with Arrow Film Corporation. Bill Haggerty, formerly with De Luxe Film Company here, is now associated with Mr. Gill and it is expected that he will get back of an exploitation campaign to boost "Lost In a Big City," which opens at Reading, Pa., on February 12.

Bob Lynch, of Metro Film Exchange here has closed a deal with C. C. Burr of Mastodon Films, Inc., whereby he will distribute not only Johnny Hines' lastest picture, "Luck," but also "The Last Hour," which Ed Sloman produced on the Coast with an all-star cast.

Emmett Dalton, the former bandit, who recently made a picture, is in this territory making personal appearances in conjunction with the showing of his picture entitled "Beyond the Law"

Mary Anderson is making personal appearances in this territory in connection with the showing of the Graphic film, "The Wildness of Youth," in which she stars.

Gene Marcus of Twentieth Century Film Company announces a number of good bookings in the first Principal Pictures Corporation special, "The World's a Stage," with Dorothy Phillips, Kenneth Harlan and Bruce McRae. The houses include the Carlton, Capitol, Fay's, Orpheum, Philadelphia; Victoria in Shamokin; State, Scranton; Orpheum, Wilkes-Barre; Victoria, Harrisburgh; Hippodrome, Reading; Colonial, Camden, and others.

"Flint" Scores in Windy City

"Sure Fire" did a record business at the Chicago Theatre last week, the house totaling close to $42,000 on the week. "The Chicago press and audience were unanimous in acclaiming 'Sure Fire Flint' as the best comedy-drama produced in the last twelve months."

The above statement was the purpose of a telegram received last week by C. C. Burr from Max Balaban of Balaban and Katz, of Chicago, managers of the Chicago Theatre.

Cleveland Live Independent News

CLEVELAND—(Special)—The down town first run situation is far from satisfactory to independent exchanges in this territory, for the reason that the first run problem has simmered down to a proposition of either taking a certain figure or gambling with the scattered neighboring theatres. This city is considerably overseated in so far as theatre accommodations are concerned, but despite this independents are hoping some independent would grab the reins of some representative first run house.

Harry Charnas, head of Standard Film Service and Al Lichtman Exchange here, is in New York angling for certain new productions. He is expected back to Cleveland some time late this week.

Skirboll Brothers have acquired the Ohio rights to Charles Burr's latest independent feature, "The Last Hour," which will open within the next three weeks.

Greenwald Exchange has taken over the Second National franchise for this territory and start releasing that company's product immediately.

Joe Lefko, one of the most popular independent exchangemen in the East, according to word received in this city has taken over the general managership of the Harry Lande exchanges located in Cleveland, Pittsburgh and Cincinnati.

Mayer & Quinn New Exchange

LOS ANGELES—(Special)—A new firm under the name of Mayer & Quinn has opened offices at 913 South Olive street for the handling of State rights attractions as well as acting as personal representative for a number of stars. J. G. Mayer was formerly vice-president and general manager of the Louis B. Mayer Studios and W. J. Quinn was formerly booking and buying manager for West Coast Theatres, Inc., as well as managing director of the Kinema Theatre, Los Angeles.

Louis Hyman has contracted with Charles C. Burr of Mastodon Films, Inc., for the California rights to his Ed Sloman feature, "The Last Hour."

The Progress Exchange here is exploiting several new Arrow specials, namely "Night Life In Hollywood" and "Streets of New York."

Progress Pictures, Inc., of San Francisco has purchased the California Nevada and Arizona rights to C. B. C. Film Sales Corporation's latest picture, "Only a Shop Girl."

THEY DON'T COME ANY BIGGER!
A BIG AUTHOR—
A BIG NOVEL—
A BIG PRODUCTION—
H. G. WELLS'
LITERARY SENSATION
"THE PASSIONATE FRIENDS"

"Poor Man's Wives" Opens at Criterion January 28

Theatre News

CHICAGO — (Special) — All records for independent productions' runs at Loop houses were shattered this week when Al Lichtman's Preferred Picture, "Shadows," starring Lon Chaney, started on its third consecutive week run at a first run house in that section. This week "Shadows" entered on its third week at the Castle Theatre. The Chicago critics have lauded the production "the greatest story ever told in motion pictures."

CHICAGO—(Special)—Announcement was made this week that "Shadows," now on its third consecutive week run at the Castle Theatre, will move to another Loop house next week when the Al Lichtman special goes into the spacious Tivoli Theatre for a fourth week.

TOLEDO—(Special)—"Are You Fit to Marry?" made its appearance at the Empress Theatre here Sunday. Two shows daily are being given. The picture is being sensationally advertised here.

PITTSBURGH — (Special)—Warner Brothers are pretty much in evidence at first run houses here, for at the Liberty and State theatres Wesley Barry is appearing in his latest picture, "Heroes of the Street."

PROVIDENCE—(Special)—Al Lichtman's Preferred Picture, "Thorns and Orange Blossoms," is the attraction at the Rialto Theatre here this week, with the opening on Monday particularly big.

PROVIDENCE, R. I.—(Special)—"How Women Love," starring Betty Blythe, is booked on the same program with "Brothers Under the Skin," the Goldwyn feature, at the Victory, where business has been good. The Goldwyn picture was plugged and the stunt concerning the incorporation of a "Brothers Under the Skin Society" was successfully worked, with considerable publicity resultant.

BALTIMORE—(Special)—"The Beautiful and Damned," with Marie Prevost, promises to set a new record at the Wizard Theatre here, the Monday opening being big with the Tuesday business better.

BOSTON—(Special)—"Heroes of the Street," with Wesley Barry, is proving a wonderful attraction at the Modern and Beacon theatres here this week. The picture was well exploited here last week when Wesley Barry made a personal appearance at both houses.

ROCHESTER, N. Y. — (Special) — "The Beautiful and Damned," Warner Brothers' latest picture, is winning considerable patronage at the Regent Theatre here, where it opened for a week's engagement on Monday afternoon.

PHILADELPHIA — (Special) — The Stanley Aldine Theatre has booked "Thorns and Orange Blossoms," the Al Lichtman special, for a week beginning Monday, January 29.

BOSTON—"Hunting Game in Africa With Gun and Camera," Gene Roth's masterpiece animal picture now playing the Lyric in New York, is due for a long run at one of the legit houses here. The Shuberts are apparently laying out the route for this picture.

DETROIT — (Special) — Under arrangements consummated recently all of the Warner Brothers and Al Lichtman product will be assured showings at the leading first run houses in the downtown section.

Ban Zeidman with Principal

LOS ANGELES.—Sacramento Film Corporation, of which Benny Ziedman, former business representative of Douglas Fairbanks and co-producer of such notable pictures as "I Am the Law" and "Where Is My Wandering Boy Tonight?" both big independent box office winners, this week closed an agreement with Principal Pictures Corporation, whereby the latter concern will handle the distribution of four specials. The first special, "Temporary Marriage," is now being produced.

Sol Lesser, Irving Lesser, and Michael Rosenberg, of Principal Pictures Corporation, attached their signatures to a statement embracing the company's policy for next year when twenty pictures will be released through independent exchanges associated with Principal Pictures.

"Temporary Marriage" is being directed by Lambert Hillyer, producer of "Skin Deep," the Thomas Ince special and also of the William S. Hart pictures released by Paramount. The cast is headed by Kenneth Harlan and Mildred Davis, for many years leading woman for Harold Lloyd. Others in the cast include Tully Marshall, Myrtle Steadman, Stuart Holmes, Maude George and others. This production is being made at the Fine Art Studio, Hollywood.

Announcement was made this week by Al Lichtman, president of the Al Lichtman Corporation, that "Poor Men's Wives," a Preferred Pictures production, will open at the Criterion Theatre, New York, on Sunday, January 28, for an indefinite run.

"Poor Men's Wives," directed by Gasnier, is considered by Mr. Lichtman to be one of the strongest pictures of the year. It is a companion production to "Rich Men's Wives," also directed by Gasnier, which was shown at the Capitol Theatre, New York, and scored a big success throughout the country.

"Poor Men's Wives" deals with the lives of two young women, one of whom married a wealthy dilettante, while the other became the wife of a man in moderate circumstances. From this situation intensely dramatic points are presented. The working man's wife, envying her chum, seeks to change her social position and thereby brings about complications which threaten to wreck her home and the lives of her children. Written by Frank Dazey and Agnes Christine Johnston, "Poor Men's Wives" is a picture-play that will amaze Broadway, according to Mr. Lichtman.

In the cast are Barbara La Marr, David Butler, Zaza Pitts, Richard Tucker, and Betty Francisco. The play is presented by B. P. Schulberg, president of Preferred Pictures.

Preferred Pictures and the Al Lichtman Corporation, since their organization less than a year ago, have made rapid strides in developing motion pictures of a fine type and with a powerful appeal. Eight productions are now on the market and seven more are in the making. The first eight are: "Rich Men's Wives," which was released last September; "Shadows," a Tom Forman Production, released in November; "Thorns and Orange Blossoms," directed by Gasnier, released in December; "The Hero," directed by Gasnier, released in January; "Poor Men's Wives," directed by Gasnier, released in February; "Are You a Failure," released in March; "The Girl Who Came Back," released in April; "April Showers," released in May. The last three are Tom Forman Productions.

In the second group of Preferred Pictures are "Mothers-in-Law," "The Broken Wing," "The Parasite," "My Lady's Lips," "The Aristocrat," "The Satin Woman," "Frivolity," "The Mansion of Aching Hearts."

In these pictures are such noted players as Claire Windsor, Barbara La Marr, Estelle Taylor, Kenneth Harlan, House Peters, Gaston Glass, Rosemary Theby, Baby Richard Headrick, Lon Chaney, Marguerite De La Motte, Harrison Ford, Miriam Cooper, Joseph J. Dowling, Zaza Pitts, and Ethel Shannon.

"Poor Men's Wives" goes to the Criterion as a successor to Nazimova in "Salome."

Independent Incorporations

ALBANY, N. Y.—Valograph Picture Corp., Manhattan. Capital, $5,000. F. J. Valentine, N. S. Minoifi and E. F. Hinderer. Attorney, J. A. Boyle.

ALBANY, N. Y.—Hampton Play Corp., of New York has increased capital from $40,000 to $75,000. The Stuyvesant Theater Corp., New York, from $500,000 to $1,000,000.

The Chester Picture Corp. has changed their name to Chester International Pictures, Inc., and increased capital from $900,000 to $3,500,000.

A SUCCESS EVERYWHERE!
"ONLY A SHOP GIRL"

Five Sales on "The Last Hour" Completed by Charles C. Burr

Charles C. Burr, of Mastodon Films, Inc., this week announced the sale of five important territorial sales on his latest special, an Edward Sloman production, "The Last Hour." These sales were made following a showing of the picture, which the exchangemen and a number of exhibitors, who already have booked the feature, attended.

The sales are as follows: Sam Zierler of Commonwealth Pictures of New York City, for Greater New York and northern New Jersey; Shirboll Brothers of First National Exchange of Cleveland, for Ohio; Louis Hyman of Los Angeles and San Francisco, for California; Robert Lynch of Metro Film Exchange of Philadelphia, for eastern Pennsylvania and southern New Jersey, and Sam Moscow of Moscow Film, Exchange of Boston, for New England.

Judging from the enthusiasm displayed by exchangemen and exhibitors who have viewed this production, sales on this picture bid fair to set a new record for features Mr. Sloman has handled. "The Last Hour" is a particularly unusual melodrama replete with action and should prove a good box office attraction.

Following "The Last Hour" will come the next of the series of Johnny Hines' melocomedies. Quite appropriately it is titled "Luck." The story is by Jackson Gregory and concerns the highly amusing tale of a young man whose business in life is to help spend his dad's fortune. The cast supporting the peppery Johnny includes Violet Mersereau, Robert Edeson, Edmund Breese, Charlie Murray, Flora Finch, Polly Moran, and Warner Richmond. "Luck" was made at the Glendale, Long Island, Studios of the Burr organization and is reported to outdo Hines' two earlier successes, "Burn 'Em Up Barnes" and "Sure Fire Flint."

"You Are Guilty," written and produced by Edgar Lewis, is next on the list of Mastodon features. This offering will present another cast of truly all-star quality. The players who assume the prominent roles are James Kirkwood, who has scored such a decided success in Channing Pollock's play, "The Fool"; Doris Kenyon, well known as both a stage and cinema star; Edmund Breese, responsible for the success of many a stage play; little Russell Griffin, a "find" of Mr. Burr's and one of the cleverest child players on the screen; and Mary Carr and Robert Edeson.

Other short subjects now in the course of production for early release are Earl Hurd's remarkable cartoons in which living objects are used in conjunction with drawings. Hurd's "Chicken Dressing," his latest comedy, has just been released.

With these features and short subjects on its schedule Mastodon Films, Inc., apparently has one of the strongest lines of attractions offered by an independent producnig organization. It is a matter of record that Mastodon Films, Inc., under the direction of C. C. Burr, has become one of the leading lights in the independent field.



Sidney Franklin Signs with Warners

LOS ANGELES — (Special) — Sidney Franklin, who recently directed the Warner Brothers' classic of the screen, "Brass," a Harry Rapf production made from the Charles G. Norris novel of marriage and divorce, has been signed for a number of years to produce for the Warner organization under the direct supervision of Mr. Rapf, according to Harry M. Warner. Mrs. Franklin was also engaged for a similar period.

The exacting care and the numberless unusual touches invested into the production of "Brass," which in the estimation of Mr. Warner will prove to be one of the biggest box-office attractions of the season, are the factors that caused the Warner organization to secure the services of Mr. Franklin. In commenting on the acquisition of this prominent director, Mr. Warner said:

Mr. Franklin's "East Is West," with Constance Talmadge, and "Smilin' Thru," with Norma Talmadge, is testimony of his faith and constant effort to make bigger and better pictures. Mrs. Franklin willl assist Mr. Franklin in the preperation of scenarios and act in an advistory capacity. The number and names of the stories to be directed by Mr. Franklin have not as yet been announced by the Warner Brothers.

Josef Swickard, Fritzi Ridgeway and Virginia Faire will appear in Paul Gerson's first feature. The corporation is now established in its permanent studio home at 1974 Page St., San Francisco.

"Black Gold" has been just completed by E. G. Dyer and Rex Thorpe for John P. Mills Prod. It is an educational showing the romance of oil.

Sanford Productions have signed W. H. Clifford to direct, the first picture to be "Power," in which Pat O'Malley will appear. Production at the Fine Arts studio.

Earl Montgomery has started work on "See Here," a comedy; the first under his own banner.

The first of the Peter B. Kyne stories to be issued as short subjects by the Paul Gerson Pictures Corp. is under way.

An unusually fine cast is announced for "April Showers," a Preferred Pictures production, released by the Al Lichtman Corporation. This big feature has been termed "The Irish Humoresque." Tom Forman is the director.

Those who will be seen in the production, according to B. P. Schulberg, president of Preferred Pictures, are Colleen Moore, Kenneth Harlan, Myrtle Vane, Priscilla Bonner, Harriet Hammond, Tom McGuire, James Corrigan.

Word has been received from the Anchor Film Distributors, Inc., in charge of distribution of the two-reel features starring little Arthur Trimble, that the fourth film of this series is being held up temporarily on account of the boy tsar's having a serious throat ailment. Master Arthur, say physicians, is still suffering from the after effects of the boy's leap into a lake in Orange County, Cal., some time ago, when he narrowly escaped drowning. Frederick G. Becker, his director, who rescued the boy star from drowning, was also operated on for a like throat ailment immediately following the escapade.

Sanford Productions, Inc., have engaged W. H. Clifford to direct their new independent picture, "Power." The cast includes Pat O'Malley, Cleo Madison, Otto Lederer, Frank Haynes, Gene Crosby and Leon Artigue. Lynn Darling is the cameraman.

Lesser Closes Sales Deals; Exchange News

What is believed constitutes a record in the way of territorial sales was hung up this week by Principal Pictures Corporation, of which Sol Lesser is president, Irving Lesser, vice-president and Eastern distribution manager, and Michael Rosenberg, secretary and West Coast manager. The deals, as announced this week by Irving Lesser in New York, follow:

Si Griever of Griever Exchange, Chicago, "Environment" and "The World's a Stage." Drucker Film Corporation of Chicago, "Environment," "World's a Stage" and "Flesh and Blood." H. Lieber Company of Indianapolis, "The World's a Stage." Midwest Film Exchange of Milwaukee, Wis., "The World's a Stage" and "Environment." Renown Pictures Exchanges of Albany and Buffalo, N. Y., "The World's a Stage" and "Environment." A. H. Blank of Des Moines, "According to Hoyle" and "The Milky Way," both starring David Butler. Southern States Film Company of Atlanta and New Orleans, Dick Hatton series. Finkelstein & Rubin Exchange of Minneapolis, five Irving Cummings Mounted Police Northwesterns. Navy Department, Bureau of Motion Pictures, "The World's a Stage," "Man from Hell's River," "Environment" and "Flesh and Blood."

Joe K. Berger has resigned as special representative for United Artists to manage the sales of the Keystone re-issue which Tri-Stone Pictures, Inc., is handling.

Savini Films, Inc., of Atlanta, Ga., has purchased the southeastern distribution rights to a series of twelve Chaplin Classics to be released at the rate of one a month.

Morris Weingarten, one of the sales representatives of Sacred Films, Inc., left this week for a tour of the exchange centres. His first stop was Atlanta, Ga.

J. Howard Beaver, manager of the Al lichtman Exchange of Washington, D. C., was in town this week and held several conferences with Al Lichtman, president of Al Lichtman Corporation.

Progress Pictures Corporation has been formed in Chicago. The incorporators are Thomas Leonard and John Olsen. The capital has been fixed at $20 000.

The Royal Union Films Association is the name of a new independent organization incorporated in Los Angeles during the past week.

Monte Collins formerly with Jensen & Von Herberg in Portland, has resigned that post to join Anchor Film Corporation.

New York exchangemen and representative independent distributors attended the premiere of "Extra," a new stage production based on a newspaper story, written by Jack Alicoate, of Film Daily. He also is the producer. The show is playing the Longacre Theatre in New York City.

Exhibitors to Pass on Scripts

Announcement was made this week by C. B. C. Film Sales Corporation that exhibitors and exchangemen in general will be given an opportunity in the future of passing on the script of productions included in the "Big Six" schedule. The first script on which this experiment will be tried is "Temptation," the next C. B. C. release.

George H. Davis Announces New Picture

George H. Davis, who has been busy during the past season completing the screen adaptation of H. G. Wells' "The Passionate Friends," this week announced the completion of that picture. The picture is now ready for release. No distribution arrangements have yet been made.

Abe Carlos to Produce

Abe Carlos, formerly with William Fox, will enter the production field on his own, it was learned this week. Mr. Carlos is well-known, having been associated with the Fox organization for many years

Zierler Buys "Secrets of Paris"

With the sale of "Secrets of Paris" by C. C. Burr to Sam Zierler of the Commonwealth Film Corp., of New York City, early this week, a rapid closing out of the domestic territory was effected on this picture. Within the next few days contracts for the remaining unsold territory will be closed according to reports from the Burr offices. "Secrets of Paris" is expected to have a wide distribution in this country and abroad.

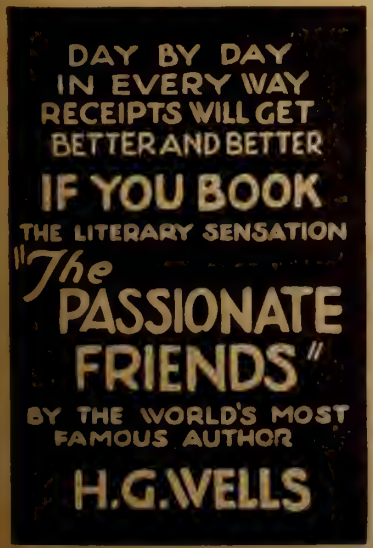
The Commonwealth Film Corporation wil distribute "Secrets of Paris" in New York State and Northern New Jersey.

Other independent film exchanges which have closed contracts for the distribution of this picture are the Iron City Film Exchange of Pittsburg, which wil distribute over West Virginia and Western Pennsylvania; H. Lieber Company of Indianapolis, through the State of Indiana; Major Film Company of Boston, who will distribute thru the six New England States; Metro Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; Skirboll Brothers of Cleveland, for Ohio and Kentucky; and Supreme Film Co., at Los Angeles, for California, Arizona, Nevada, and the Hawaii Islands.

Wliliam M. Vogel of 130 West 46th Street, New York City, has bought the entire foreign rights for "Secrets of Paris." Mr. Vogel is now in Europe relative to this picture and communications to Mr. Burr point to a rapid sale of the picture to several important European distributing agencies.

Contracts will be closed within the next few days also for Michigan, Seattle, and Washington, D. C.

The Southern territory alone remains open. Lester F. Scott, Jr., who is now in the Middle West, will take in the South on his return and with the closing of the Southern territory "Secrets of Paris" will be completely sold.



Shallenberger of Arrow Says Serial Picture Coming Back

An announcement issued by Arrow Film Corporation this week is of importance in view of the fact that it shows that the serial is coming back into its own.

W. E. Shallenberger, president of Arrow Film Corporation, is just completing a four months' tour of the United States, during which time he visited every important exchange centre in the country. Dr. Shallenberger, so Arrow officials state, found that there was a tremendous demand on the part of the independent exchangemen and exhibitors for serials—so much so that he was compelled to arrange for the production of a new serial for distribution through Arrow.

Upon his arrival on the coast, after covering the greater part of the country, Dr. Shallenberger immediately went into conference with Francis Ford, long recognized as the dean of serial producers, and the result of this conference was a contract whereby Mr. Ford was to make a fifteen-episode serial, to be distributed by Arrow. Work was immediately begun on this production, and, in fact, the first episode is already completed. The picture stars Peggy O'Day, who is ably supported by **Jack Perrin, Bill** White, Francis Ford and other well-known serial players.

The action of the story revolves around property left "Skipper," as Peggy O'Day is known, by her sea-faring father — an island known as Thunder Island, upon which fabulous wealth, in the form of precious pearls, is hidden. Skipper's father spent many years of his life acquiring this fortune and while there married again, and when he left to return to his home in the United States he left behind him a daughter, half-sister of Skipper, who looked so remarkably like Skipper that it was impossible to tell the two apart. Shortly after his return he died and the papers proving the ownership of the island and the location of the fortune were stolen, and it is here that the serial begins.

Rights to "Has the World Gone Mad" Are Selling Very Rapidly

It was announced in the office of Equity Pictures Corporation this week that their latest production, "Has the World Gone Mad?" had been sold to Ben Amsterdam, of the Masterpiece Film Attractions of Philadelphia, for the territory of Southern New Jersey and Eastern Pennsylvania. There is, however, another angle to this sale which is of great importance to the exhibitors and of great significance to Equity Pictures Corporation.

Mr. Amsterdam held an option on "Has the World Gone Mad?" due to the fact that his contract Women?" contained a clause whereby he was entitled to first perference on Daniel Carson Goodman's second production and also entitled to refuse it if it did not meet with his approval as special production. Consequently, when Mr. Amsterdam came to the Equity office this week to exercise his option, he was told that the picture was not fully completed as far as titling and editing was concerned, but that Sam Grand, of Boston, and Sam on "What's Wrong With the Zierler, of New York, had purchased it for their territories after seeing but three reels of it.

The picture was screened for him to the best advantage possible and although titles were missing, Mr. Amsterdam was able to see what a remarkable production "Has the World Gone Mad?" is and accordingly closed the deal for his territory. Mr. Amsterdam said later in the Equity office:

"From what I have been able to see of your picture, you folks have a wonderful production in store for all independent buyers and I am certainly pleased to exercise my option and obtain it for my exhibitors. Any progressive State-right exchangeman who passes this picture up is sacrificing one of the best productions of the year. Any exhibitor will book 'Has the World Gone Mad?' because it has a money-making title, wonderful exploitation possibilities and a story that holds the interest from the start to finish. I take this opportunity of congratulating Daniel Carson Goodman on his achievement. He has surpassed his previous success in 'What's Wrong With the Women?' and I should know because I bought that one also."

Principal Buys "Meanest Man"

George M. Cohan, the famous American author - playwright-composer - producer - actor, has entered into a contract with Sol Lesser, Irving Lesser and Michael Rosenberg, of Principal Pictures Corporation, whereby that organization will immediately start the filming of the Cohan stage successes. All contracts have been signed, O'Brien, Malevinsky & Driscoll representing Mr. Cohan and Nathan Burkan, acting for Principal Pictures.

The first George M. Cohan production to be made by Principal Pictures Corporation will be "The Meanest Man in the World," one of his most recent and most successful productions. Immediately upon his arrival in New York last week, Irving Lesser went into conference with George M. Cohan, and an agreement was made whereby the latter will go to Los Angeles to oversee the production of his plays. He will co-operate in the making of "The Meanest Man in the World" in which an all-star cast will appear. The cast is now being assembled. A well-known director of many big screen successes will supervise the production.

Commenting on the Cohan deal, Irving Lesser said: "The deal whereby we become associated with Mr. Cohan involved the expenditure of a lot of money. However, we have every confidence in the future of the open market and this deal is representative of the big things that we have under way."

Work on the Cohan production will begin shortly at the Principal Studios, formerly known as the King Vidor Studios This plant was acquired by Principal Pictures Corporation several weeks ago.

Henry MacRae, veteran director and independent producer, sailed from San Francisco last week for China and the Orient, where he will film a series of pictures revealing the intimate customs and traditions of peoples in the Far East. With MacRae went Robert Perry Kerr, his assistant; Dal Clawson, photographer, and assistant director, Edward Bermudy.



Install Radio on Warners' Float

The Warner Brothers' transcontinental float, upon its arrival in Kansas City, installed a radio set on top of the seven life sized books from which were made the Warner classics of the screen for this season. According to a telegram from Frank A. Cassidy, who is in charge of the float, the radio concerts in the evening on prominent street corners have caused thousands of people to swarm around the truck.

Traffic in many sections of the city was blocked for several hours, and in a number of instances Cassidy and Bert Swor, his assistant, were threatened with arrest by the police. In spite of the unfavorable weather conditions encountered in the cites en route to Los Angeles, the float has been hailed by exhibitors as the greatest national publicity and exploitation stunt in the history of the industry.

From all sections of the country through which the float has passed, the Warner offices are daily receiving an unusual number of telegrams from exhibitors lauding the efforts of the organization in its co-operation. Al Kahn, of Kansas City, wired as follows: "The arrival of float hailed as great achievement by exhibitors. Great asset in putting over the Warner classics."

Abe Warner, after being in New York for several months started back for the Coast on Wednesday and will stay there indefinitely. Harry Rapf, the Warner Brothers' producer, is expected this week with the negative of "Brass," which was recently completed on the Coast.

John Lowell, star and producer of "Ten Nights in a Barroom" and "Lost in a Big City," the latter his latest contribution to Arrow Film Corporation's lineup of pictures for the current year, is in New York, conferring with officials of the latter organization.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York after a long stay on the West Coast, where he conferred with independent producers. En route both West and back East Dr. Shallenberger called on independent exchangemen.

Announcement came this week from Trenton, N. J., that the Chaplin Classics, Inc., formerly Clark-Cornelius Corporation, had been changed to the C. C. Pictures Corporation.

E. H. Emmick, well known independent distributor of San Francisco is named as an incorporator of the newly incorporated $50,000 Merced Theatre Company in that city.

The W-B Exchange, owned by Warner Brothers in New York, intends extending its metropolitan distribution activities and is in the market for good independent pictures for Greater New York and northern New Jersey.

John J. Iris, former New York manager for Educational, has opened a short reel exchange of his own at 1600 Broadway, in that city. He has acquired the distribution rights to "Among the Masterpieces," which played the Criterion, and "Famous Paintings."

"The Love Nest," a Producers Security release starring Richard Travers and Jean Scott was filmed on the Maine coast and is unique in the fact that many of the interiors are taken within an old fishing shack. The exteriors were made in one of the oldest and quaintest villages on the coast. Even the schooner on which much of the action takes place is an antiquarian.

Principal Pictures Corporation moves to its new and more spacious quarters on the tenth floor of the Loew State Theatre Building, Broadway and 45th street, New York City, on February 1. The offices are now located on the twelfth floor. The Eastern staff will be augmented.

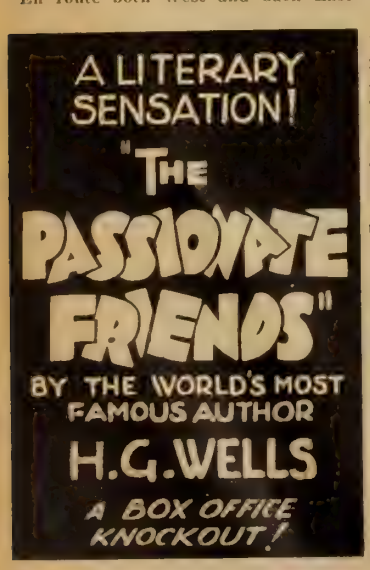
Gregory La Cava is now in full charge of the directorial staff of the Mastodon Films, Inc., with special supervision over two-reel comedies. Mr. La Cava is also a well known cartoonist and writer for the screen.

Evelyn Kenyon, scenario and continuity writer of the Woman's Home Companion screen series, and the other executives of this production unit, received a studio visit from William H. Hays, czar of Screendom last week. Mr. Hays was lavish in his praise of the continuity and production of "The Underpaid Minister," which is being directed by Robert Zollner at the Estey Studios at 125th street.

Doris Kenyon, featured by C. C. Burr in "You Are Guilty," with James Kirkwood, is in a fair way to be acclaimed as America's most beautiful woman. Cosmopolitan Magazine features Miss Kenyon this month in a series of special photographs by Alfred Cheney Johnson, noted as the most artistic photographer in this country.

The Edward F. Albee theatres of Rhode Island have booked the first two Principal Pictures Corporation specials, "Environment" starring Alice Lake and Milton Sills and "The World's a Stage," an Elinor Glyn production, starring Dorothy Phillips. The Victory Theatre, one of New England's best first run houses, will show "Environment" February 19.

The Waldorf, one of the most important houses in Akron, Ohio, has booked two Preferred pictures distributed by the Al Lichtman Corporation for early showing. These are "The Hero," Gasnier's production of Gilbert Emery's play, and "Poor Men's Wives," another picture directed by Gasnier, which has its premiere showing at an indefinite engagement in the Criterion Theatre in New York beginning January 28.





STARS ON BELASCO LIST

Here are picture artists who made famous plays Warner Brothers acquired from David Belasco. Left to right—Jennie Engels in "Daddies"; Lionel Atwell in "Deburau," and Ina Clair in "The Gold Diggers."

Circuits Seek New "Salome" Feature

A number of important circuits and first-run houses throughout the country are completing negotiations for the showing of "Malcolm Strauss' Salome," with Diana Allen, the spectacular motion picture version of the famous love story, which is now ready for release through the independent market. Announcement of the wide demand for the production is made by George H. Wiley, Incorporated, which is handling the distribution of the picture.

Independent exchangemen have replied by wire, long distance telephone, letter and in person to preliminary announcements of the distribution of the picture. They have assured Mr. Wiley that there is a wide public demand for a motion picture of the classic of romance and adventure which is sensational and wholesome at the same time. Screenings of the picture for them are being arranged as rapidly as possible.

Title of "Curse of Drink" Is Changed

"The Curse," a six-reel romantic melodrama adapted from Chas. E. Blaney's successful and popular stage play is being distributed by L. Lawrence Weber & Bobby North in the independent market. It is officially presented by Export & Import Film Company, Inc., who control the world rights to the feature, and who transferred the domestic rights to Weber & North.

"The Curse" has an unusually strong stellar cast. Harry Morey, the screen's most rugged hero, is the male lead. George Fawcett, one of the most popular heavies of filmdom, is the villain; Edmund Breese takes the part of the stern father; Marguerite Clayton, of serial and feature fame, is the heroine, and Miriam Batista, leading juvenile actress, plays the child part in "The Curse."

Leach Cross in Lichtman Film

Elaborate plans are under way at the Schulberg Studios in Los Angeles for the filming of "April Showers," Hope Loring's story which will be made as a Tom Froman Production for release by Preferred Pictures through the Al Lichtman Corporation. Froman is scheduled to begin work on it January 22nd. The cast will follow B. P. Schulberg's policy of featuring a number of well known players and will be headed by Kenneth Harlan and Colleen Moore.

Schulberg is to make public shortly an important announcement involving arrangements with several famous pugilistic champions to appear in the production. Kenneth Harlan has spent all his leisure time for the past few weeks during the filming of "The Girl Who Came Back" in which he has recently completed work, in training with the well known boxer, Leach Cross. He also engaged in some bouts with Jack Dempsey during a recent trip which the latter made to California.

Principal Gets "East Side West Side"

Principal Pictures Corporation has acquired the screen rights to the New York stage success, "East Side West Side," which it will adapt to the screen. This picture, on which work will shortly begin at the Principal studios on the coast, will be distributed in the independent market, according to word given out this week by Irving Lesser, eastern manager. Sol Lesser will supervise the production. With him will be associated, Michael Rosenberg.

For Release Feb. 4

Hodkinson announces that "The Lap of Luxury," the second of a series of Film Guild productions, starring Glenn Hunter with Martha Mansfield in the stellar feminine role, is scheduled for release on its program February 4.

It was produced under the direction of Frank Tuttle, with the assistance of Fred Waller, Jr., as photographic and technical director.

Rehfeld Appointed

Rex Ingram has appointed Curt Rehfeld, for several years assistant to him, manager of the Ingram unit, according to word from Metro.

Foreign News

Pearl Films, Ltd., of London is releasing the Leo Maloney two-reel Western drama features.

Col. H. A. Browne has purchased from Al Lichtman Corporation all the Preferred Pictures excepting "Rich Men's Wives," which had been previously acquired by W. and F. Film Service, Ltd., of London.

Announcement was made in London this week that Universal had purchased the screen rights to Frances Hodgson Burnett's "A Lady of Quality."

Hepworth Picture Plays, Ltd., announce that "Oliver Twist," made by them ten years ago, will not be released in the British Empire during the run of Jackie Coogan's version of that Charles Dickens story.

Ideal Films, Ltd., announce the following new pictures for the current season: "Through Fire and Water," based on a novel by Victor Bridges, and produced by Thomas Bentley; "The Grass Orphan," a sentimental drama, produced by Frank H. Crane, and "The Harbor Lights."

In reply to queries this department will announce that no distribution arrangements have as yet been made for "Destiny." Artclass Pictures Corporation owns the American rights to this spectacle.

"The Plaything of An Emperor," which Jesse A. Levinson is handling in this country, had its premiere showing at the Strand Theatre in Newark, N. J., recently, and made a splendid impression on the audiences.

Italian producers have admitted that what the industry most needs there are new men, new faces. As Gualtiero Fabri, editor of "La Cinematografica Italiana ed stera," put every angle, administrative, moral, it, "we must renew ourselves from every angle, administrative, moral, technical and aesthetic."

It has been estimated by an independent film distributing company that some thirty-two independent men from America have visited England during the past ten months.

The French invasion of Germany, according to despatches from Berlin, has considerably hampered conditions there, producers finding it next to impossible to secure necessary financial backing for their pictures.

Miss Rosenfield this week negotiated a foreign sale for Principal Pictures Corporation, selling the Overseas Trading Company the Scandinavian rights to "Environment," with Milton Sills and Alice Lake, and "The World's a Stage," with Dorothy Phillips.

Educational Pictures, Ltd., of Toronto has acquired the Canadian distribution rights to five Mounted Police Northwest productions starring Irving Cummings. Eastern Manager Irving Lesser of Principal Pictures Corporation closed the deal this week.

Business at French picture houses has shown a decided improvement with American pr ns in popular demand, according to statistics compiled by a British trade paper last week.

S. R. Pictures Standing 'Em Up

CHICAGO—(Special)—The showing being made by independent pictures at houses like the Chicago in the Loop and other downtown sections has been the talk of the film gentlemen of this section. Only one of these pictures, brought to the Loop, have been a disappointment, and this picture has been hit so hard that exhibitors in general have put the taboo on it. However, the showing of "Sure Fire Flint" at the Chicago, grabbing the house's best business in a long, long time, certainly attracted considerable attention, particularly among exhibitors.

Something of a sensation is being recorded here by the Al Lichtman special, "Shadows," which is now playing its third week in the Loop.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, passed through this city late last week en route to New York from Chicago.

"Hunting Wild Game in Africa with Gun and Camera" will shortly open for a run at one of downtown Shubert houses for an indefinite run.

Business among independent exhibitors is improving considerably according to reports that have been received by certain exchangemen.

Lichtman Picture Gets Good Start

"Thorns and Orange Blossoms" Gasnier's production for Preferred Pictures which is being distributed as an Al Lichtman release, is booked for early premiere showings in large cities throughout the country. The picture began its eastern run with a long engagement over the Moss, Keith, and Proctor circuits in Greater New York and this week in Boston at the Boston Theatre, and Rialto Theatre, Providence, R. I.

Loew has booked the feature for the Warfield in San Francisco and the State in Los Angeles. It will run at the Aldine in Philadelphia at an early date. In the middle west "Thorns and Orange Blossoms" is scheduled for exhibition at the Broadway Strand in Detroit and the Capitol in Cincinnati.

Ince Said to Have Novel Comedy

Thomas H. Ince's latest First National release, "Bell Boy 13," starring Douglas MacLean, is said to establish a new style in screen comedy making. All the fun and the thrills are built around a romantic story written by Austin Gill. William Seiter directed.

New Production

Universal Pictures Corporation is to make a screen production of "Naughty Marietta," the celebrated musical comedy. This announcement was made recently at the Universal home office, after final arrangements had been completed for the acquisition of rights to the piece.

Carewe to Film Big David Belasco Play

Edwin Carewe has picked J. Warren Kerrigan, Sylvia Breamer and Russell Simpson to head his big cast in the screen version of David Belasco's play, "The Girl of the Golden West," which Carewe will begin shooting soon in the United Studios, Hollywood, for his second Associated First National release.

Carewe's first picture, "Mighty Lak' a Rose," is all ready for release. "The Girl of the Golden West" will be released probably in May.

This second picture Carewe is making for First National is said to be the most ambitious undertaking of the director's career.

Carewe will make his interiors at the United Studios in Hollywood.



PRISCILLA DEAN
in "The Flame of Life," a Universal Jewel Production.

Second National Makes Changes in Office Lists

Four new exchanges for the distribution of Second National Pictures Corporation releases have been established in the past week, in carrying forward the plan for complete reorganization of the distributing system throughout the country. The work is in charge of Dale Hanshaw, field representative of the corporation, who will visit all the principal distributing centers before returning to New York.

The new exchanges distributing Second National pictures are: Strand Film Service, New Jersey and K Streets, Washington, D. C.; Standard Film Exchange, 1030 Forbes Street, Pittsburgh, Pa.; Greenwald-Griffith Film Exchange, East 21st Street and Payne Avenue, Cleveland, Ohio, and Harthill Pictures, Inc., 732 South Wabash Avenue, Chicago, Ill.

Big Sand Storm in Fox Film

A terrific sand storm is said to be one of the sensational high lights in "Brass Commandments," a William Fox Production.

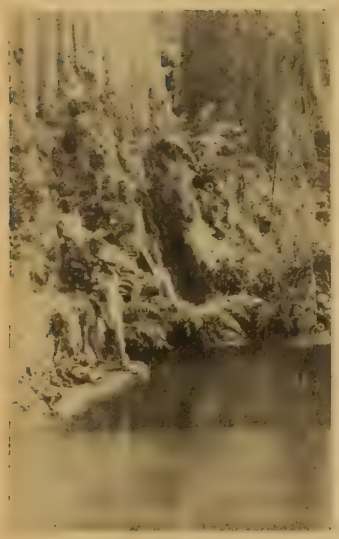


GOVERNOR EDWARD I. EDWARDS VIEWS "DOWN TO THE SEA IN SHIPS"

Governor Edward I Edwards of New Jersey was the guest of the W. W. Hodkinson Corporation recently, at which time he was entertained by a private showing of the Elmer Clifton production, "Down to the Sea in Ships." He was enthusiastic over the production and complimented Mr. Hodkinson on his ecquisition of this amazing film drama. The accompanying photograph shows Senator-elect Edwards in the act of congratulating Mr. Hodkinson.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE



JULIA FAYE

In pre-historic scene in Cecil B. DeMille's latest Paramount picture, "Adam's Rib." This primeval forest setting was built inside the Lasky studio.

"Blue Water" Given Premiere Showing

The motion picture production of "Blue Water," from the book of the same name by Captain Frederick Wildam Wallace, had its premiere showing in St. John, N. B., recently before the directors and stockholders of new Brunswick Films, Ltd.

David N. Hartford, the director, and Ernest Shipman, who will exploit the picture in all countries, were among those present. At a previous screening in New York City the picture was voted a success. It will be released to the Canadian and American Theatres in February.

Orlamond Wins Contract

William Orlamond, popular character actor, has just been signed by Goldwyn to a long-term contract, a mark of favor won by his work in such exacting parts as that of the motion picture director in "Doubling for Romeo," as the inventor in "The Sin Flood," and, most recently, as Lord Fryingham in Rupert Hughes' production of "Souls for Sale."

Added to Staff

Katherine Kavannaugh has been added to the Goldwyn staff as a scenario writer and personal assistant to June Mathis, newly appointed editorial director of the Goldwyn Studios.

Brentlinger Books Goldwyn Films 100%

Goldwyn has just concluded a big deal with A. F. Brentlinger for the showing of its product. Indianapolis has gone Goldwyn by 100 per cent. The other leading towns in Indiana will also show all of the current Goldwyn pictures. James R. Grainger, personal representative of F. J. Godsol, president of Goldwyn, signed the contracts for the deal recently while in Indianapolis on his swing about the branch exchanges.

By the terms of this deal every Goldwyn picture in the current release group will be shown in the entire Brentlinger circuit which embraces all of the large and most of the medium sized cities in Indiana. This is one of the big distribution deals of the year, Goldwyn says it indicates that its new policy of only big special pictures, upon which it embarked less than a year ago, was the right one. It has appealed to the exhibitor.

Mr. Brentlinger signed up for each picture on its own merits, but was most enthusiastic about the entire product. "I regard this list of pictures," he said, "as the strongest ever put out by Goldwyn or any other producing organization. Goldwyn has in 'The Christian' one of the finest pictures ever produced. It comes right down to the bed-rock of human character and human emotions. It is life as it strikes home to all of us.

"Then there is 'The Strangers' Banquet' — easily the biggest thing Mickey Neilan has yet given his enormous public. There isn't a 'fan' in the country but will respond to its appeal.

"The prize-winning picture, 'Broken Chains,' I regard as a knockout. 'Hungry Hearts' is another great picture. 'A Blind Bargain' is the creepiest thriller I've ever sat through.

"And I want to tell the exhibitor not to overlook Rupert Hughes' 'Gimme.' The women are all going to fall for it. It tells their side of the story of financial independence.

"This may sound very enthusiastic, coming from an exhibitor, but I am honestly enthusiastic about these Goldwyn pictures. I am booked 100 per cent. on them, because each one has convinced me of its merits."

Suggest New Films for Marion Davies

Cosmopolitan says film fans are clamoring to see Marion Davies in stirring stories of romance and action ranging from the part of the Princess Yetive in "Graustark" to that of Alice in "Alice of Old Vincennes." The Cleveland Plain-Dealer has just concluded a prize contest for the best list of books to make into film stories for Marion Davies. The idea was prompted by the showing in Cleveland of "When Knighthood Was in Flower." Letters poured in by the thousands and some very interesting suggestions were made for future screen stories for the star of Cosmopolitan Productions.

The prize winning list, submitted by Miss L. S. Paddock, of Cleveland, included the following: Lady Cleone in "The Amateur Gentleman," by Jeffery Farnol; Dorothy Manners in "Richard Carvel," by Winston Churchill; Janice Meredith in "Janice Meredith," by Paul L. Ford; Sylvia Marshall in "The Bent Twig," by Dorothy Canfield, and Alice in "Alice of Old Vincennes."

Many of the contestants expressed a desire to see her in this last-named story, and a number suggested "Yolanda," by Charles Major, the author of "When Knighthood Was in Flower." Other suggestions were: Viola in "Twelfth Night;" Jacqueline in "Lewis Rand," by Mary Johnston; "Dolores," in "The Palace of the King," by Crawford; "Rowena," in Ivanhoe; Virginia Carvel in "The Crisis," by Winston Churchill; Yvonne De Marsay in "Backbone," by Clarence Budington Kelland.

A novel feature of the contest was that the three prize winning lists were submitted by women. These lists have been turned over to the scenario department of Cosmopolitan Productions for consideration.

New Contract for First National

First National has closed a contract whereby Jackie Coogan will soon be seen in "Oliver Twist" in Czecho-Slovakia, Austria, Hungary, Yugo-Slavia, Poland, Bulgaria, Roumania, European Turkey and Greece.



VIRGINIA E. ICE

The clever little dancer as she appears with her partner in Daniel Carson Goodman's production for Equity, "Has the World Gone Mad?"

Praise for Arliss Production

"There is no reason why the story of 'The Man Who Played God,' with George Arliss, should not be of interest, for it has several themes, any one of which would be ample for the ordinary picture," said the critic for the Los Angeles Record when this United Artists release was shown recently at the California Theatre to good box-office business.

"The Arliss charm works marvels in this picture and so infuses his scenes as to make them outstanding," said the reviewer for the Examiner.

"George Arliss has made a somewhat conventional plot for the screen life in remarkable fashion in 'The Man Who Played God,'" said the critic for the Evening Express.

Sid Lawrence Wires Congratulations

First National has received the following from Sid Lawrence, manager, Isis Theatre, Grand Rapids, Mich.:

"Must wire you congratulations on your production of Jackie Coogan in 'Oliver Twist.' Think this is one of the greatest box office attractions of the year. Broke both house records here yesterday and today."

No Time Lost in Getting to Work

Quick upon the heels of the announcement by Metro that it had signed three of the country's biggest film stars—Buster Keaton, Jackie Coogan and Ramon Navarro—comes the statement that no time is to be lost in getting them before the camera.

News that arrangements are already pending for Keaton's first five-reel picture to be soon under way for probable release through Metro, was one of the week's outstanding events in film circles.



THREE BIG STARS RECENTLY SIGNED BY METRO
Buster Keaton, Jackie Coogan, Ramon Navarro.

This picture will be called "Three Ages," and conferences between Joseph M. Schenck, producer of Keaton comedies, and western representatives of Metro Pictures Corporation have been held in regard to the coming production.

One of the principal parts in the film will be taken by Margaret Leahy, England's prize winning beauty, selected by the Talmadge sisters from 80,000 contestants as most representative of the beauty of the British Isles. Wallace Beery, one of the best-known "heavies" on the screen, will be assigned a prominent place in the production, and Lionel Belmore will also have a part that, it is said, will be particularly suitable to him.

Metro promises that the remainder of the cast will be quite equal to support those who have the foremost roles.

Buster Keaton, himself, had a large part in writing his initial five-reel comedy. Those who collaborated with him were Jean C. Havez, Thomas J. Gray, Joe Mitchell and Clyde Bruckman, who comprise the Keaton scenario department.

Universal Does Big Business in Denver

An almost unprecedented record for Universal showings was established last week in Denver, during the National Western Stock Show week, the biggest convention week of the Rocky Mountain region. Universal had feature pictures showing in six of Denver's eight first run houses, and in two of the five leading second run houses. Universal short subjects were being shown in one of the remaining first run houses, and also in another of the second runs.

In the van of the Universal showing was a day and date run of "The Flirt" in the Princess and Rialto theatres, the city's two leading houses, operated by Manager Ellison, the chief exhibitor of Paramount pictures in that territory. Ellison also has booked "The Flirt" for his suburban houses. The day and date run is a precedent for Universal.

The other first run houses showing Universal pictures last week were the Colorado, one of the newest and finest houses in the West, which showed "The Kentucky Derby," a particularly popular picture with the visiting cattlemen; the Empress Theatre, showing "Top o' the Morning," with Gladys Walton; the Strand, showing "The Flaming Hour," with Frank Mayo, and the Rivoli Theatre, showing "The Lavender Bath Lady," another Gladys Walton success.

Of the second run houses, the Iris showed Hoot Gibson in "The Lone Hand," and the Plaza featured the same star in "Ridin' Wild." The Colonial, another second run house, made a big play with "In the Days of Buffalo Bill," Universal's historical chapter play, which chronicles persons and events familiar to many of the Colorado pioneers.

Edward Armstrong, district manager for Universal in reporting the Denver showing, laid emphasis upon the fact that National Western Stock Show week, while being the big event of the year, and drawing thousands of people into Denver, yet supplies very stiff competition to the picture houses, and must be met by surefire pictures. Universal sales executives are keenly gratified that almost all of the pictures chosen to buck the Stock Week show were Universal successes. Eugene Gerbasse, manager of Universal's Denver exchange, has notified his home office that unusual business was reported by each of the theatres.

Business at the Princess and Rialto theatres, showing "The Flirt," day and date, was little short of phenomenal, it is said Ellison is understood to have put an extensive exploitation campaign behind this Jewel, to the extent of making the picture a household subject of conversation in advance of its run. The Colorado also is reported to have had crowded houses during the entire week's run of "The Kentucky Derby." The picture appealed especially to the horse-loving cattlemen and proved an excellent counter-attraction for the cattle show.

Armstrong confidently predicts that with the unusual start received in the Denver territory by "The Flirt," that picture will break all records for Universal-Jewel pictures. News of its whirl-wind success in other parts of the country has reached the mountain district, and together with the popularity of Booth Tarkington and his books, and the exploitation the picture received by its double run in Denver, all combine to make the picture sought for both by the exhibitor and the public, it is stated.

Work Progressing on Big Selznick Film

Information from the Selznick company's West Coast studios from time to time indicates that highly satisfactory progress is being made on the production of Sir Anthony Hope's "Rupert of Hentzau," sequel to "The Prisoner of Zenda." The big photoplay is well along towards completion and will soon be in the hands of cutters and editors.

When "Rupert" was purchased directly from the titled English romance author more than a year ago, President Myron Selznick said that it had been secured with the idea of making from it the biggest and best photoplay that Selznick resources could turn out. With the production almost completed there is every indication that Mr. Selznick has carried out his original intentions to the very letter.

Every step in the production has been taken with the greatest of care. Edward J. Montague worked for months in the preparation of the scenario. Victor Heerman, chosen months ago to direct the production, had done an almost incredible amount of research work before the first scene was photographed. The best costumers on the case were engaged, the best scenic designers, and the ablest photographers were secured. And above everything else must be mentioned the lavishness with which the story was cast.

It is claimed—and but mildly disputed—that never before has a photoplay been made in which as many real notables participated. Elaine Hammerstein is the Queen Flavia, Bert Lytell the Rudolph, Lew Cody the Rupert. Claire Windsor, Bryant Washburn, Marjorie Daw, Adolphe Jean Menjou, Hobart Bosworth, Irving Cummings, Mitchell Lewis, Elmo Lincoln, Nigel De Brullier, Josephine Crowell, and Gertrude Astor are other members of the cast whose past performances entitle them to special recognition.

Film Players Given Rousing Reception

Copies of the Panama Star & Herald received at the home office of the Famous Players-Laskey Corporation contain interesting accounts of the arrival of Thomas Meighan and his company at Cristobal, their reception at Panama City and their work on location in Rex Beach's "The Ne'er-Do-Well."

A crowd of several hundred people was on hand when the Santa Luisa docked as Mr. Meighan, Lila Lee, Mr. Green and the other members of the company walked down the gang plank. An official reception committee greeted the visitors.

At Panama more officials greeted them and they were soon made to know that they owned the town. The dinner at the Union Club, given in honor of the visitors on the Sunday following the arrival of the party was attended by the president of the republic and all the high government officials.



ESTHER RALSTON

New leading lady at Universal City, is playing opposite William Desmond in "The Phantom Fortune," a new serial.

"The Cheat" Will Start Jan. 29

According to present plans, Paramount's reproduction of "The Cheat" will be started January 29, as a George Fitzmaurice production starring Pola Negri, with Jack Holt featured and Charles de Roche in support.

It was originally produced in 1915 be Cecil B. DeMille. Everything, it is said, will be done to make the reproduction one of the most dramatic and powerful photoplays in Paramount's big list of productions during the year.

At Work on Film

Agnes Ayres, back at the Lasky studio from a short vacation trip, has started her new Paramount picture, "Contraband," under the direction of Wesley Ruggles.

"Rustle of Silk" in Production

"The Rustle of Silk," Herbert Brenon's first production for Paramount, in which Betty Compson and Conway Tearle will be featured and which was adapted from Cosmo Hamilton's novel by Sada Cowan and Ouida Bergere, has been started at the Lasky studio.

Louis Burston Is Making "Desire"

Louis Burston is producing at the Metro studios in Hollywood "Desire," a photoplay written by Henry Symonds and John B. Clymer.

Rowland Lee, who recently completed the direction of "Alice Adams," starring Florence Vidor, will direct. The cast includes John Bowers, Marguerite De La Motte, Estelle Taylor, David Butler and Lucille Hatton.

Exhibitors Praise "Dangerous Age"

John Stahl's production, "The Dangerous Age," made for Louis B. Mayer and released through First National, has won the applause of both exhibitors and picturegoers in all the key cities where it has been shown, First National says.

Frank L. Newman, of the Newman Theatre, Kansas City, thought so much of it that he wrote, in part, as follows: "It is without doubt one of the best pictures I have ever seen. Every patron who left the theatre was singing its praise. The comments were 100 per cent. and we had the biggest gross business for the New Year week since the opening of the theatre."

Big business is reported also from Detroit, from the Chicago Theatre and the Tivoli and Riviera; from the New Grand Central in St. Louis.

"The Dangerous Age" will open at the Strand, New York, January 28.

Guy Wonders Lauds First National Film

Guy Wonders, managing director of the Rivoli Theatre, Baltimore, was in New York recently brimming over with enthusiasm and telling about the wonderful two weeks' run of Thomas Ince's "The Hottentot," a First National release, at the Rivoli, beginning New Year's Day.

"I have never seen anything like 'The Hottentot' as an audience picture," declared Mr. Wonders. "It certainly did bowl 'em over in Baltimore. We broke all records for New Year's Day and had a crowd lined up outside our two entrances every night. Why, after our two weeks' run, the telephone operators told me they had nearly a hundred calls from persons who wanted to know if the picture was still on, claiming that they had been to the Rivoli the previous week and couldn't get in.

"I never saw audiences go after a picture, cheer the race scenes, rise up in their seats as the horses came over the jumps, and yell, as they did with 'The Hottentot.'"

"World's Applause" Released January 21

William de Mille, Paramount producer, departed temporarily from his custom of filming stage dramas when he made "The World's Applause," which was on the Paramount release schedule of January 21.

This is an original story by Clara Beranger, who has written the scenario of all of Mr. de Mille's recent photoplays. Bebe Daniels and Lewis Stone are the featured players in a cast which Mr. de Mille considers one of the best he has had in his long career as a producer.

An ultra-modern note is struck by Miss Daniels in her costumes, it is reported. In each succeeding scene she wears something different from the preceding one, and although Mr. de Mille never allows his photodramas to descend to the level of mere fashion shows, this feature of "The World's Applause" is certain to intensify every woman's interest in the picture, Paramount says.



Corinne Griffith and Conway Tearle in Robert W. Chambers' "The Common Law," which Selznick is producing.



MARGUERITE COURTOT

In "Down to the Sea in Ships," an Elmer Clifton production released by Hodkinson.

Pick Players for "McTeague"

Goldwyn production officials at the studios are selecting the cast for Eric Von Stroheim's first Goldwyn picture, "McTeague," from Frank Norris' famous realistic novel. Several selections have now been made.

Jean Hersholt will play the leading heavy role, that of Marcus Schouler. He was last seen on the screen in Mary Pickford's new version of "Tess of the Storm Country" and in Marshall Neilan's first Goldwyn picture, "The Strangers' Banquet."

Sylvia Ashton has been engaged for the role of Mrs. Sieppe and Dale Fuller for the role of Maria. Miss Fuller is a discovery of Von Stroheim's and has appeared in previous pictures by him.

Von Stroheim is still in San Francisco preparing the continuity for "McTeague" and picking out the locations. Frank Norris located his story in San Francisco and the picture will be made almost in its entirety in that city.

To Film Service's Famous Poem

Robert W. Service's famous poem, "The Shooting of Dan McGrew," will be told in a photoplay to be produced by Metro Pictures Corporation.

It is said the film will be made upon an especially ambitious scale, with a cast of screen celebrities and by a director of national prominence.

Niblo Has Finished "Famous Mrs. Fair"

Fred Niblo this week completed filming the play, "The Famous Mrs. Fair," as his first production for the Metro-Louis B. Mayer forces.

In the cast are Myrtle Stedman, Huntly Gordon, Marguerite De La Motte, Cullen Landis, Carmel Myers, Ward Crane and Helen Ferguson.

Fox Schedules Big Film

The Fox special production, "The Town That Forgot God," which recently completed a three-month run at the Astor Theatre, New York, is now scheduled for release on February 11.

Heading the cast of eleven notables is Jane Thomas, who needs no introduction to followers of the silent drama. Her work is previous Fox successes proved her ability as a screen player of the first magnitude.

"Bunny" Grauer, a talented lad in his early 'teens, is another artist who wins new laurels in this photoplay through his exceptional portrayal of a difficult role.

Others in the cast include Warren Krech, Harry Benham, Grace Barton, Francis Healy, Edwin Dennison, James Devine, James Kenny, A. E. Ely and others of equal prominence.

In Fourth Role at Universal

Phillips Smalley, the latest actor to come out of comparative retirement and appear again before the camera after years of absence, is playing his fourth consecutive role at Universal City. The current appearance is with Kathryn Williams, David Torrence, Roy Stewart, Lucille Ricksan and Robert Agjew in the all-star filming of William Hurlburt's play, "Trimmed in Scarlet," which Jack Conway is directing.

The first of Smalley's new appearances to reach the screen is 'The Power of a Lie," just released. As he works before the camera at Universal City, his wife, Lois Weber, stands behind the camera as the director of one of the mist important pictures now being made there, the Universal-Jewel picturization of Clara Louise Burnham's novel, "Jewel."

Newspaper Tie-up on "Plunder"

Pathe announces that a tie-up on the Pearl White serial, "Plunder," has been arranged with the Minneapolis Journal and that the service department of that newspaper has sent letters to approximately 1,200 'Live-wire showmen of Minneapolis territory' suggesting that they line up bookings for this serial so as to be ready when public interest is aroused by the big campaign in the Journal.

Weather Delays Work

Thomas Meighan has cabled from Panama, where he and a company of Paramount players are making exterior scenes for "The Ne'er-Do-Well" under the direction of Alfred E. Green, that rainy weather has delayed the shooting schedule and the company will not return to New York before the first of February.

Theatre Put Over Good Exploitation

Newspaper returns from half a score of important cities are said to prove that when the Pathe exploitation department supplied all branch exchanges with its series of "Dr. H. L. Jack" teaser ads it builded better than it knew. These cunningly worded announcements of the approaching visit of the discoverer of "Nature's Best Remedy" who loved humanity too much to dread being thrown out of any Medical Society for "unethical advertising" produced a sequel in Fort Worth, Texas, that packed the Palace Theatre at all performances of the Lloyd comedy, and made a public laughter sensation.

While the "Dr. H. L. Jack" teaser ads were being displayed in Fort Worth newspapers, "Dr. Khiro," a so-called medium, gave a performance at the Auditorium. Someone in the audience asked him if he knew who "Dr. Jack" was, and if he was any good. The "professor" promptly replied with some indignation that "Dr. Jack" was a "quack doctor who was using patent medicine that was probably poison," and to have nothing to do with him.

On the following day "Dr. Jack's" local address, contained in the final teaser of the series, was found to be that of the Palace Theatre, whose lobby had suddenly blossomed into a veritable Harold Lloyd-"Dr. Jack" picture gallery. And in the local papers was the theatre's display announcement.

Editorial Praise for "Robin Hood"

"The Los Angeles version of the Robin Hood legend is a challenge to the critics who have held that the natural limitations of motion picture drama are such that it can never rise to the plane of fine art," said an editorial in the Indianapolis News while "Douglas Fairbanks in Robin Hood" was showing recently at the Circle Theatre in that city. As a further indorsement of Douglas Fairbanks' splendid production for United Artists release the editorial went on to say:

"In this production the dramatist has approached new possibilities in story-telling by the primitive use of pictures. He has oversome the two great obstacles of the picture dramatist—the lack of color and of the human voice—to an extent which a few years ago was thought to be impossible. The picture is an achievement to the extent that it carries an implied promise that sometime money and feeling will be combined in such proportions as to produce a picture drama of the first order.

"There are any number of Robin Hoods, each the hero of a particular legend in the English lore current toward the end of the Middle Ages. Robin Hood was the hero of the common people. He occupied a place in their minds similar to that occupied by Arthur in the minds of the upper classes. As the story was passed on to succeeding generations, Robin Hood grew in stature and skill until there was little left of the knavish sprite who lived in the woods and excelled in all sports, even of that of robbing the rich to get money with which to help the poor. The dramatist, therefore, had a wide range of choice in his Robin Hoods, and there is little reason to question the accuracy of his judgment.

"The outstanding impression of the Douglas Fairbanks production of 'Robin Hood' is that a group of sincere men and women are earnestly striving to recreate the great stories of the world. This involves much study of the architecture, costumes, manners and spirit of an age long since departed. On the whole, the producers have done remarkably well. Their pageantry is admirable, their emphasis upon environment is convincing, and they suggest the possibility that they give first place in their aspirations to artistic success."

Fox Production Is Praised by Critics

New York trade paper reviewers have, says Fox, unanimously acclaimed "A Friendly Husband," the first five-reel comedy starring Lupino Lane, the English pantomimist, which will be released this month by Fox Film Corporation.

Following are excerpts from some of the New York reviews: Morning Telegraph: "In this picture Lupino Lane should capture the American audience. As a comedian he is an artist; as a picture this is a winner."

Moving Picture World: "A Friendly Husband" definitely labels Lane as one of the finest comedians on the screen." Exhibitors' Herald: "Here is a comedy that should get over in any place where it is shown."

A March 11 Release

Associated Exhibitors has set for release March 11 the next in its series of productions featuring Leah Baird. The adaptation and story of this picture are from the well known play, "All Mine," by Dorian Neve, and the photoplay is now known under the working title of "When Civilization Failed."

Drew the Crowds

When Harold Lloyd and Mildred Davis had invited 1,000 Tacoma, Wash., kiddies to attend a performance of "Dr. Jack" at the Rialto Theatre, the management of that house got busy with a demonstration of real live-wire showmanship. The boy and girl guests were advised that Pathe's Exploitation Department "Dr. Jack" top hat would sufficiently identify them, and that there was not the slightest objection to their wearing the same in a preliminary parade through the principal streets of the city.

As a consequence, the theatre's supply of "Dr. Jack" hats was completely exhausted, and the parade was witnessed by practically everybody in Tacoma.

Macon, Ga., Editor Lauds Picture

"The picture now at your playhouse—'One Exciting Night'—is a wonder," wrote Nelson M. Shipp, of the editorial department of the Macon Daily Telegraph, when D. W. Griffith's mystery picture, a United Artists release, was being shown at J. A. Flournoy's Criterion Theatre. "It is the best thing in humor and the most striking in mystery I have ever witnessed on the screen."

Added to Cast of Melford Film

To the cast of George Melford's present picture have been added Julia Swayne Gordon and John Daly Murphy, who are to play Mr. and Mrs. Jackson Reddell, important characters in Waldemar Young's original story, "You Can't Fool Your Wife." This picture is now being produced at the Paramount Long Island studio.

On Fox Schedule of January 22

"Brass Commandments" starring William Farnum and "Young and Dumb," an Al St. John special comedy, are the two productions on the release program by Fox Film Corporation for the week of January 22.

"Brass Commandments," in addition to the star, features Wanda Hawley and Tom Santschi. "Young and Dumb," was originally titled, "The Bridegroom."

Jack Ford Film for January Release

Jack Ford, who directed a number of Fox productions during the past year, including "The Village Blacksmith," has scored another success in his work on "The Face On The Barroom Floor," says Fox, which is scheduled for release this month by Fox Film Corporation.

Heading the all-star cast is Henry B. Walthall, remembered as "The Little Colonel" of "The Birth of a Nation."

Three for February Release

"What a Wife Learned," "Mighty Lak' a Rose," "The Sunshine Trail," and "The Pilgrim" are set for release during February by Associated First National.

"What a Wife Learned" is a Thomas H. Ince production with Milton Sills, John Bowers and Marguerite De La Motte heading the cast. It is a story of western cattle ranches and big city life. The story is said to be powerful in its dramatic features. John Griffith Wray directed the picture under Mr. Ince's supervision. The story is by Bradley King.

"Mighty Lak' a Rose" is the first Edwin Carewe production made for First National and is said to be a dramatically human story of the underworld and high society. It is from the pen of Cyrtis Benton. A national exploitation campaign has been started on this picture.

"The Sunshine Trail" is a Thomas H. Ince production with Douglas MacLean as the star and Edith Roberts as leading woman. It is comedy of ranch life. James W. Horne directed it.

"The Pilgrim" is Charlie Chaplin's latest feature release. Edna Purviance is the girl.

Wheat Pit Scenes in Paramount Film

One of the biggest scenes in Cecil B. DeMille's forthcoming Paramount production, "Adam's Rib," is laid in the Chicago Board of Trade, the largest and busiest grain exchange in the world. For this scene a huge set was built at the Lasky studio, the big windows of the room looking out upon the busy street and showing the fronts of the office buildings on the other side.,

The scene is one of wild excitement on the Board of Trade floor, with a throng of brokers gesticulating in contrast to the quiet and intensely interested spectators in the gallery. The accurate reproduction was made possible through a number of special photographs of the original.

How faithfully the Chicago trading mart is reproduced is attested by the following letter which Mr. DeMille recently received from John R. Mauff, secretary of the Board:

"Your Mr. Kiesling called this morning and showed the writer photographs of reproductions of this Exchange and scenes thereon that are to be featured in your Paramount picture, 'Adam's Rib,' by Miss Macpherson.

"The great similarity of scenes depicted therein was a revelation, and we congratulate you upon ability and success in the handling of a matter requiring so much intimate detail."

Playgoers Releases Three in February

Playgoers Pictures announces three releases for February. Each of these features is said to be a drama with characteristics that stamp it as almost unique, so that in the combination widely varied forms of entertainment are offered.

The London adventures of a penniless New York millionaire are said to be revealed vividly in "A Pauper Millionaire," which is to be out February 11.

"A Clouded Name," set for release February 18, is said to be marked by lots of action, romance, deep suspense and attractive scenic effects. Norma Shearer is the heroine. Gladden James has the male lead. Austin O. Huhn directed.

"The Supreme Passion," set for release February 25, is founded on Tom Moore's poem, 'Believe Me if All Those Endearing Young Charms." The featured players are Florence Dixon, known all over the world as "The Coca Cola Girl," and Robert Adams. The authors of "The Supreme Passion" are Charles T. Dazey, author of "In Old Kentucky" and many other succcesses, and Robert McLaughlin, who wrote "The Eternal Magdalen" and "Decameron Nights."

New Ince Special

Production is progressing rapidly toward completion at the Thomas H. Ince Studios, Culver City, Cal., on the picture, "Her Reputation," which, it has been announced, will be the first of the new series of Thomas H. Ince specials for the season of 1923-24.

The leading role in this story of newspaper life is portrayed by May McAvoy, supported by Cullin Landis.

The production is made from an original story by Bradley King, under the direction of John Griffith Wray.

Interest Is Keen in Coming Production

Interest rivalling that which was displayed in "When Knighthood Was in Flower," starring Marion Davies, prior to that photoplay's record-breaking run on Broadway, is said to be evoked over the next Cosmopolitan super feature, "The Enemies of Women," by Vicente Blasco Ibanez, the celebrated Spanish author of "The Four Horsemen" and "Blood and Sand."

Cosmopolitan says that in bringing to the screen "The Enemies of Women," it has filmed it with all of the artistry, perfection of detail and lavishness of production that featured "Knighthood." Not only is "The Enemies of Women" embellished with what is said to be more natural scenic beauty than has ever before been seen in a motion picture, but the photoplay includes some of the most gorgeous interior scenes that have ever been fashioned for the camera, it is reported. Joseph Urban, Cosmopolitan scenic artist, who recreated the settings for "Knighthood," has employed all the same artistic finesse, it is stated. Many of the scenes are laid in Russia.

In order to achieve the acme of beauty for "The Enemies of Women," Cosmopolitan Productions sent an entire company to Europe on location. During the trip abroad the company came into actual contact with Ibanez. So enthusiastic did the author become over the plans of production that he arranged to have scenes taken in the Casino at Monte Carlo, and on the terrace of the Garden, one of the few times that world-famous gaming resort had been filmed. "Shots" were also made of the Prince of Monaco's palace, while other scenes were taken on the most picturesque spots of the Riviera, including the Villa Maryland, Cap Feret, near Nice, said to be the most beautiful villa on the Cote D'Azur.

The "interiors" of the picture include some of the most strikingly handsome sets ever constructed, it is said. These "interiors" include a reproduction of the magnificent gardens of the Villa Maryland at the height of one of the most fasinating and extravagant parties ever filmed, it is reported. There is also a reproduction of the gaming rooms of the Monte Carlo Casino and two sets depicting the palace of Prince Lubimoff.

Lionel Barrymore plays Prince Lubimoff and Alma Rubens, the Duches de DeLille in "The Enemies of Women," and the all-star cast includes Pedro de Cordoba, Gareth Hughes, Gladys Hulette, W. H. Thompson, William "Buster" Collier, Jr., Paul Panzer and Mario Majeroni.

Perfects New Plan for Building Sets

William de Mille, Paramount says, has brought into use at the Paramount West Coast studios a method of production that promises to bring about needed economic reforms in at least one respect. He has perfected a new method of building his sets that has been adopted by other directors and is becoming common in studios everywhere. His new idea, the unit set, is perhaps the greatest time and labor saving plan introduced into photoplay production for many years, it is said.

Commonly, it has been the plan of production companies to build a separate set for every scene of the picture. For example, if a certain production had scenes in six rooms of a house, it has been the custom to build six separate sets; one for each room.

But in "Grumpy," his current production for Paramount, de Mille introduces the perfection of the unit set.. It represents the home of "Grumpy." Not a single room, or even two rooms, but an entire lower floor and garden of a home are in the set. Then in addition to the rooms, there is a garden, as large as the average front yard.

"Tess" Does Big Business

Opening Sunday, January 7 at the Rialto in Omaha, Mary Pickford in her new "Tess of the Storm Country," did a big business throughout the week, United Artists says:

The preparatory campaign under direction of Julian K. Johnson, Rialto manager, included the use of billing to the extent of fifty 24-sheets besides a good many six-sheets. A preliminary teaser campaign preceded the regular week before the opening display campaign in the newspapers.

Strong co-operation was given "Tess of the Storm Country" by the Omaha Daily News, among other newspapers, with a full one-page layout of Mary Pickford and "Tess of the Storm Country" portraits and stills with complete and direct allusion to the opening at the Rialto.

Miss Sweet Named for Lead in Film

It has been decided that Blanche Sweet shall play Tess in Marshall Neilan's production of Thomas Hardy's story, "Tess of the D'Urbervilles," in association with Goldwyn.

It is said to be one of the greatest and most difficult roles that can fall to the lot of any actress, and Goldwyn and Mr. Neilan believe that they have found the ideal actress for the part in Miss Sweet.

Goldwyn has acquired the services of Corinne Griffith, one of the most popular American motion picture stars, to play the leading role in Elinor Glyn's "Six Days," which is scheduled for early production at the Goldwyn Studios.

Miss Griffith has been acting under the Vitagraph banner ever since her debut in pictures. For several years she has been a star in her own right.

Miss Griffith hails from Texarkana, Ark. On leaving the Sacred Heart Convent in New Orleans she became a professional dancer, but abandoned that career after a year for motion pictures.

Corinne Griffith to Look Over Stories

The W. W. Hodkinson Corporation announces that Corinne Griffith will arrive in New York on Sunday, January 28 for the purpose of conferring with Charles R. Rogers and Edward Small in the selection of a vehicle for the first production of her own company to be released by the W. W. Hodkinson Corporation.

It is understood that Mr. Rogers and Mr. Small have a number of prominent Broadway stage successes under consideration together with some of the literary world's "best sellers" which will be read by Miss Griffith upon her arrival in New York.

It is further stated that the plays under consideration are those of extraordinary dramatic possibilities. They will be of the society drama variety affording Miss Griffith an opportunity of displaying her ability to wear extravagant gowns and at the same time giving her a character that ably shows her exceptional histrionic abilities, it is stated.

The Corinne Griffith Productions, which will be under the guiding rein of Charles R. Rogers in charge of Distribution and Edward Small in charge of Production, will make their bow under the Hodkinson banner some time during the spring.

According to Mr. Small, work will be started on the new Corinne Griffith productions about April 1. The productions will be made in the East.

"Modern Matrimony" Ready for Theatres

The Select company is about to release throughout the country the latest Selznick picture starring Owen Moore entitled "Modern Matrimony"; prints are now being delivered to the branches and showings for the trade in the several territories are being arranged.

"Modern Matrimony" differs to some extent from any picture in which Owen Moore has yet appeared. It is a straight-away comedy drama of the type of "The First Year" and "Six Cylinder Love," stage plays which have been outstanding successes this year; previous Moore pictures have been along farce lines.

Like other Selznick productions recently made or now in production, "Modern Matrimony" is notable because of the general excellence of the cast. Alice Lake, herself a star of no mean repute, appears in principal support of Mr. Moore. Vic Potel, celebrated "Slippery Slim" of the earlier days of the motion picture comedy, has a prominent role. Frank Campeau, long the premier "bad man" of the stage appearing in Western dramas; Snitz Edwards, Mayme Kelso, Kate Lester, and Douglas Carter are other well known players who add to the box office value of the offering.

Crowned Heads See "Four Horsemen"

Queen Mary of England, Queen Maud of Norway, and the Princess Victoria witnessed recently at the Palace Theatre in London an exhibition of the Rex Ingram production, "The Four Horsemen of the Apocalypse," the Metro picture which is generally conceded to be one of the highest achievements of the screen.

This sanction and interest completes the triumph of "The Four Horsemen of the Apocalypse" in the British capital.

Educators Praise Pathe's "Nanook"

While the Eskimo feature, "Nanook of the North" is still at the height of its career, Pathe says at the big and little theatres of the country, the permanent educational value of the film is being attested by authority that is unquestioned, Pathe reports. Recently a letter to this effect sent to Pathe by the Curator of the Department of Public Education at the New York Museum of Natural History was widely published. Of the same general tenor is another just received from Roy S. Corwin, Supervisor of Extension of the Public Museum of the City of Milwaukee which says in part:

"No stronger evidence of the high opinion I have for the motion picture, 'Nanook of the North,' can be offered than by statement that, if it were possible, I would at once add this picture to the educational film library of the Milwaukee Public Museum.

"Nearly all films can be said to teach something or other; but 'Nanook of the North' is a very superior teacher. In the most fascinating manner it instructs the observer in the picturesque but stern life of the Eskimo."

Goldwyn Puts Over "Gimme" Publicity

Another Goldwyn picture, "Gimme," has come in for some nation-wide exploitation at the hands of Eddie Bonns, manager of exploitation for that distributing corporation. He was aided by Walter D. Nealand, Goldwynner in Chicago, where the story was sprung.

Three men were selected as president, vice president, and secretary-treasurer, and papers of incorporation of The Anti-Gimme League filed with the secretary of State of Illinois. The purpose of the League was declared to be the doing away with the various forms of begging prevalent in Chicago—commercial, household, and sidewalk begging—and the tipping nuisance. Hat-check girls and boys are under the taboo.

The Chicago Herald-Examiner published a two-column story on the incorporation of the League and it was sent out over the various press wires to practically all of the newspapers of the country. It has been printed in at least one newspaper in nearly every large city and in hundreds of small town papers, it is stated.

"Dollar Devils" on January 28 Program

The Victor Schertzinger special production, "Dollar Devils," is the scheduled attraction for the Hodkinson program dated January 28.

Like "The Kingdom Within," the first of the Victor Schertzinger productions to be released by Hodkinson, this film release offers what the Hodkinson officials consider to be one of the most human, entertaining and interesting stories presented for public consumption for some time, with, however, an entirely different theme.

"Dollar Devils" is a story dealing with the harm of too much wealth. According to those who have attended a pre-release showing of this feature, it is one of the best things Victor Schertzinger has ever done.

In the cast are Joseph Dowling, Cullen Landis, Eva Novak, Miles McCarthy, May Wallace, Hallam Cooley, Lydia Knott and Ney Farrell.

News of Goldwyn's Coming Productions

"Peaches" Jackson, the child actress; James Fulton, an old-time vaudeville actor, and Charles West have been added to the cast of "The Eternal Three," Marshall Neilan's original screen story which he himself is now producing in association with Goldwyn. This picture was originally called "The Ingrate."

Neilan is shooting interiors at the Goldwyn studios. His assistant, Frank Urson, has been selecting desert locations in the Grand Canyon.

Marie Prevost has been signed to play the leading feminine role in "Red Lights," the picture which Clarence Badger will make from Edward E. Rose's [illegible] She has recently co[illegible] by the famous [illegible] in "The Beautiful a[illegible] and was selected King Vidor will [illegible] as a suitable re[illegible] on "Three Wise [illegible]low the successes, part of January. [illegible]stian" and "The water will have Banquet." culine role.

Exploiting "Covered Wagon"

Exploitation on Paramount's forthcoming James Cruze production, "The Covered Wagon," which should prove just about 100 per cent. effective is now being used at the New York Rivoli and Rialto theatres under the direction of Hugo Riesenfeld. It is in the form of a program advertisment for the picture, an extra two-page folder being added to the regular program of each house.

The outside, or last, page of the folder contains an illustration on "The Covered Wagon," of full-page size, while the inside page consists of reading matter descriptive of the production. Each succeeding week from now until the opening of the picture in New York the copy will be changed, and the message will eventually reach directly more than 200,000 motion picture fans in the city.

Exhibitors Praise Metro Productions

Proof of the enthusiastic response, says Metro, which has been accorded the policy of "special productions only," is manifested by many letters of testimony sent voluntarily by exhibitors in various parts of the country. Showmen in the large cities as well as in the small towns heartily endorse the new Metro releases, and many of them, Metro says, declare that they have greater box-office power than those of any other concern.

From Chicago comes endorsement of two recent releases, Reginald Barker's production of "Hearts Aflame" (a Metro-Louis B. Mayer production), and the Rex Ingram production, "Trifling Women."

B. A. Lucas, operating a chain of theatres in Peoria, Galesburg, Bloomington, Elgin and Decatur, says of "Hearts Aflame": "One of the real big box office attractions of the year."

E. C. Beck, operating the Castle Theatre in Chicago, writes of "Trifling Women": "One of the finest pictures that I ever played in the Castle Theatre." "Quincy Adams Sawyer," the Metro-SL Special production, comes in for this praise from G. M. Pedley, manager of the Grand Theatre, Owensboro, Ky.: "I am proud to have the opportunity to show this stupendous production."

From an Iowa exhibitor comes another endorsement of "Quincy Adams Sawyer," the writer being Peter Krauth, manager of the Denison Opera House, Denison, Ia.: "It has been years since I have played a picture of its calibre." The same exhibitor comments favorably on the Louis Burston production, "Forget-Me-Not," which he considers "a very timely as well as beautiful production."

Walter Peterson, manager of the Empress Theatre in Rockwell City, Ia., gives his tribute to two recent Mae Murray pictures, presented by Robert Z. Leonard: "'Peacock Alley,' with Mae Murray, proved one of my best bets. I look for better business on 'Fascination.'" The same showman, in his endorsement of the Rex Ingram production, "The Four Horsemen of the Apocalypse," says in part: "It's the 'king pin' of the moving picture industry."

Here is, in part, a testimonial submitted by L. D. Lammon to "Greater Amusements," a local trade paper at Minneapolis, Minn. The writer is the manager of the Eclipse Theatre, Coleraine, Minn.: "We put on 'The Prisoner of Zenda,' 'Broadway Rose,' 'Hands of Nara,' 'Forget-Me-Not,' 'Five Dollar Baby,' 'Youth to Youth' and 'The Forgotten Law,' and each one made a 100 per cent appeal , and our patrons are asking us to bring some of them back."

Similar comment is obtained from E. L. Frank, operating the Oasis Theatre at Ajo, Arizona, who says: "I believe that the last bunch of Metro pictures we have run have given the best satisfaction, taking them straight through, of any we have had from any exchange."

Many Accessories for Fox Pictures

Fox Film Corporation has prepared an elaborate array of accessories, such as press books, exploitation and advertising material, slides and cuts and mats, with the release of

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cials for the new super-productions age Blacksmith," band," a Lupino ly; "The Cus-ary Carr; "The Face on the Barroom Floor," "The Net," "Does It Pay?" and "The Town That Forgot God."

This material includes a quantity of well written matter from the hands of men who are experts in their various fields. The posters, lobby displays, folders, cuts and mats, etc., were executed by the Fox staff of artists. The music scores were supervised by writers well known in the musical world.

Universal to Film "Naughty Marietta"

Universal Pictures Corporation is to make a screen production of "Naughty Marietta," the celebrated musical comedy. This announcement was made recently at the Universal home office, after final arrangements had been completed for the acquisition of rights to the piece.

Universal plans for the production, already well under way, include giving it the most lavish setting and staging possible, it is stated. This will include the building of a large seetion of the City of New Orleans as the famous port looked at the beginning of the Nineteenth Century.

Although details have not been definitely decided, it is highly probable that "Naughty Marietta" will be used as a starring vehicle for Virginia Valli, Universal's new star. Miss Valli is said to be just the type of the impish French girl, Marietta, whose escapades and romance forms the plot of the operetta. Miss Valli will be remembered as "Manette" the charming French Canadian girl in "The Storm."

"Naughty Marietta" was produced in 1910 and had an exceptionally long run. It was written by Rida Johnson Young. This popular playwright also wrote such successes as "Maytime," "Littie Old New York," "Brown of Harvard," "The Lottery Man," and "Captain Kidd, Jr." In all she has penned 23 stage successes.

The music for "Naughty Marietta," was written by Victor Herbert, one of America's leading composers. Universal means to take full advantage of the music tie-up possibilities of the picture. Universal also is projecting a production novelty which it expects to create quite a precedent in the film world. In order that the players, and technical staff which is to produce "Naughty Marietta" for the screen, may be well versed in the action of the original plot, steps have been taken looking to the entire staging of the musical comedy at Universal City as a working model for the screen version.

This will include the engaging of a musical comedy stock company, scenery, and full stage appliances, and the rehearsal of the piece, with full orchestral accompaniment. This company will "play" an extended "run" at the theatre in Universal City, so that all concerned in the picture may get into the spirit of the piece.

"Naughty Marietta" is the story of a young French convent girl of noble birth who escapes to New Orleans rather than marry a roue nobleman of her father's choice. How she is put up at New Orleans as a prospective bride, to be purchased by some settler, and how she escapes from this predicament and into the arms fo a handsome American ranger captain, forms a lively and an intensely dramatic plot, filled with colorful incidents and stirring action.

Big Bookings Mark Fox Anniversary

Hundreds of exhibitors are showing one hundred per cent programs of Fox entertainments this coming week to mark the nineteenth anniversary of William Fox as a producer of motion pictures.

Louis Rosenbluh, the executive of the Fox Film Exchange in the Leavitt Building, is highly gratified by the spirit of co-operation shown by Fox distributors in making this anniversary one of such widespread importance, demonstrating to the public that Fox entertainments are not only quality pictures but possess all the concomitants of amusement that theatregoers look for when they buy tickets at the box offices.

Progressive exhibitors admit that William Fox productions approach nearest to the high standard of excellence demanded by an exacting public; they are high in the matter of detail of their manufacture and in the manner in which the subject matter around which they have been constructed is treated.

Tom Mix and William Farnum hold high places in the esteem of lovers of Western subjects; Shirley Mason has grown into a warm place with lovers of romantic comedy and is in big demand; John Gilbert, who made a deep impression in "Monte Cristo," is a rising star, and William Russell has increased his prestige as a star with all classes.

Fox News which has been to the fore in the matter of photographic news beats recently is now shown everywhere. It would seem that Fox camera eyes are everywhere from the arctic to the antarctic, not one important center seems to be overlooked in the gathering of "shots" of international as well as national importance.

The Fox educational series have also risen in high favor with theatres as well as non-theatrical associations, and only last Saturday Dr. Crandall and a committee from the Board of Education looked at a program of educational subjects upon the invitation of Mr. Rosenbluh.

Rosemary Theby in Holubar Film

Allen Holubar has added Rosemary Theby to the cast of "Slander the Woman," a First National release starring Dorothy Phillips. Other additions to the cast are Richard Headrick, Cyril Chadwick, and Brinsley Shaw.

Hodkinson Film at Head of List

A statement has been received at the Hodkinson offices announcing that a joint committee on better films, consisting of the Illinois Council Parent Teachers Association, Illinois League of Women Voters, and Woman's City Club of Chicago have placed at the head of their list of photoplays recommended as wholesome recreation, the C. S. Clancy production, "The Headless Horseman" or "The Legend of Sleepy Hollow," featuring Will Rogers in the role of Icabod Crane, and distributed by the W. W. Hodkinson Corporation.

Small Fiddle Sent to Exhibitors

An unusual and attractive idea which has been originated by the W. W. Hodkinson Corporation in connection with the Film Guild Production, "Second Fiddle," featuring Glenn Hunter, which it is distributing, is a miniature violin. It is made in the form of a pin which will be sent to every exhibitor in the country.

Accessories for Tully Film

As part of the accessories on the Richard Walton Tully production, "Omar the Tentmaker," with Guy Bates Post as the star, First National has made up an eight page rotogravure section for distribution by exhibitors to the newspapers of their locality.

Space has been left at the top of the first page for the imprint of the local newspaper using it.

To Write Scenario of "Exciters"

John Colton, author of "Rain," one of the outstanding dramatic successes on Broadway this season, has been engaged to write the scenario for "The Exciters," a Paramount picture to be put in production soon at the Eastern studio under the direction of Richard Ordynski. Bebe Daniels and Antonio Moreno will be costarred in the picture.

Title Changed

First National announces that the title of Allan Holubar's next release has been changed from "The White Frontier" to "Slander the Woman." This picture is a story of the Canadian Northwest and of Montreal. Dorothy Phillips is the star.

"Slander the Woman" is adapted from an original novel by Jeffry De Prend. First National has set the release date for some time in April.

"Town That Forgot God" Makes Records

"The Town That Forgot God," the Fox special, which completed a three-month engagement at the Astor Theatre, New York, on January 7, and which will be released February 11, has definitely established itself as a big box-office attraction, Fox says, by virtue of record-making attendance experienced recently during pre-release runs in the various first-run and neighborhood houses in New York and vicinity.

The special production has, it is stated, in many instances, surpassed the success of "Over the Hill," the most famous of Fox features, which is now in its third year of exhibition.

Critics of the New York newspapers have, Fox says, described the storm and flood scenes in "The Town That Forgot God" as the most realistic and vivid ever presented on the screen, and as the crowning achievement in the way of spectacular water effects.

Harry Millarde, who attained fame as the director of "Over the Hill," has won new laurels for his magnificent direction of this difficult scene, which was likewise very dangerous for the people employed in the picture and the directors and cameramen who aided in making it.

"The Flirt" Makes Big Hit in Chicago

"The Flirt," Hobart Henley's Universal-Jewel production of Booth Tarkington's popular romance, of American family life, has captivated Chicago, according to reports received by Universal from the Windy City. The picture is now in the third week of its run in the Randolph Theatre, and is being lauded by press and public, it is said. Similar reports have been received from Seattle, where the picture also is enjoying a long run. At the same time, the various Universal exchange managers are reporting unprecedented bookings on the production.

Rob Reel, in the Chicago Evening American, says: "'The Flirt' is intensely real. It throbs with humanity." Observer, writing in the Chicago Herald and Examiner, said: "We hope 'The Flirt' is a criterion of the sort of pictures 1923 is going to bring us."

Mae Tinee, of the Chicago Daily Tribune, said: "It is without doubt one of the best offerings ever put out." Edwin B. Rivers, writing in the Seattle Union Record, hailed the picture as "perfection for once," and "Universal's greatest."

Big Audience Lauds Goldwyn Production

Goldwyn's invitation pre-view showing of its production "The Christian," directed by Maurice Tourneur, at the Capitol Theater, Tuesday, Jan. 23, was attended by more than three thousand persons. Among them were exhibitors controlling chains of theatres and individual exhibitors from the territory served by the Boston, New Haven, New York, Albany, Philadelphia, Pittsburgh, and Buffalo branch exchanges.

Many men and women prominent in motion picture circles, newsptper and magazine reviewers and special writers were among those seated in the large auditorium. S. L. Rothafel had prepared special music and lighting effects to precede and accompany the projection of the film.

The unfolding story was followed with the closest attention and at its conclusion there was a great outburst of applause. Goldwyn came in for many compliments from prominent exhibitors and other film men in attendance. Director Maurice Tourneur, Richard Dix, Mae Busch and the rest of the cast received high praise.

"The Christian" will be shown at the Capitol Theatre for the week beginning Sunday, February 11.

Among the prominent exhibitors present were:

Fred Mitchell, Loew Circuit; A. G. Whyte, U. B. O.; J. J. Murdock, U. B. O.; Nicholas Schenck, Loew Circuit; F. G. Hall, Jersey City; Charles Levin, Fox Circuit; Sydney Cohen, 132 W. 43rd St.; A. J. Vanni, Poli Circuit; Joseph Stern, Newark, N. J.; Louis Rosenthal, 1482 Broadway; Sol Brill, 132 W. 43rd St.; Walter Reade, 112 W. 34th St.; George Cohen, 201 W. 49th St.; H. Rachmil, Brooklyn, N. Y.; S. Rinzler, Brooklyn, N. Y.; A. Fanchi, Consolidated Amst. Co.; A. H. Schwartz, Brooklyn, N. Y.; E. Mayer, M. & S. Circuit; Jacob Fabian, N. J. First National; Chas. Haring, Haring & Blumenthal; Louis Blumenthal, Haring & Blumenthal; D. V. Picker, Loew Circuit, Leo Brecher, Plaza Theatre, New York City; Chas. Goldreyer, New York City; Benj. Knobel, New York City; Benj. Grobe, New York City.

Strand Theatre Has "One Stolen Night"

One of the first theatres to book "One Stolen Night," the Vitagraph feature in which Alice Calhoun is starred, is the Strand Theatre of Buffalo. The story is laid in the desert, but it is not the usual "sheik" yarn, Vitagraph says.

The backgrounds and sets in "One Stolen Night" are said to be lavish. In the photoplay are shown the Street of Seven Sins, the bazaars with their clutter of beggars and bargainers, and the broad expanse of the desert, endless in perspective.

Miss Calhoun is said to be seen in a new role in which the transition from a Boston girl bound by convention to a carefree Arab is one of the best characterizations this pretty and youthful star has evinced.

Vitagraph Film for Walnut Theatre

Vitagraph says the critics of the regional papers are praising "The Ninety and Nine," "Greater Amusements," of Minneapolis, Minn., says of the forest fire: "In these scenes is one of the best and most impressive forest fires ever seen on the screen."

The Walnut Theatre in Louisville has booked "The Ninety and Nine" for its first run in that city.

Edwards Directed "The Net"

"The Net," the superspecial feature, which Fox Film Corporation announces for release February 25, is the forty-seventh big production directed by J. Gordon Edwards.

Edwards has to his credit among others, Theda Bara's "Salome," "The Queen of Sheba," "Nero," a current Fox special, and "The Shepherd King," which has not yet been released.

McAvoy and Nagel in Cast

May McAvoy and Conrad Nagel, two of the best known featured players at the Paramount West Coast studio, are now cast together for the first time in their careers. Both have important featured roles in "Grumpy," William de Millers production for Paramount, in which they share honors with Theodore Roberts, also featured.

March 4 Release

Goldwyn Pictures Corporation will release Pola Negri in "Mad Love," March 4. This is said to be the greatest production ever made by the famous Polish star, and was selected by Goldwin as a suitable release to follow the successes, "The Christian" and "The Strangers' Banquet."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pollard and Maloney Head Pathe February 4 Schedule

Both Snub Pollard and Leo Maloney in two-reelers lend their drawing power to Pathe's list of nine releases for February 4, and the Pearl White serial, "Plunder," reached its second episode, "Held by the Enemy," in which she is locked in a deserted tower with the mysterious hero, with a mass of flames surrounding them.

The Snub Pollard comedy, "A Rough Winter," starts off with Snub as Santa Claus coming down the wrong chimney. By error Snub and his family land in Iceland when they start for Florida, and then follows a travesty on "Nanook."

There is considerable heart interest in the Leo Maloney offering in which he allows a dying mother to clasp him to her heart thinking he is her long-lost son, meanwhile the real son is lying wounded in a barn which a villian sets on fire. Maloney rescues him and wins his sister's gratitude and love.

The current single reel comedy with Paul Parrott and Jobyna Ralston is said to present a new slant on a barber shop comedy, with trick mechanism, beauty treatment, etc. Pathe Review No. 5 pictures flappers in Japan, photographic gems along the Connecticut River, electrical experiments, scenes from the Sahara in Pathecolor; and an ingenious mechanism used by the Army to test a recruit's flying ability.

The Aesop Film Fable, "A Raisin and a Cake of Yeast," deals with home brew. Pathe News 12 and 13, and Topics of the Day No. 5 complete the week's schedule.

First Three of Bruce's New Wilderness Tales Now Ready

Educational announces that Robert Bruce has finished editing and titling the series of lms which he secured on his recent trip and that the first three "By Lantern Light," "Moon Blind" and "Jenkins and the Mutt" have been forwarded to the exchanges.

It is said that many who have viewed "By Lantern Light" have pronounced it as even surpassing in beauty the first of Mr. Bruce's former series "And Women Must Weep" which was heralded as introducing a new artistic era in motion pictures and which the Manchester (England) Guardian pronounced as being the finest film that has come from America. This single reel subject is an epic of the sea, with beautiful views of waves and rock-ribbed shores, telling a human little story about two boys who were imprisoned all night in a rocky cavern by the rising tide while their parents were vainly hunting for them.

Another of this series "Moon Blind" is notable for its beautiful and almost awe-inspiring views of ravines and mountains. It was filmed at Mt. Ranier. Against this majestic background is a dramatic little story of a man who goes moon-blind and although he can not see what he is doing, he manages to descend a steep hill to aid his companion who has falled and is unable to walk.

The third of the series is a delightful little story "Jenkins and the Mutt." It is rich in human interest and tells of a henpecked clerk and his love for his only real friend.

New Pollard Series

Hal Roach's visit to New York reveals the fact that as the result of the enthusiastic manner in which the first series of two-reel comedies starring Snub Pollard has been received, he is now preparing a second series of six subjects which will be released, one every four weeks, beginning March 4. The first one is titled "Before the Public."

Mr. Roach announced they will be bigger and better than the first six and everything possible will be done to make them create capacity attendance.

Educational Will Furnish Mats Free on Two-Reelers

Free service of mats for publicity and advertising purposes is to be inaugurated by Educational Film Exchanges, Inc., beginning with its February releases.

Hereafter all publicity and advertising layouts prepared for use in connection with its short subjects will be offered by Educational without charge to exhibitors booking these subjects. This applies to all two-reel comedies and special releases.

Press sheets are issued for use of exhibitors on all Hamilton, Christie, and Mermaid comedies released through Educational, beginning with "Extra! Extra" in the Hamilton Comedy series; "Second Childhood" in the Christie group, and "Pest of the Storm Country" in Mermaid Comedies. All publicity and advertising pictures or sketches illustrated in these press sheets can be had at the Educational branch exchanges for the asking.

the same quality. I assure you we will always have room for them."

For some time Educational has been providing small newspaper advertising cuts and mats to assist forward-looking exhibitors in advertising effectively the short subjects on their program. Each press sheet on any of Educational's two-reel comedy subjects or special subjects shows one of these advertising cuts, which are prepared with a view to placing them in a newspaper advertising layout without detracting from the feature picture, thus enabling the exhibitor to give effective announcement on the entire program with practically no extra expense. This advertising help is to be continued and the mats included in the free mat service.

Exceptional Praise Accorded Will Rogers' Three Reeler

Will Rogers in "Fruits of Faith," a three-reeler distributed by Pathe, was accorded unusual praise by newspaper critics on the occasion of its being shown at the Rialto Theatre during the past week, more than one reviewer classing it as the star attraction.

According to the New York Times, this picture aroused more smiles, laughter and applause than the feature did and contained more genuine entertainment. The Morning Telegraph referred to "Fruits of Faith" as dominating the program and stated "It is a little masterpiece so skillfully does it blend humor and pathos—a film at which everyone will laugh, weep over and remember."

The Evening Mail classed this picture as better entertainment than the feature, describing it as unpretentious but appealing. The Globe characterized it as an appealing light comedy, while The Tribune called it very amusing.

This picture is also receiving much praise from exhibitors. W. M. James, of the James Theatre, Columbus, Ohio, says: "We hope he will make more comedies of

One-Reel Classics

Artclass Pictures Corporation announces the release on the independent market of a series of eighteen single reel films presenting tabloid versions of the works of famous authors. In a length of not over 900 feet, is presented the great moments from such classics as "Les Miserables," "Vanity Fair," "The Merchant of Venice," "Oliver Twist," "Macbeth," "David Garrick," "A Tale of Two Cities," etc.

Views of Halifax

The newest of the Urban Popular Classic series which are released by Vitagraph is another of the Roving Thomas series in which this inquisitive and comical cat visits Halifax, views the beautiful harbor and points of historic interest. Thomas then proceeds to Quebec, takes a trip into the old-fashioned French quarter and from there goes to the magnificent Montmorency Falls nearby from which Quebec derives its electric power.

Bray Film Deals With Gulf Stream

For release through W. W. Hodkinson Corporation, Bray Productions have prepared what is said to be a fascinating picture dealing with the Gulf Stream, visualizing a plan to improve the climatic conditions in Eastern America and Northwestern Europe by diverting the Labrador current to the mid-Atlantic, thereby accelerating the flow of the Gulf Stream.

Timely Scenes

A timely subject in Pathe News No. 6 shows interesting night views of winter scenes and sports taken at midnight by the use of large flares. Among them are views of the winter carnival at Manchester, N. H. including the crowning of the ice queen.

Buys Stories for "Buddy"

One of the first acts of Julius Stern on his return to the Century studios on the Pacific Coast was to purchase three stories for the use of Buddy Messenger, the popular new Century boy star. They are all said to be particularly well suited to Buddy's talents. The first one has already been put into production and will be ready at Universal exchanges by February 15.

New "Gag-Man"

In keeping with the high class material used in Century comedies, Stern Brothers have signed a well-known cartoonist and caption writer who is known throughout the country for his work under the name of "Pinto," and his cartoon are widely syndicated in newspapers. He is already at work on his first production providing the "gags."

Another "Hallroom"

Another Hallroom Boys' Comedy is announced by C. B. C. Film Sales Corporation. It has been titled "Tin Knights in a Hallroom." Since Jean Havez has been placed in charge of the scenario department of C. B. C. comedy organization he announces that the new series of comedies will be satires on timely stories, pictures and books.

"Smoked Out"

(Pathe—Drama—Two Reels)

In addition to the hard fighting and all-round punch which characterizes the series of two-reel Westerns starring Leo Maloney which Pathe is distributing, this number contains a strong heart interest touch. Maloney finds himself in the position where he has to permit a dying mother to embrace him, thinking he is her son, while the real son lies wounded in the barn. A villainous impostor causes a lot of trouble by also posing as the son and finally sets fire to the barn. Maloney rescues the wounded man and straightens out the tangle, but in the meantime he has fallen in love with the wounded man's sister. This is one of the best of the series and should find a welcome in any theatre that likes Westerns.—C. S. S.

"Don't Say Die"

(Pathe—Comedy—One Reel)

In this single reel comedy distributed by Pathe, when the hero portrayed by Paul Parrott is turned down by the girl, Jobyna Ralston, he tries in various ways to commit suicide but does not succeed; finally he pays a thug to "bump him off" and soon after matters are satisfactorily adjusted with the girl. In the meantime, the crook has reformed and begins chasing the hero to return his money, but the hero totally misunderstands his purpose. Despite the somewhat gruesome theme, it is handled in a comedy vein and the unique chase will bring several laughs. This is a good Paul Parrott number.—C. S. S.

IN THIS ISSUE

Bruce Wilderness Tales (Educational)
By Lantern Light (Educational)
Casey Jones, Jr. (Educational)
Don't Say Die (Pathe)
Farm Follies (Universal)
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Jenkins and the Mutt (Educational)
Modeling (Rodner)
Moon Blind (Educational)
Pathe Review (Pathe)
Pop Tuttle-Detekative(F.B.O.)
Raisin and a Cake of Yeast (Pathe)
Rough Winter, A (Pathe)
Smoked Out (Pathe)
Yellow Handkerchief (Universal)

"Wilderness Tales"

Bruce Single Reelers Released by Educational Are Gems of Natural Beauty and Human Interest.

Reviewed by C. S. Sewell

Little one-reel masterpieces—correctly describes the first three of the new series of Wilderness Tales produced by Robert C. Bruce and distributed through Educational. Without sacrificing one bit of the artistic touch or wonderful photography which has characterized his work in the past, Mr. Bruce has recently been introducing more and more of the human element until in each of these productions he has a complete little story, so constructed as to serve as a vehicle for and bring out the natural beauty of the surroundings in much the same way that a feature is frequently constructed to fit the particular talents of a star.

So fine are all three of these pictures that it is hard to pick out one and label it as the best. In a way, "Moon Blind," with its stirring story of a man who undergoes thriling adventures and almost a tragedy only to find it is a dream, is the most dramatic, and coupled with it are almost breath-taking views of grandeur of mountain and canyon backgrounds.

But on the other hand there is "By Lantern Light," which is truly an epic of the seashore, with wonderful shots of waves and rocks and the rising tide, as artistic as anything ever seen on the screen and with a touching little story, too, of two little boys who were caught by the rising tide and imprisoned in a cavern over night while their parents and friends were hunting for them unceasingly, while a cow, the cause of the trouble, contentedly grazes all the while on a protected spot.

Also, there is Jenkins, and the "Mut," a whimsical little story which we believe deals more with the ordinary habitations of mankind than anything Mr. Bruce has previously attempted. It is rich in human interest with a note of pathos, and tells a mild-mannered henpecked husband whose only real friend was a "mutt" and how, when his wife told him to get rid of the dog and he was unable to do so, dared not return home, so he and the dog just kept wandering on and on amid woodland scenes of great beauty; in this one, too, there is a comedy note.

All of these pictures are scenically beautiful and superbly photographed and should find a welcome in any type of theatre.

"Hoboes De Luxe"

Universal—Comedy—One Reel

Universal has pictured a story of hoboes and husbands with many flashes of agreeable nonsense. Neely Edwards and his tramp valet have their fling at luxury when they take the flivver of an obedient husband and also take possession of the latter's wife and home. The husband is left far behind in the road and to accommodate the wife, one of the hoboes agrees to pose as husband. The situations are rather familiar but make for popular entertainment.—M. K.

"Modelling"

(Rodner—Cartoon—One Reel

This is another remarkably ingenious creation of Max Fleischer, artist of the "Out of the Inkwell" series. While the clown is sketching out a few adventures for himself on canvas, the artist models a head after the style of an uncomely subject who is posing. As usual the clown escapes from the drawing and gets mixed up with reality. He climbs into the nose of the clay model which is already too large and the number closes with some amusing antics. This cartoon has already proved to be a good laugh-getter.—M. K.

"Yellow Handkerchief"

Universal—Drama—Two Reels

This is a well worth-while attraction. The story is one of the Jack London group of "Tales of the Fish Patrol." It depicts an exciting account of the capture of a band of Chinese fishermen who are disobeying the coast laws. Jack Mulhall is starred in the adventurous role of captain of the patrol boat. The ship scenes are interesting and the cast, including Jim Wang, is especially well chosen.—M. K.

"Farm Follies"

Universal—Comedy—Two Reels

There is plenty of life and action in this, with a cast of attractive girls to add to the appeal. The comedy moves along quickly and offers light entertainment of the type that is in demand in most houses. A lazy farmer and his hard-working wife accept a group of chorus girls as boarders. For the first time in his life the husband works—by keeping the girls entertained. The girls are appealing types who look charming in overalls.—M. K.

"Pop Tuttle, Detekative"

F. B. O.—Comedy—Two Reels

Hardly enough action has been injected into the first part of this comedy to keep the spectator engrossed. The idea for the story is good and the picture ends cleverly, but the main part of the picture does not have as many amusing features as the previous Pop Tuttle comedies. Pop is made a detective and spends most of the two reels in trailing a suspicious character. The latter shows his badge at the critical moment and greets Pop as a brother in the profession. Pop gets a surprise, however in the end.—M. K.

"A Rough Winter"

(Pathe—Comedy—Two Reels)

There are a lot of laughs in this Snub Pollard comedy distributed by Pathe. The mustached comedian starts out by playing Santa Claus to an unfortunate kiddie and has a hard time in finding the right chimney, going down several wrong ones first and getting into all sorts of scrapes. Suffering from the intense cold weather he hides his family in a freight car marked for Florida, but the stage is changed and he lands in Iceland instead. Then follows a burlesque on "Nanook" in which a lot of clever touches have been introduced. Altogether this is one of the best of the series of two-reel comedies in which Pollard has starred. As usual he is assisted in the fun making by Marie Mosquini.—C. S. S.

"Pathe Review No. 5"

(Pathe—Magazine—One Reel)

A section which will be especially interesting to the average spectator viewing this reel is titled "The Thrill Box." It shows the ordeal through which an applicant for the army aviation crop has to go to determine his capacity for flying. After various tests of endurance under different air pressures and temperature, the novice is put in a mechanical device that turns and twists in every possible direction and he is supposed to be able to walk away when it is all over. Another interesting section shows Japanese "flappers," then there are some elementary experiments in electricity, beautiful photographic shots along the Connecticut River and a color section showing the [illegible]ple of the Saraha desert.—C. S. S.

"A Raisin and a Cake of Yeast"

(Pathe—Cartoon—One Reel)

Yes, this Paul Terry cartoon deals with home-brewing, and the mixture that the farmer concocts has such a kick that he is transported through space to the stars, planets, etc. It is a highly imaginative offering and executed in the cartoonist's best style. There is considerable humor and it compares favorably with the previous numbers in this series.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Mark of a Big Man

When you meet a really big man there are certain ear marks by which you will know that he is a big man. Recently I visited the Eastman theatre, in Rochester, and not only found very much to admire and honestly praise, but also some things which it seemed necessary to criticize.

I did criticize those things which seemed to deserve it, and printed the criticism. There were those who said Mr. Eastman would feel offended. I replied that George Eastman was too big a man to resent honest criticism, even though he might think it in error.

I have a letter from Mr. Eastman, in which he sets forth certain facts I shall in turn set forth further along. But first I want to quote from the letter, in proof that really big men do NOT resent criticism, but rather welcome it, always provided it be HONEST criticism. The opening paragraph of the letter reads:"

I have read the account of your visit to the Eastman Theatre, November 25 issue, and desire to say that I appreciate the friendly spirit in which your criticisms are made.

I WOULD RATHER HAVE GENUINE CONSTRUCTIVE CRITICISM THAN BLANKET ADMIRATION.

The last sentence of the quotation is put in capital letters by myself to bring out the point I am making. That sentence is one of the marks of the big man. We all like to have our work or creations admired, but only the small of mind resent just or honest criticism of even his most loved possession.

If criticism accomplishes nothing else, it at least makes us think. Only dishonest criticism, or unintelligent criticism should be resented, and that is the only sort at what the man of big mind does take offense.

Serious Error

Mr. Eastman points out the fact that in the account of my visit I said the projection angle in the Eastman Theatre was 24 degrees and 41 minutes, whereas it really is 14 degrees and 57 minutes, I owe Mr. Eastman an apology, in that I did not immediately publish a correction. The reason was that immediately after the "24 degrees," etc., came the statement that this was "two degrees more than the maximum angle approved by the S. M. P. E.," and as I have several times published the fact that this is 12 degrees, I thought the error (typesetter or typewriter—don't know which) was sufficiently obvious that no one would be deceived.

Mr. Eastman says that they regard the narrowness of the projection room as an advantage, rather than an objection, so long as there is sufficient room to do the work—as there is in the Eastman projection room—because added room would merely serve as a loafing place for visitors.

With this I cannot in any degree agree. In the first place there should be an iron clad rule that visitors may either not be admitted to the projection room at all when a show is on, or may be admitted under strict rules only.

Loafing in the projection room is unthinkable, and the chief projectionist of such a theatre as the Eastman who permitted it should IMMEDIATELY be called to account. I hold that a room of ample dimensions is essential, or higher desirable at any rate, because such a theatre should have high class projectionists and high class men will work very much more efficiently in comfortable quarters of which they may be proud, than in a place they feel to be inadequate. In this particular I hold that Mr. Eastman is in error.

With regard to my comment or criticism of the music stands, Mr. Eastman says that it was justified, or words to that effect, but that the Eastman research laboratories have been experimenting, and believe they have created a stand which represents a distinct advance in music illumination and adaptability for theatrical purposes.

A model is now being made, and if it "proves out," the company will see to it that the industry has the benefit of it in some way.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

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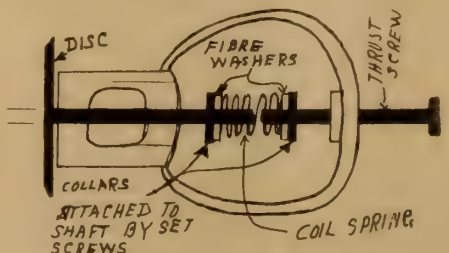
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Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Long Delayed

L. B. Smith, Projectionist Lyric Theatre, Marysville, California, wrote under date of October Seventh. The letter should have been published, not being one calling for a mail reply. It was misplaced. Here it is, with apologies for the delay:



REMEDY OF L. B. SMITH
Who Uses a Coil Spring for Tension.

In August 12 issue there appears a letter from a brother projectionist in distress. His Power friction drive slips and gives him considerable trouble. I think he must have an old-type drive. If so then I can supply him with a remedy.

Inclosed find a sketch of part I made to take care of similar trouble on my own drive.

Instead of allowing the screw on sliding carriage to touch the friction disc shaft, I put on a heavy coil spring to provide tension, as per drawing. Between the spring end and set collar I placed a fibre washer to prevent spring from wearing the collar. On the other end, where thrust screw goes through carriage I placed another collar and fibre washer.

Not having an old style Power drive before me I cannot remember exactly how it is arranged, but presume you who have them can dope out exactly what friend Smith means, so I pass it along for your consideration, without further comment, except to say that the thing looks reasonable on the face of it, except for the friction wear on the spring.

Show 'Em in the Sky

Don Rannells, Norfolk, Va., says:

I am writing you because I believe you are in position to give me the information I seek, and that you will be glad to do so. At present I am projectionist in the Auditorium at the Naval Base at Hampton Roads, Va.

By this I mean that I am projectionist in the sense of the word that I am a licensed Navy "operator." I projected pictures aboard ship for something like a year. Then, after a lapse of several months, I was stationed here, where the Auditorium accommodates about 1,000 people—mostly sailors, officers and their families.

What I want to know is this: What would be your first step after receiving your discharge from the Navy, if you desired to follow up the theatre business after your return to civil life, and felt capable of doing more than just the projecting?

My trouble is that, never having been "on the job" in civil life I have not the slightest idea as to what one should do first. Though I am not now a union man, I would, of course, be very willing to become one.

I am asking a lot of you, but trust that you will be good natured enough to give me advice. In closing let me subscribe myself, "Yours until we show 'em in the sky."

Delayed Advice

This letter was unfortunately mislaid and I only just discovered it, for which accident I apologize to friend Rannells. It was dated September 12 and maybe it is too late to help him now, but perhaps what I would have said to Rannells will help others similarly situated, for there and many men constantly dropping out of the army and navy, some of whom have the same "bug."

From what you say I understand that you entered the service before you had left the "home nest" and tried your young wings against the storms of civil life at all, which makes it rather difficult to give you advice. As a matter of fact, however, had this not been the case I would not have used space to deal with this matter, but would have answered by letter.

If I were in your place, provided you are reasonably sure that you would care to make the theatre your life goal, then I would first tackle the end of it concerning

which you at least know something, viz: projecting.

You Are Young

You are young and able bodied. If you are of the kind who could reasonably expect to succeed in the business end of the theatre you will have at least some money saved up. Maybe no very much, but some anyhow, and that should carry you while you rustle a job.

I cannot tell you where you can get one, but can tell you that you won't be able to work in a thoroughly organized city or territory as a projectionist, because jobs there are open to union men only, and your intention of joining won't serve to permit you to work.

That may sound a bit rough, but it is the union rule, and is a very necessary one. The only way you could get a chance to work in a thoroughly unionized territory would be to get in as a "reel boy" or a helper. Very few unions permit apprentices, which fact is NOT to their credit. But it is not quite as bad as it sounds, for every inch of territory in these United States and Canada is under the jurisdiction of some union, and very, very few unions have their territory thoroughly organized.

You could, therefore, get a job, if you can, in some small city or town and work there six months, after which time you have the right to apply for membership in the union covering that territory, but (it is an unpleasant fact to record) even then, no matter how competent you may be, the union may refuse to admit you to membership.

A Suggestion

If it were my own case, as soon as I succeeded in locating a job I would personally visit the union and ask them point blank whether I would be admitted at the end of six months, provided I had a clean record and proved myself at least reasonably competent as a projectionist. If they said no, then I would seek a job under a union which would. Sounds unjust, and in a way it is. Still the rule that one may not join until one has worked in the territory of a union six months is very necessary. It is a proposition of working an occasional hardship on the individual through the operation of a law which is necessary for the greatest good of all concerned.

And now we get down to brass tacks When you finally do get located as a projectionist, don't get in too big a hurry.

You know nothing at all about the theatre business, which, while it looks very simple, really is one calling for experience and ability of very high grade. Perfect yourself first in the ART of placing the finished product of the industry, the picture, before the audience in the best possible way—at 100 per cent. value.

Then STUDY the matter of program selection, for in those two things lies the two BIG points in operating a successful motion picture theatre.

Analyze the Business

Having completed this STUDY, it is time to take up a close analysis of the business end of things—the actual dollars and cents end as we find it in theatre income and OUTGO—if you by that time still feel that the theatre business will satisfy you and YOU WILL SATISFY IT.

Beyond this point advice would be useless. What I have tried to make clear to you is the difficulty of "getting in" and the absolute necessity for studying the business and GRADUALLY gaining experience therein.

If what I have said will save friend Rannells or just one other man from final failure I shall not feel that my energy has been wasted or the space in his crowd department used needlessly.

Mistake Somewhere

Francis H. Moore, member local union No. 549 and projectionist Auditorium Theatre, Taunton, Mass., comments on a recent article, as follows:

In regard to the two Boston projectionists, December 23 issue, who were afraid to sign their names, I think your answer was wrong.

I think this because Brother All. J. Reith, whom you know and who is a member of Boston Local 182, and myself were on the job in the Union Square Olympia Theatre, Somerville, Mass., several years ago, where we were obliged to use 25 amperes D. C. on the top lamp and 100 amperes A. C., through two Fort Wayne A. C. to A. C. compensarcs hooked in multiple on the lower lamp.

In the upper lamp we used ¾-⅝ and in the lower ¾-¾ National carbons. We always had to file the lower lamp carbons to a V (meaning that they filed a V shape groove on or in condenser side of carbon, I suppose—Ed.). We also tried the same on the motion picture projectors and both ourselves and the audience could see the difference.

With a ¾-⅝ National D. C. carbon set, using 45 amperes, and a ¾-¾ National A. C. carbon set, pulling 120 amperes, there was as much difference as there is between a white screen with D. C. and a yellow one with A. C. (He is speaking of the M. P. Projectors now, I take it.—Ed.).

Reason for Using D. C.

The reason for using the D. C.-A. C. combination on the dissolver was that our 70 ampere motor generator was a one-lamp affair. However, Brother Reith certainly did get results, and it was a real pleasure to sit "down front" and watch his work.

I may be wrong, but for my part I don't see how anyone could fail to notice the difference as between D. C. and A. C., either at the screen or at the "spot." Possibly one might not have been able to tell the difference six or eight years ago, but now—well, that is another story.

Would like to see some other brothers, Griffith, for instance, express themselves on this matter. What is the idea of the Boston men hiding their names? Afraid we will get the laugh on them?

Don't Quite Get You

I don't quite "get you," Friend Moore. Certainly I had no intention of conveying the idea that I thought the difference could not be seen.

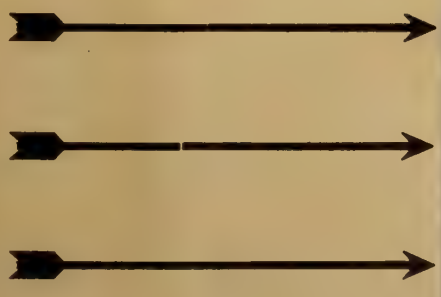
What I said, or intended to say, was that while it may be quite possible to exactly equal the effect of D. C. and A. C. insofar as light intensity at the screen be concerned, still the quality of the light would be so very much different that it would be very visible to the audience at change-over.

I seem to have expressed myself badly, though in reading it over I cannot see just how you could have misunderstood me.

If any of you care to give us your views on this proposition we would be glad to have them, though it is not a very practical matter, since such a thing is very seldom found in practice. However, should further points of information or interest be brought out I'll printum.

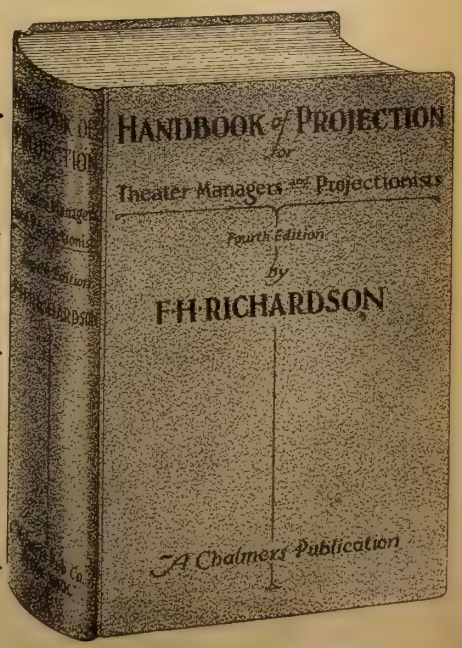
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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
Cardigan				5,892
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Dr. Jack	Harold Lloyd	Dec. 9		2,000
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorsement	Fay Compton	Jan. 20		5,819

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Yellow Face	Sherlock Holmes			2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
The Enchanted City	Special	Feb. 18		1,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
The Bonded Woman	Betty Compson	Aug. 12		5,000
The Young Diana	Marion Davies	Aug. 12		6,744
Blood and Sand	Rodolph Valentino	Aug. 19		7,235
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
spueS Jaiung	Melford Prod.	Sept. 16		6809
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,063
Manslaughter	DeMille	Sept. 30	Dec. 30	9,051
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,598
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6,061

FILM BOOKING OFFICE OF AMERICA

The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5000
Hound of the Baskervilles		Sept. 30	Oct. 28	4,900
Twin Husbands	De Haven	Oct. 7		2,000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000
If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,580
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,902
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,050
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13		5,102

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,800
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,726
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,489
Double Trouble	Lee Kids	Oct. 28		1,800
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,347
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,463
Arabia	Tom Mix	Nov. 11	Dec. 9	4,478
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		800
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	6,000

(Continued on following page)

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		Review	Consensus	Footage
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000
While Justice Waits	Dustin Farnum	Dec. 9		4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Xix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000

GOLDWYN

Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6,050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Ccileen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,046
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
une Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Dec. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
oll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Rad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		

PATHE

anook of the North	Eskimo Film	June 24	July 1	6000
o Get Em, Hutch—Serial	Charles Hutchison			1000
athe Review	Issued Weekly			
athe News	Twice a Week			
opics of the Day	Issued Weekly			250
he Timber Queen	Ruth Roland Serial			
peed—Serial	Charles Hutchinson	Sept. 23		2,000
eputized	Leo Maloney	Sept. 30		2,000
he Hated Rivals	Cartoon	Oct. 7		
ever Touched Me				
wo of a Trade	Cartoon Comedy	Oct. 14		700
he Old Sea Dog	Snub Pollard	Oct. 14		2,000
ough Going	Leo Maloney	Oct. 14		2,000
myrna on Fire	News-Special	Oct. 14		
at on Bail	Paul Parrott	Oct. 21		1,000
he Romantic Mouse	Cartoon	Oct. 21		1,000
hiver and Shake	Paul Parrott	Oct. 21		1,000
roadcasting	Johnny Jones	Oct. 21		2,000
hop Suey & Co.	Lloyd Reissue			1,000
he Rajah	Lloyd Reissue			1,000
he Rar-Cross War	Leo Maloney	Oct. 28		2,000
he Golf Bug	Paul Parrott	Oct. 28		2,000

		Review	Consensus	Footage
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
The Drifter	Leo Maloney	Nov. 11		2,000
Hook, Line and Sinker	Snub Pollard	Nov. 11		2,000
Washed Ashore	Paul Parrott	Nov. 18		1,000
The Price of Progress	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000
Dog's Paradise	Cartoon	Jan. 13		750
Stung!	Johnny Jones	Jan. 13		2,000
The Frog and the Catfish	Cartoon	Jan. 13		750
Royal Chinook	Instructive	Jan. 13		1,000
Paste and Paper	Paul Parrott	Jan. 13		1,000
Mr. Hyppo	Paul Parrott	Jan. 20		2,000
Border Law	Leo Maloney	Jan. 20		1,000
Cheating the Cheaters	Cartoon	Jan. 20		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Giants of the Open	Roy Stewart	Oct. 21		2,000
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
A 44-Caliber Mystery	Harry Carey	Nov. 11		2,000
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
A Model Messenger	Lewis Sargent	Nov. 11		1,000
Pirates of the Deep	Jack Mulhall	Nov. 18		2,000
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
The Speed Boy	Lewis Sargent			1,000
Just Dogs	Comedy	Nov. 18		2,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475

(Continued from preceding page)

A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		5,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Some Service	Neely Edwards	Jan. 20		1,000
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mulhall, Serial	Jan. 13	10 2 reel chapters	
The Flame of Life	Priscila Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawinson	Jan. 20		4,417
Doomed Sentinels	Roy Stuart	Jan. 20		2,000

VITAGRAPH

The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct, 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2.		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000

MISCELLANEOUS

FEDERATED EXCHANGES

		Review	Consensus	Footage
Aladdin	Joe Rock	Nov. 25		2,000
Love Taps	Monte Banks	Dec. 2		2,000
Pure But Simple	Monte Banks	Dec. 2		2,000

D. W. GRIFFITH

One Exciting Night	All Star Cast	Oct. 21		11,000

M. J. WINKLER

Birthday	Cartoon	Jan. 6		1,000
Felix Turns the Tide	Cartoon.	Jan. 13		1,000

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000
They're Off	Peggy O'Day			5,000
Thundering Hoofs	Peggy O'Day			5,000
Stranger of the Hills	All Star			5,000
Heart of Lincoln	Francis Ford			5,000
Another Man's Boots	Francis Ford			5,000

AYWON FILM CORP.

Barbed Wire		Oct. 7		5,000
The Unconquered	Maciste	Nov. 4		6,500
Another Man's Boots	Anchor Prod.	Nov. 4		5,000
Bull Dog Courage	George Larkin			5,000
Boomerang Justice	George Larkin			5,000
Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000

EQUITY PICTURES

The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29	Dec. 30	5,800
Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

		Review	Consensus	Footage

MURRAY GARSSON

A Game of Craft	Nick Carter Series	Nov. 4		2,000
The Spirit of Evil	Nick Carter	Nov. 4		2,000
Unseen Forces	Nick Carter	Nov. 4		2,000

GENIUS FILMS

Women Men Marry	Dillon Prod.	Nov. 4		5,986

IROQUOIS PROD., INC.

Valley of Lost Souls	Victor Sutherland	Jan. 20		5,000

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

BURTON KING

Shylock of Wall Street	Dore Davidson	Oct. 28		6,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

NAZIMOVA PROD., INC.

Salome	Nazimova	Jan. 13		6,000

O'CONOR PRODUCTIONS

Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PERFECT PICTURES

The Power of Love	All Star Cast	Oct 21		5,000

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish	Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

RIALTO PRODUCTIONS

Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	3000

RUSSELL PRODUCTIONS

Barriers of Folly	George Larkin	oNv. 25		4,800

SECOND NATIONAL

Broken Shadows	Irish Love Story			5,000
One Moment's Temptation	Lost Heiress			5,000
Wasted Lives	Mission Film Prod.	Dec. 30		5,000

CHARLES R. SEELING

The Purple Dawn	Bessie Love	Nov. 11		5,000

W. M. SMITH

Trail's End	Franklyn Farnum	Nov. 4		4,700

SACRED FILMS, INC.

Rescue of Lot	Bible Film	Dec. 2		1,000

SANFORD PRODUCTIONS

Tweedy Comedies				2000
West vs. East	Pete Morrison	Dec. 2		5,000

SMART FILMS, INC.

Why Worry	Comedy	Nov. 25		2,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

STERLING PICTURES CORP.

Affairs of Lady Hamilton	Liane Haid	Dec. 16		13,000

UNITY

Why Do Men Marry	Edy Darclea	Sept. 23	Oct. 21	5,000

WARNER BROTHERS

Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,400

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4670
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov 4		4,300

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Exhibitor Intended to Swim, But Bill Had to Push Him Off the Dock

"POSILUTELY nothing doing, Bill," said the exhibitor to the visiting supply dealer, "there are several years' kick in the old projectors yet. Why the blazes should I can 'em just because the new models have some fancy tricks attached? Besides, I'm busy today."

"Doing what?" queried the supply man.

"Must go down to the boat yard and see how they are getting along with the new kicker that I'm putting in the old hooker."

"What was the trouble with the old motor?" asked the supply man, who was also a boating man.

"Not a thing. In fact, it is still about as good as when I bought it and it stood up so well that I'm getting the same make to supplant it."

"For why, if the old one is running all right?" asked the supply man.

"Because, you poor back number that calls itself a yachtsman, I want a self starter that will save the bother of cranking, a lighting plant that will make those smelly cabin lamps a thing of the past and a lubricating system that need not be watched like a kid coming out of the measles."

Why Worry

"You should worry," grinned the supply man, "you haven't cranked that motor since you got too fat to lace your own shoes and that long suffering paid hand of yours is the one who got cross-eyed watching the oil cups and thoroughly disgusted trimming and filling the lamps."

"Billiam, Billiam," said the exhibitor sadly, "how a navigator of your low grade intelligence ever manages to read a chart is what passeth my understanding.

"If you followed the advice that Carl Laemmle used to hand out and 'used the brains God gave you,' you would appreciate the fact that year by year in every way the paid hand is getting expensiver and expensiver and that the only way that we can get back some of the kale that we must feed him is to employ one with enough skill and knowledge to keep the power plant out of the repair shop by proper handling and do most of the unavoidable repair work himself."

Good Men Are Choosey

"Also that a man good enough to do this can pick and choose his skipper and the picking is getting to be confined to craft with modern improvements."

"Zat so?" asked the supply man.

"You can bet it's so," barked the exhibitor, "and so much so that I'm having an electric bilge pump and a power windlass put into the 'Soaking Sue.' What's the use in having a high priced mechanic waste his time in pumping out the boat and his muscle in breaking a mud hook out of the slime when they can be done more quickly by electricity."

The supply man gave him a long pitying look. "As an exhibitor you're a fine yachtsman. The manner in which you spend your profits shows 350 per cent. more sense than the manner in which you make them."

"Pause in your mad career to the boat yard and consider that every word that you've said about the nurse maid of your hooker applies even more forcibly to the projectionist to whom you entrust your projection.

"The Lord knows that you can get any number of correspondence course graduates to mis-frame your pictures and mis-treat your equipment—only you don't want 'em. And the kind of man that you DO want insists on having proper facilities and apparatus. Also that his time is too valuable to do by hand anything that can be done more economically and expeditiously by machinery.

"You make me think of Jim who runs the show across the tracks."

"How?" asked the exhibitor coming up for air.

Rough on the Powder Puff

"Jim was afraid that selling machinery in the ticket booth would only give more time for nose powdering to the cashier. After I managed to jam the sale through, and the patrons found out that they could get admissions on the same night that they started negotiating for them, the patronage doubled and there was no time to manipulate the powder puff."

"The trouble with a number of you exhibitors is that you figure out that lots of labor saving devices are all right for the biggest houses but that the smaller fellow cannot afford them.

"And your figuring is all wrong. Most of the big fellows of today are big because even when they were small they never passed up any chance to get things done in the best and shortest possible way. They knew that a big house might get away with some out of date methods that would put a big crimp in a small house with its way to make."

Labor vs. Machinery

"Labor costs more than machinery and the best way to make money is to spend it wisely. Right now there are a dozen ways in which your show could be improved by scrapping or selling old time apparatus and installing new models."

The exhibitor grinned, "Honestly, Bill," he admitted, "I can think of fourteen now that you mention it. Let's go over the plant and check 'em up."

"Holy cat," gasped the supply man, "have I been wasting all this gas on one already converted?"

"I wouldn't exactly call it wasted Bill," said the exhibitor. "Sometimes a man who really intends to take a swim must be pushed off the dock."

Record of Two Week's Albany Incorporations

Characterized by small amounts of capitalization, eight companies entered the motion picture business in New York State during the week ending January 13.

These companies are as follow: Rosehill Amusement Co., Inc., $20,000, M. Guttman, L. Guttman, Tarrytown; H. Goldstein, New York City; Lejaren Hiller Studios, Inc., $20,000, R. H. Taylor, Nutley, N. J.; M. B. Wilson, N. E. Williams, New York City; The Playball Company, Inc., $500, Joseph Quittner, Arnold Furst, Philip Krimko, New

York; Madison Producing Corporation, $500, Ira Funkenstein, B. J. Longstreet, M. Kelly, New York; Efde Corporation, $500, Anne Eichel, M. Elkin, L. I. Fink, New York; Corinne Griffith Productions, $1,000, Edward Small, C. R. Rogers, Edward Mackay, New York; Harry Lyons Realty Corporation, $10,000, L. C. Whiton, Florence Block, Pauline Berger, New York; Miracle Theatre Corporation, $10,000, Joseph and Abraham Jame, D. Goldstein, New York.

Last Week's Record

From the number of motion picture companies incorporating in New York State, the week ending January 22 may be regarded as about up to the average, although none of the companies represented any great amount of capitalization.

The following companies, having been found acceptable from a corporation standpoint, received charters:

Adams Picture-Craft Travels, $10,000, H. J. Curtis, J. J. Sameth and M. Knapp, of New York; Valograph Picture corporation, $5,000, F. J. Valentine, N. S. Minolfi, E. F. Hinderer, of New York; Harry Walker, Inc., $2,000, H. Walker, S. Wallach, C. L. Kahn, of New York; Kodacsope Libraries, Inc., $1,500, F. W. Lovejoy, J. S. Havens, L. B. Jones, all of Rochester; Pacific Cinema Corporation, $1,000, J. L. Tilton, Herman, Siefke, Jr. Samuel Miller, New York; Julian Rochlitz Studios, $5,000 J. J. Myers, S. Friedman, M. S. Brotman, New York; Lewal Amusement Corporation, Ticonderoga, N. Y., $10,000. Lew and Margaret Fischer, Fort Edward, A. M. Barton, Ticonderoga; Fort Edward Amusement Company, $10,000, Lew and Margaret Fischer, Fort Edward, W. S. Bascom, also of Fort Edward.

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CHALONER THEATRE, NEW YORK
This new million dollar, 1,700-seat house opened December 21.

Power's Projectors and a Raven Screen Feature of New York's New Chaloner

THE Chaloner Theatre, New York City, which opened to the public on December 21, occupies a plot eighty-five feet front by one hundred and fifty feet deep at the northwest corner of Fifty-fifth street and Ninth avenue, New York City.

The severely plain Romanesque exterior houses accommodation for 1,700 patrons, of which 1,000 find seating in the orchestra.

The theatre was designed by George Keister and built under the supervision of Murray J. Friedman, by Schroder & Koppel, Inc. The engineer in charge was Victor Mayper and the interior decorations were created by Winter & Raub.

Four Typhoon Fans

The ceiling proper of the house is in the form of an elliptical dome sixty-five feet in length, the spandrels of which are perforated to afford inlets for fresh air, propelled by four eight-foot Typhoon fans.

The proscenium motif consists of large columns between which are three huge arches. These openings are draped and back of them are located the organ chambers, in which one of the largest organs in New York City has been installed.

A feature of the organ installation is an echo chamber at the rear of the main ceiling and over the balcony. The walls from orchestra to balcony are of caen stone. Above the balcony, the walls are covered with gold velour, the rich effect of which is restful to the eye.

The carpets are of a rich mulberry color and were supplied by Gimbel Brothers.

A feature of the Chaloner illumination is a large central dome chandelier eight feet in diameter. The lighting effects are in red, white, and blue. All house and stage lighting are controlled by a large switchboard and dimmer plant from the projection room.

Projection Room a Feature

This projection room constitutes a feature of the Chaloner. The ceiling is fifteen feet high, affording excellent ventilation and the floor dimensions are nine by twenty-two feet.

The projection equipment consists of two 6-B improved Powers projectors, with Power's G-E high intensity lamps seventy-five amperes, a Raven half-tone screen sixteen by twenty-one, a Brenkert spotlight, an eight-reel Mulco film cabinet and a Power's multiple coil rheostat 50-90 amperes.

The total value of the Chaloner and its equipment is in the neighborhood of $1,000,000.

As the name implies, the house is the property of John Armstrong Chaloner, famous for his inquiry "Who's Looney now?" Mr. Chaloner's associate in the enterprise is William Yoost, president of the Ninth Avenue Amusement Corporation who operates a chain of motion picture theatres.

The new house is noteworthy in that, while a first run theatre and furnishing music by a fifteen piece symphony orchestra, it has started out with admissions ranging from ten cents minimum to thirty cents maximum.

Management Changes

LODI, CALIF.—Tokay Theatre has been remodeled and reopened under management of C. V. Taylor.

RIO VISTA, CALIF.—Henry De Wind has sold Netherlands Theatre to Paul Weiss.

SAN FRANCISCO, CALIF.—William C. Kohler succeeds William Casey as manager of Ackerman & Harris Hippodrome Theatre.

LIVE OAK, FLA.—Lon Burton has sold his interest in Alimar Theatre to C. C. Price, of Tarpon Springs.

DECATUR, ILL.—Bert L. Chapman has sold Lyric Theatre to Glen Irwin and Licke Dobson.

EAST ST. LOUIS, ILL.—James Drake has been appointed manager of Lyric Theatre.

MOLINE, ILL.—Samuel Lavine, of Chicago, has been appointed manager of new Le Claire Theatre.

PEORIA, ILL.—Star Theatre has been purchased by Lawrence Kronsted, of Galva.

ANAMOSA, IA.—Mr. and Mrs. Frank Hart has disposed of their interest in Crystal Theatre to F. W. Hrabak.

BELLEVUE, IA.—J. E. Grimm has sold Cozy Theatre to James Wright.

ELDON, IA.—J. T. Dutcher has sold Majestic Theatre to Floyd Perry.

WILLIAMSBURG, IA.—Mr. and Mrs. C. D. Zirbel have sold Latona Theatre to P. O. Roby.

ADRIAN, MICH.—Parvin Johnson has purchased Gem Theatre.

MORENCI, MICH.—Gem Theatre has been purchased by P. E. Johnson.

PORTLAND, ME.—Casco Amusement

**Moving Picture World
Classified Ads
Brings Results.**

Company, recently organized, has purchased Casco Theatre.

PATERSON, N. J.—Globe Amusement Company, of Newark, has acquired theatre at 279 Main street.

CARTHAGE, N. Y.—Policy of Carthage Opera House has been changed from vaudeville to pictures.

ELLENVILLE, N. Y.—Management of Shadowland Theatre has been taken over by Silas S. and J. Leslie Shurter.

GRAND FORKS, N. D.—Metropolitan Theatre has been leased by Larry Thomas.

CHILLICOTHE, O. — Management of Royal Theatre has been assumed by John Kaiser, Jr.

COLUMBUS, O.—James Building Company has taken over lease on Grand Theatre, which opened December 24.

DAYTON, O.—Auditorium Theatre, conducted by Miami Amusement Company, has changed its name to the State.

PORTLAND, ORE.—Charles Couche has taken over management of People's Theatre.

ERIE, PA.—N. C. Wagner succeeds Thomas J. Fordham as manager of Perry Theatre.

ERIE, PA.—Thomas J. Fordham succeeds M. T. Lesko as manager of Strand Theatre.

PITTSBURGH, PA.—Sol Sleznick has sold new Strand (moving picture) Theatre on Lincoln avenue, near Lemington, to Stephen F. Orvetz.

TARENTUM, PA.—John Maskole, of Monongahela, is new owner of Luna Theatre.

AUSTIN, TEXAS—E. B. Roberts has been made manager of Majestic Theatre.

BRYAN, TEXAS—Criterion Theatre has been reopened by Mrs. W. D. Laurence and Miss Lola Wilson.

COLORADO, TEXAS—Name of New Theatre has been changed to the Palace.

FORNEY, TEXAS—Lyric Theatre has been taken over by Roy B. Walker.

SEYMOUR, TEXAS—Criterion Theatre has been purchased by Elbert Holmes.



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M. P. Laboratory Aids Wanted by Government

The United States Civil Service Commission announces an open competitive examination for laboratory aid, motion picture laboratory, on March 7, 1923.

Information in regard to requirements of candidates and cities in which the examinations will be held may be obtained from the United States Civil Service Commission, Washington, D. C.

Two Simplexes for Culp's Red Apple

R. A. Culp, of the Red Apple Theatre, Omak, Wash., is remodeling his house which seats 600. Work is progressing while the house is still being operated.

Two new Type "S" Simplex projectors, arc control and a Transverter, to be delivered this month, have been purchased from B. F. Shearer, Inc., as part of the remodeling process.

Centralia's Grand Is Soon to Be Remodeled

Frank A. Graham of Centralia, Wash., is planning extensive remodeling and renovating of his 550 seat Grand Theatre, and has placed B. F. Shearer, Inc., in charge of installing two new Simplex projectors, Transverter, screen, upholstered seats and a big electric sign.

Powers for Hodkinson

The Hodkinson exchange of Seattle, has equipped its new projection room with a Powers Mazda projector.

Improving Theatres

ATLANTIC, GA.—Vaudette Theatre, controlled by the Southern Enterprises, Inc., has been remodeled, renamed the New Vaudette and reopened under management of John N. Thomas.

ALLENTOWN, PA.—Lotus Theatre will be remodeled and seating capacity increased from 600 to 800.

UNIONTOWN, PA.—Extensive improvements have been made to Penn Theatre.

LAKEWOOD, O.—J. W. Christford, 1462 East 117th street, has contract for two-story brick and stone-trim moving picture theatre and store building, 100 by 210 feet, to be erected at Madison and Arthur avenues, for Lincoln Theatre Company, 2301 Center street, to cost $125,000.

SALEM, O.—State Theatre on North Lundy street has been opened by Virgil Rakestraw.

BANDON, ORE.—Homer D. Brown is preparing plans for new theatre, with seating capacity of 500. Address secretary, Chamber of Commerce.

CHARLESTON, W. VA.—New Virginia Theatre has opened with first-class picture policy. House has seating capacity of 1,100 and cost $300,000.

MILWAUKEE, WIS.—David Taxey, 550 Potter avenue, has plans by Leigh Hunt, 445 Milwaukee street, for one and two-story brick and tile moving picture theatre and store building, 35 by 150 feet, to be erected at Kinnickinnic and Logan streets.

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Theatres Projected

PINE BLUFF, ARK.—Saenger Theatre, operated by Saenger Amusement Company of New Orleans, which was destroyed by fire, may possibly be rebuilt.

LOS ANGELES, CALIF.—Turner, Dahnken & Langley, 200 Knickerbocker Building, plan to erect 12-story theatre and office building, to cost about $1,250,000.

LOS ANGELES, CALIF.—A. L. Erlanger will erect new theatre, with seating capacity of 1,750.

SAN PEDRO, CALIF.—Goebel Brothers will erect two-story theatre, store and apartment building at northwest corner Santa Cruz street and Pacific avenue. Theatre will have seating capacity of 500.

SANTA BARBARA, CALIF.—California Theatre Company will erect theatre and office building in 1200 block of State street, with seating capacity of 2,000, to cost $500,000.

*SANTA BARBARA, CALIF.—New structure will be erected on site of old Lobero Theatre at Canon Perdido and Ancapa street, with seating capacity of 1,000.

SANTA MONICA, CALIF.—West Coast Theatres, Inc., is erecting new theatre at Third and Arizona streets, to cost $500,000.

VACAVILLE, CALIF.—Vacaville Amusement Company will erect new theatre. Address J. A. Harvey, Jr., president.

NORWICH, CONN.—Murphy & McGarry have plans by Cudworth & Thompson, Thayer Building, for three-story brick fireproof theatre and store building, 75 by 150 feet, to be erected on Rose place, to cost $200,000.

COLUMBUS, GA.—James Johnson, proprietor American Theatre, plans to erect new theatre on North Highlands avenue, to cost $25,000.

BERWYN, ILL.—New $10,000 moving picture house has opened on Elliot avenue, south of Windsor, under management of Earle J. Johnson.

CHICAGO, ILL.—Rudolph P. Perlman has plans by David S. Klafter, 10 South Salle street, for large moving picture theatre, with seating capacity of 2,000, to be erected on Halsted, between 69th and 70th streets, to cost $500,000.

GIBSON CITY, ILL.—New Edna Theatre will have seating capacity of 700.

INDIANAPOLIS, IND.—Circle City Construction Company will erect one-story brick moving picture theatre, 65 by 180 feet, to cost $25,000.

ROCHESTER, IND.—C. F. Kreighbaum, care Paramount Theatre, plans to erect new theatre early next spring.

HOPKINS, MINN.—Abraham Engler, 925 Fifteenth avenue, S., has plans by Charles A. Hansler and M. A. Wright, 609 Pittsburgh Building, St. Paul, for remodeling and erecting an addition to theatre.

GOWER, MO.—New Community Theatre, with seating capacity of 550, playing both vaudeville and pictures, has opened under management of Carl Cummings.

HELENA, MONT.—New Frolic Theatre has opened under management of C. J. Hill.

HADDONFIELD, N. J.—Senator Joseph F. Wellworth has plans by Lackey & Hettle, 5 Hudson street, Camden, for one-story brick and limestone moving picture theatre, 41 by 158 feet, to be erected on Kings-highway.

BALLSTON SPA, N. Y.—Capitol Theatre, a new moving picture house, with seating capacity of 620, has opened under management of Louis Benton.

FORT EDWARD, N. Y.—John J. Kelleher and Lew Fisher plan to erect new moving picture theatre, with seating capacity of 650, on East Street.

LOCKPORT, N. Y.—John Moon & Son have contract to erect new theatre for Lock City Theatre Company, to cost $150,000.

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Marcus Loew

Marcus Loew is the head of the largest chain of motion picture and vaudeville theatres in the world. Born in New York, he started his commercial life as a printer; later he became a furrier, in which business his failure was merely a stepping-stone to Success. For at this point he turned to the "movies," opening up in a small store, where by turns he cashiered, and took tickets, after which he would close the door and run the projector.

From so humble a start, Marcus Loew has risen to a point where it is an actual fact that he is never quite sure as to how many theatres he owns. One or more may have been added to his chain by one of his executives while Loew is indulging in his favorite pastime, golf; and it is only by consulting his accountant that he can definitely know how many houses are on his circuit.

Naturally, Mr. Loew sees to it that his interests are conserved by efficient management. And when a new Loew theatre is opened, a GOLD SEAL Automatic Register is right in front. The new Loew's State, one of the most beautiful theatres in the world, has its GOLD SEAL equipment and so have over a hundred other Loew houses.

GOLD SEAL is the Mark of Perfection—and the GOLD SEAL Automatic ticket selling machine will give you the utmost in service, the lowest-cost upkeep, and never-failing operation. There are 25 Reasons Why a GOLD SEAL will make as well as save money for you. Write for them TODAY.



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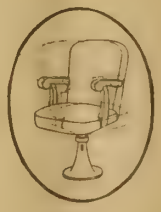
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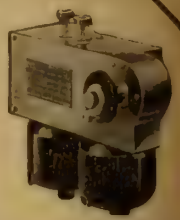
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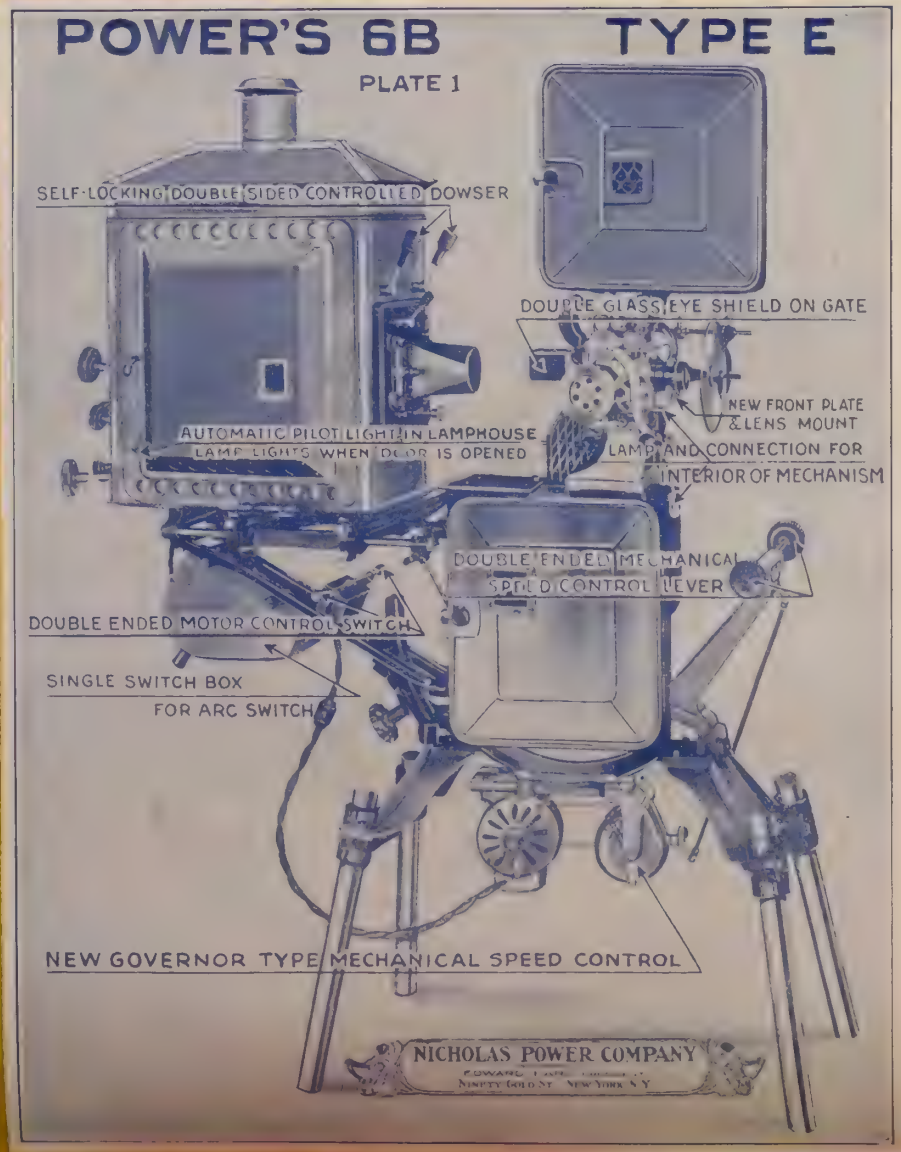
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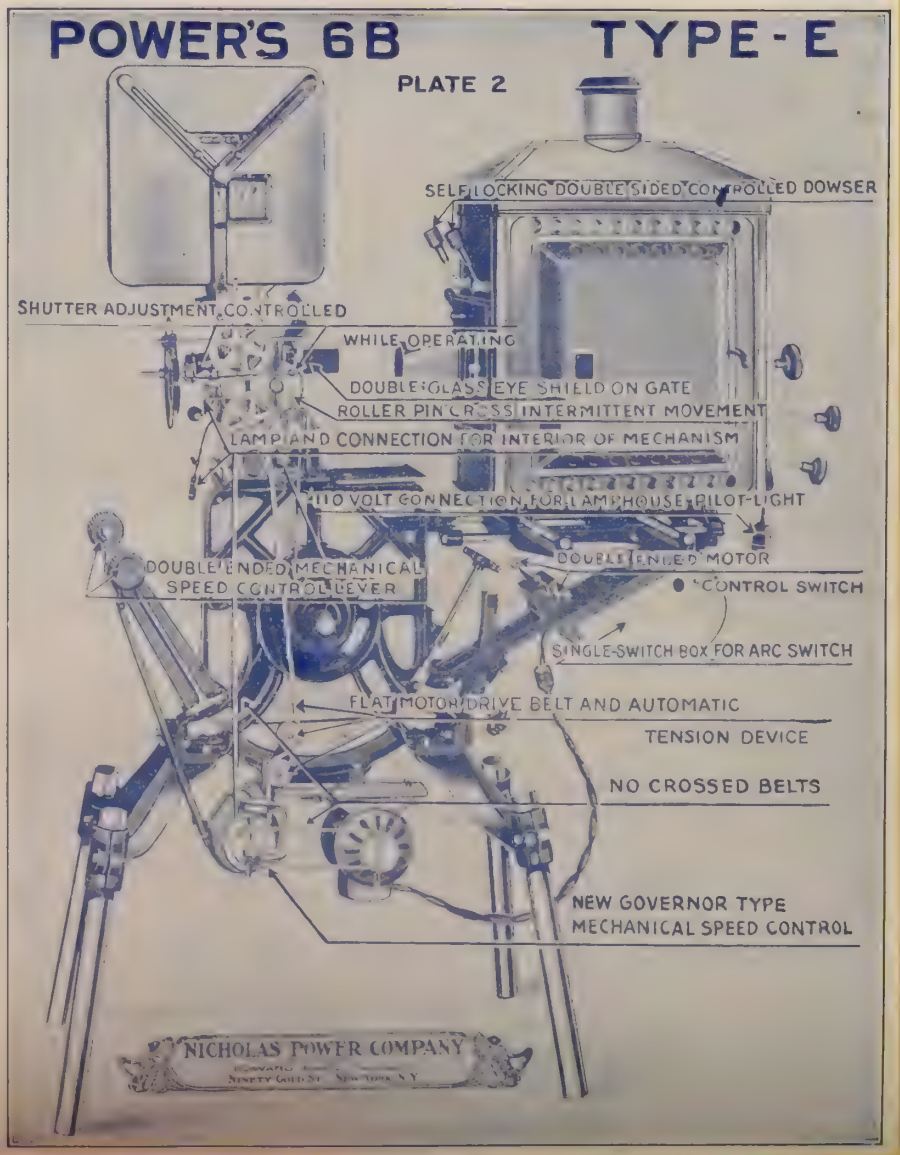
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Money for YOU

vs.

The Improvement (?) of the Art

Who are you working for?

When your theatre loses money—who pays the bill?

Every now and then, or oftener—you read an article in a magazine about "The Improvement of the Motion Picture business."

How about the improvement in **your** motion picture business?

When you ask your box office—

What's the answer?

Fortunes have been made in pictures. Where is **yours?** What became of the profit you ought to have had for last night or last week? How much of it did **you** get,—and how much of it went for the **"Improvement of the ART"?**

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Two business men who look on motion pictures quite frankly as a **business,**—something to make money out of, have for sale a series of pictures that are **sure** money makers.

No speculation—no guess work,—not a "maybe" or "perhaps."

Pictures the public wants and will pay money to see.

Territory is booking rapidly—on a most attractive basis.

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TRI-STONE PICTURES, Inc.

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NOT ONLY
Breaking box office records everywhere

NOT ONLY
Turning crowds away at every performance in every theatre it plays

NOT ONLY
Playing longer engagements in many theatres than any picture ever released

NOT ONLY
Smashing audience records made by "Over the Hill"

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BUT— The TOWN THAT FORGOT GOD

The William Fox Special Production

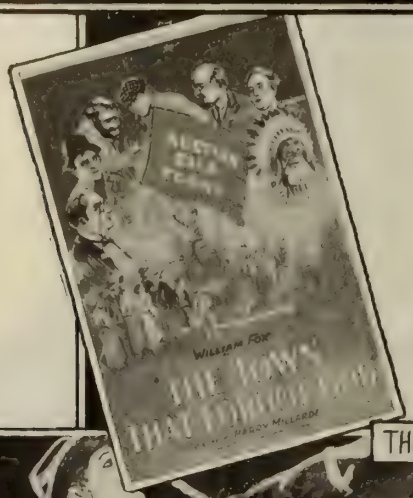
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RECORDS SMASHED SIMULTANEOUSLY in 35 THEATRES this wonderful line of "Punchy Posters" guarantees YOUR THEATRE a record smashing BUSINESS.

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William Fox Presents

"THE TOWN THAT FORGOT GOD"

A POWERFUL TYPE "STAND"

Directed by Harry Millarde

STORY BY "MR. X" SCENARIO BY PAUL H. SLOANE

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BOOK TODAY ~ THESE FOUR



The VILLAGE BLACKSMITH

from

LONGFELLOW'S famous poem

A thrilling 1923 melodrama

Directed by

JACK FORD



The FACE ON THE BARROOM FLOOR

A powerful, romantic drama with a notable cast including ~ ~ ~

HENRY B. WALTHALL

RUTH CLIFFORD ~ ALMA BENNETT

and others

Directed by JACK FORD

Scenario by G Marion Burton

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The CUSTARD CUP

A NEW TYPE OF STORY WITH

MARY CARR

and a notable cast including~~
MIRIAM BATTISTA ~ JERRY DEVINE~
PEGGY SHAW
and FREDERICK ESMELTON

A story bubbling with joy and sunshine
from FLORENCE BINGHAM LIVINGSTON'S novel

Directed by HERBERT BRENON

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Five Reels of Laughter

LUPINO LANE

in

A FRIENDLY HUSBAND

The comedy special supreme

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Agnes Christine Johnston and Frank Dazey

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CREATOR OF "RICH MEN'S WIVES"

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¶ The value of your advertising is dependent on the strength of the paper in which it appears.

¶ The strength of any publication is weighed by its READER INTEREST.

¶ Readers are interested in THEMSELVES.

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The New Leather Pushers ARE CLEANING UP ALL OVER THE COUNTRY

"Never a Big Picture made to compete with them"
ASCHER'S MERRILL
MILWAUKEE

"Any Exhibitor not booking New Leather Pushers is a big loser. Drew crowds to our theatre so tremendous that we could not handle all"
WHITEHOUSE THEATRE
MILWAUKEE

"They'll make you friends"
MAJESTIC THEATRE
LEXINGTON, NEB.

"It's really remarkable, worth anybody's time and money"
MAE TINEE
CHICAGO DAILY TRIBUNE

"No Exhibitor should lose an opportunity to book them"
CALIFORNIA THEATRE
SAN FRANCISCO

"After they see the first, round you won't have to tell them anything, they'll come back for more"
FILM DAILY

"This series is quite as fascinating as the first series. I, for one, rejoice that they are back"
ROB. REEL
CHICAGO EVE. AMER.

"Really great. We are sure you will fall for them as hard as we do"
EXHIBITORS TRADE REVIEW

Starring
REGINALD DENNY
With Original Cast including HAYDEN STEVENSON

STORIES BY H C. WITWER
PRESENTED BY CARL LAEMMLE
DIRECTED BY HARRY POLLARD

UNIVERSAL JEWEL
COLLIER'S SERIES

BOOTH TARKINGTON'S MASTERPIECE

The FLIRT

With a brilliant cast

HOBART PRODU
presented
CARL



Crashing Through To New Big Records!

Smashes House Record at The Adams, Detroit!

Playing for three weeks at this big Detroit house, "The Flirt" established a new attendance record, and broke the house record formerly held by "The Storm," a Universal Jewel! "Wonderful business!" wires JOHN H. KUNSKY, managing director of The Adams.

Held Over for Third Week at The Cameo, Pittsburgh!

After two weeks of sensational business, during which thousands were turned away, The Cameo extended the run another full week, and may be compelled to keep it a fourth week! "'The Flirt' is the sensation of Pittsburgh!" says Manager Charles Hoskins.

"Pictures as fine as this are rare."
—*Pittsburgh Press.*

"Never lags from start to finish."
—*Pittsburgh Leader.*

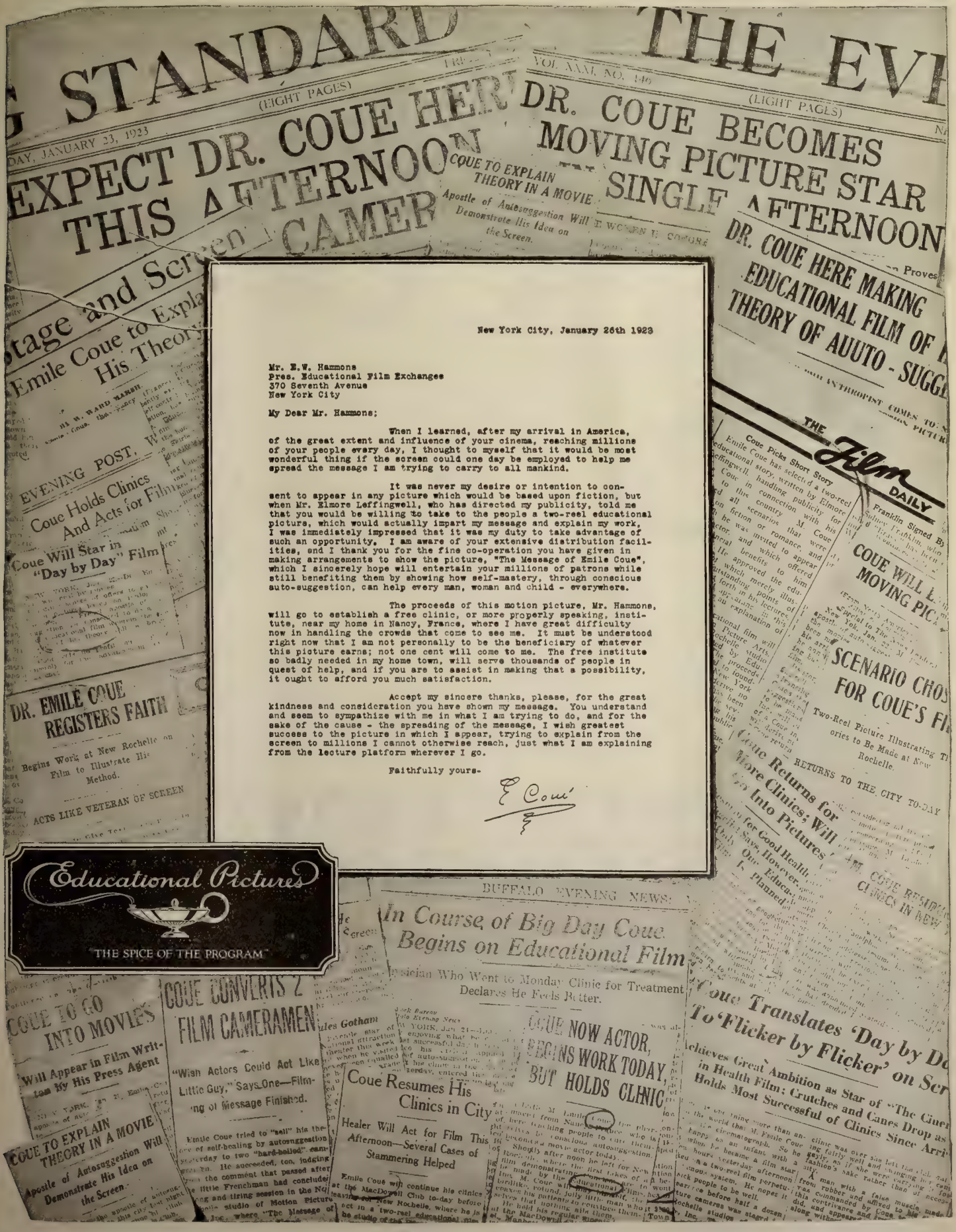
Held for Extended Run at The Randolph, Chicago!

Originally booked for one week at The Randolph, "The Flirt" was such an outstanding success at the box-office that it was held for a second week, during which it beat the first week's business. Now in its third big week, it is still the shining success among Chicago's big cinema attractions!

Plays Two Weeks for First Time in History of House!

The Alhambra, East Liberty, Pa., a suburb of Pittsburgh, booked "The Flirt" for one week! Crowds jammed the theatre all week. Hundreds were turned away. This house then established a new record by keeping it for a second week, the first time any cinema attraction ever hit such a mark at the beautiful Alhambra.

UNIVERSAL



EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE,

Introduces

Encore Pictures

Nationally Advertised
in

THE SATURDAY EVENING POST

and in four big fan publications

PHOTOPLAY · MOTION PICTURE CLASSIC
MOTION PICTURE · PICTURE-PLAY

A constructive plan of interesting your public, national in scope, local in effect.

Turner & Dahnken Theatres Acquired by Lesser

Also Buys First National and Educational Franchises

ONE of the largest transactions in the motion picture history of California was consummated last week when West Coast Theatres, Inc., purchased the entire chain of forty Turner & Dahnken theatres in that state. These include the big Tivoli in San Francisco and the T. & D. theatres in Oakland, Berkeley, Sacramento, San Jose, Richmond, Stockton, Watsonville, Salinas and Riverside, and the T. & D. Langley circuit in Southern California, in which the company was a large stockholder, with houses in Pasadena, Glendale, Taft and Los Angeles.

More than $10,000,000 was involved in the deal, according to reports from the Coast, while Irving Lesser in New York City said that the figures would exceed $3,000,000. The West Coast Theatres, Inc., composed of Sol Lesser, Mike Gore, A. L. Gore and Adolph Ramish, now controls around 100 California theatres.

West Coast Theatres, Inc., also takes over the First National and Educational franchises for Northern California, Nevada and the Hawaiian Islands, and the First National franchise for New York City, Albany and Buffalo, making the company the largest franchise holder in First National, as it now controls 20 per cent. of the country—14½ per cent. New York and 5½ per cent. California.

Bought Real Estate

It also bought real estate in San Francisco appraised at $1.000,000, notably a large plot at Fourth and Stevens streets. No mention is made of the T. & D. circuit in the small mining towns in Eastern California, and it is not known as yet if these are involved in the theatre deal.

Sol Lesser, vice-president, and Abe Gore, secretary, represented West Coast Theatres, Inc., in the theatre deal, and Mrs. Turner and Mrs. Dahnken represented the Turner & Dahnken circuit. Mr. Dahnken is reported ill.

T. & D. is the oldest exhibiting company in the West. It started in 1906 with a penny arcade and nickelodeon. The Tivoli Opera House in San Francisco was its first big acquisition. The theatre negotiations have continued over a period of four years. No changes in management or policy are planned.

West Coast Theatres, Inc., now is solidly entrenched in every key center on the Coast. It has no competition in Southern California and is in a position to compete with opposition in Northern California. The deal gives the company a minimum of 200 days first-run.

Will Continue as Producers

The Lessers will continue in the producing field under the name of Principal Pictures Corporation. Irving Lesser takes charge of the New York interests of the company.

President Robert Lieber, of Associated First National, said:

"It is of course particularly gratifying to their fellow franchise holders that the Turner & Dahnken interests have been taken over by members of our own organization. Messrs. Lesser, Gore and Ramish have won the universal respect and admiration of the trade because of the sound, yet rapid progress they have made.

Their Confidence Indicated

"It seems to me that no more striking indication of confidence in the future of Associated First National could be given than this additional and very great investment these men have made in the company. Having been intimately associated with the organization for so long, they would hardly have increased their already heavy holdings in First National unless they believed in its future. The deal may be regarded as of very great importance to us because of the solidarity and greater unity of action it will bring about, which would not have been true had alien interests bought into the company.

"Of course, we all regret losing Mrs. Turner and Mr. Dahnken, who pioneered with us in the formation of the company and both of whom had much to do with its success. But we have all known for several years of their wish to be relieved of the burdens of their large theatre and exchange interests. I feel that I may thank them, on behalf of our associates, for their loyalty and their support, and wish them the rewards of happiness through relief from business strain and worry, to which they are so richly entitled."

Beginning to Agree

Theatre Owners and Ministers Seem About to Bury the Hatchet

With the Ohio ministers inviting the Cincinnati representatives of the Motion Picture Theatre Owners of Ohio to address them at their June meeting in Columbus, it is said to look as though an understanding between film men and church men is about to be reached. In Cincinnati, except on a few points, the two elements already meet on a friendly footing and in a cooperative spirit.

In Columbus, recently, when the ministers met, Samuel Bullock, field representative of the M. P. T. O., called some of the pastors to task, according to some Cincinnatians who were present, for statements about the methods of the theatre men in combatting censorship. This resulted in his being asked to address the ministers' meeting in June.

The ministers say that, with two exceptions, Cincinnati film exchanges refuse to rent pictures to churches. Film exchange men say that contracts with theatre owners make them amenable to their wishes and that theatre owners say it causes harmful competition.



OFFICERS OF THE WEST COAST THEATRES, INC.
Michael Gore, president; Sol Lesser; vice-president; A. L. Gore, Secretary.

Moving Picture WORLD

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A TRADE PAPER?

White paper and black type? Pretty illustrations? Loud words and fine talk?

None of these.

CONTACT with its field—that is the soul of the trade paper.

Every page of Moving Picture World is aimed at—CONTACT; plain film talk editorials for film people; exploitation aid based on common sense and show experience; intimate regional news that builds the "family" spirit; exhibitor reports, etc.

There is more actual and active motion picture and theatrical experience on the staff of Moving Picture World than on all other trade papers put together.

Not boasting—performance is the final answer and we know it. But—

Merely explaining—CONTACT!

R. E. W.

Pathe Sales Head Praises Field Force on Big Drive

THE results of the sales contest which ended on December 30 have impressed the Pathe home office more deeply than ever with the power for magnificent performance possessed by our thirty-four branch organizations," says E. A. Eschman, general sales manager of Pathe Exchange, Inc. "Home office congratulations are extended to every member of the forces in the field who contributed in that achievement.

"Each sales contest in which we have participated has set a new record for business. It may be that this repeated record-breaking, under any and all conditions, has induced in us a sort of assurance that our branches can't fail—that their power of achievement is to be taken as a matter of course. The value of this asset in connection with Pathe's development of rich, but neglected, fields can hardly be overestimated.

"The success of our latest intensive selling campaign is one in which our customers, the great mass of exhibitors, share to a greater extent than they probably realize. They have had impressed on them the exceptional value of new product. It has been proved to them that many examples of these crystallized comedies and dramas can be relied on to attract the public to their theatres.

"This selling contest also well served the interests of exhibitors who found themselves confronted with the problem of securing photoplay features of quality and demonstrated drawing power. In zones where certain Pathe standard features had not yet been played, our salesmen seized the opportunity of convincing showmen that these carefully produced photoplays presenting favorite stars in stories by celebrated authors would be welcomed by their patrons. The result was that out of a list of about thirty standard Pathe features between fifteen and twenty of them, which have been continuously before the public for two years or more, figured very largely in the contest returns—showing that a successful feature is as good or better than an untried new feature wherever it has not yet been played."

Iowa Legislature Again Asked to Consider Censorship Bill

CENSORSHIP has shown its head again in the Iowa Legislature. The censorship bill was presented by J. P. Gallagher, Iowa county representative, a farmer of Williamsburg.

It provides a state board of standardization for motion pictures, three members, at least one of whom shall be a woman, to be appointed by the governor, state superintendent of public instruction, and chairman of the board of control. Salaries are fixed at $3,000 a year. Each is to hold office three years, one term expiring each year.

Fees will be $2.00 per reel. Charges are the same for original as for copies.

The bill was referred to the committee on police regulations of which the author is a member. It appeared, on preliminary check of the ten members of the committee that an unfavorable report to the body of the house might be probable, though local animosity for the films is present in sufficient force to guarantee a bitter fight. Two years ago a three to one majority passed censorship through the Iowa house but the bill died on the last night of the session in a Senate committee. Representative Olson, who fathered that measure, has changed his ideas and will probably vote against the new bill, though he is not a member of the house committee which has it in charge.

The measure specifies that "in passing upon any film the board shall take into consideration the fact that children attend exhibitions where films are shown and that they are especially susceptible to impressions."

All photographic, lithographic or other advertising material to be used in connection with the showing of a film, as well as all newspaper advertising copy, must be submitted in advance to the board.

Penalties for violations are fixed at $25 for a first offense and fines of not less than $100 or more than $500, or from one to six months in jail for each subsequent offense.

Board members and all employes, who are to be hired by the board at salaries to be fixed by itself, are to have free access to all picture theatres and are empowered with authority to stop summarily the showing of any unapproved film.

The theatre interests are also to be put upon the defensive by the introduction, probably late this week, of an amusement tax bill based upon the federal tax and now being perfected by the standing tax commission. Defense against the two measures is said to be under process of organization.

Schenck Buys United

(By Wire to Moving Picture World)

Los Angeles, Feb. 1.

Joseph M. Schenck has closed a deal whereby he gets the controlling interest in the United Studios. Over $1,500,000 was involved in the transaction. M. C. Levee will remain as president and general manager and Schenck will be chairman of the board of directors. He will immediately move all his producing units from the Metro studios to United, which occupies thirty-three acres of land and has forty buildings and six stages.

Schenck also has acquired a financial interest in West Coast Theatres, Inc., whose acquisition of the Turner & Dahnken circuit is reported on page 537 of this issue.

Last 12 Months of Censorship Cost the Producers $155,000

CENSORSHIP in New York State cost the producers the tidy sum of $155,000, according to figures embodied in a report which the Motion Picture Commission of this state has just made to the Legislature, covering the last twelve months. The expenses of the Commission during the same period amounted to $83,000. The report carries with it certain recommendations, which will probably never amount to anything in view of the fact that the Commission is about to be abolished.

The report covers a matter of sixteen typewritten pages. During the year the Commission passed judgment upon a matter of 11,061 reels, from which 3,945 eliminations were made. A total of 72 features were condemned in their entirety. Films from which eliminations were made numbered 861, while 2,516 films were approved without eliminations. The number of licenses issued during the year amounted to 3,377.

That there is urgent need of censorship in this and other states of the Union to prevent the introduction into this country of foreign-made film—the object of which is to destroy the fundamental principles of this government—is one of the contentions made in the report as justifying censorship. Considerable portions of the report are given over to narrating how the Commission does its work.

Continuing, the Commission's report says: "We are satisfied that the only method by which the motion picture industry can escape regulation is by the improvement of the pictures to such an extent that they will not be a menace to public welfare, and then censorship will be unnecessary. That time has not yet come.

"The majority of the producers and exhibitors have sought to co-operate with the Commission in its work, and the violations detected have been comparatively few when the number of films is taken into consideration.

"There has been a very substantial improvement in the films presented, and we are satisfied that the majority of the reputable producers are endeavoring to comply with the standards.

"One of the favorite arguments of those who oppose the regulation of the motion picture is that, by so doing, the liberties of the producer and exhibitor are curtailed. Every person's liberty is curtailed if you desire to dignify conduct by that term when his acts tend to corrupt the morals of our people and are inimical to the public welfare."

The Commission took in a matter of $154,919.80 last year in the way of receipts. Of this amount the sum of $149,927 came from license fees; $4,387 from permits, the remainder coming from seals and re-screenings. The Commission spent $82,883.05 during the same period, the greater part going for salaries, the personal service item representing $49,495.15, while the traveling item came to $8,876.58.

Censorship Would Place Big Financial Burden on Missouri

THE censorship measure introduced in the Missouri Legislature by the Committee of Fifty of St. Louis will put a heavy financial burden on the motion picture interests of the state if the Commonwealth is unfortunate enough to have the bill forced upon it.

As usual, it provides for an army of employes at high salaries. The commission, composed of two men and a woman, will be paid $3,000 yearly each. In addition, there will be a chief clerk, sundry assistant clerks, two stenographers, two inspectors, two assistant inspectors, two operators, two assistant operators and such other employes as the governor and commissioners may deem necessary.

The fees to be assessed are: $2 for each 1,200 feet or less of films and $1 for each duplicate print. Any member or employe of the commission may enter a motion picture theatre or any place where a film is being shown and prevent the exhibition if the film has not been approved.

The board is authorized to reject any films that are "sacriligious, obscene, indecent or immoral," and such as tend "within the judgment of the board to debase or corrupt morals."

Failure to pay the fees assessed carries a fine of not to exceed $50 and imprisonment not to exceed thirty days in jail, or both fine and jail term. To violate the other provisions subjects the exhibitor to a fine of not more than $500 and sixty days in jail.

Dispatches from Jefferson City the past week bore the information that the lobbyists of the "reformers" themselves had failed to comply with a Missouri statute that requires all lobbyists in the State Capitol to register with the Secretary of State. Among those who failed to register are: Rev. Howard Billman, associate secretary of the Church Federation, who had the Committee of Fifty's censorship bill and seven other restrictive measures introduced in the Legislature. Rev. W. C. Shupp of the Missouri Anti-Saloon League, and Miss Marie Ames of the Woman's Legislative Committee were others who did not register.

Off to Havana

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, left on Sunday, January 21, for Havana, Cuba, in company with Chester E. Sawyer, vice-president of the Caribbean Film Company, on a business trip of from ten days to two weeks. Plans for the distribution of Paramount pictures during the year will be discussed with officials of the Caribbean Film Company, who have been Paramount distributors in Cuba, Porto Rico, Central America, Colombia and Venezuela for several years.

Entertains Penwomen

The National League of American Penwomen was the guest of William Fox at his studios, 10th avenue and 55th street, on last Friday evening, Jan. 19. Henry K. Dunn, secretary to Mr. Fox, arranged the evening program, which included an illustrated talk on screen dramas by Miss Maibelle Heikes-Justice, one of the best known screen writers in this country, and the showing of films, featuring William and Dustin Farnum.

Denies Lloyd Story

William R. Fraser, secretary and general manager of the Harold Lloyd Corporation, who is now on a visit to New York, has authorized a flat denial of the published statement that Harold Lloyd has made other releasing arrangements to take effect on the expiration of his present contract with Pathe Exchange, Inc.

Mr. Fraser's denial refers specifically to a paragraph printed in Variety on January 25 under the heading, "Williams has Harold Lloyd," and includes his official denial of all similar reports.

Has Radio in Stateroom

Rothafel Hopes to Hear Capitol Concerts on Way to Europe

S. L. Rothafel, director of the Capitol Theatre, who has sailed for Europe aboard the "Berengaria," has a complete radio receiving set installed in his stateroom. This is the first time that a private radio apparatus will be put to use on an ocean-going liner.

Mr. Rothafel is enthusiastic over the future possibilities of the radio in the entertainment field. Through the co-operation of the American Telephone and Telegraph Company, station WEAF, the musical programs of the Capitol Grand Orchestra, which is the largest theatre orchestra in the world, are broadcast direct from the theatre each week. By means of his radio apparatus, Mr. Rothafel hopes to receive the Capitol Theatre concerts during his trip across the ocean.

Governor Entertains

First Film Showing at Executive Mansion Is Enjoyable Event

Film exchange managers of Albany, N. Y., as well as the newspapermen of the city, were the guests of Governor and Mrs. Alfred E. Smith at the executive mansion recently at the first showing of pictures at the mansion, following the recent installation of a projection machine. The affair was an extremely pleasant one, the Governor being on hand to welcome the managers and writers as they entered the spacious reception room. The entertainment lasted upwards of two hours.

Among the film representatives present Thursday night were: Frank Tierney and Grover Woodard, of Fox; Frank Bruner, of Pathe; Marie Wheeler, of Merit; C. R. Halligan and Frank Hopkins, of Universal; Marvin Kempner, Paramount; Victor Bendell and Earl Cramer, of F. B. O., and Charles Walder, of Goldwyn.

Not Connected with Agency

In Moving Picture World of January 20, on page 223, an article headed "Tom Hamlin Resigns" made it appear that Mr. Hamlin's time would be devoted in the future, to serving the entire lot of regional film trade journals of the United States and Canada. This, however, is not correct, as Greater Amusements, prominent among these publications, desires it be understood that it is in no way connected with Mr. Hamlin's advertising agency.

Abolishment of Censorship Will Bring Flood of Cheap Pictures, Says Cobb

IF motion picture censorship is abolished in New York State, there will be, according to Chairman George H. Cobb of the Censorship Commission, a flood of cheap, objectionable pictures, which, according to the same person, are now being held back by producers, awaiting abolishment of censorship.

This assertion was made by Mr. Cobb in a talk recently given in his home city of Watertown. During his talk, Mr. Cobb lambasted Will Hays, whom he termed the "hired man" of the producers, employed to prevent the spread of censorship. Mr. Cobb further declared that Hays had made a mistake in attempting to bring back Arbuckle to the screen, saying that he should have waited until the scandal of months ago had entirely worn away.

"A move has already been made to abolish the commission," said Mr. Cobb, "and personally it doesn't make much difference to me if it is cast out. The Democrats are in power, and as I have never ben noted for my Dmocratic tendencies, I will probably not have much longer to serve. The Democratic party feels obligated, I suppose, to abolish the commission, as the party in its campaign of last fall used the movie censorshiy as one of its planks."

Louis B. Mayer Completes His Early 1923 Production Plans

LOUIS B. MAYER has completed his early 1923 plan of production and announces the immediate release of three distinct types of films through two different releasing concerns. First National will have the John M. Stahl productions, while Metro will distribute the Fred Niblo and Reginald Barker pictures.

Niblo is just completing "The Famous Mrs. Fair," in which Myrtle Stedman and a large cast of prominent players will be seen, and which Metro will launch at the Capitol Theatre early in March, with simultaneous release throughout the country.

"The Famous Mrs. Fair" is from the play by James Forbes, which ran more than a year at the Henry Miller Theatre, New York, and seven months at the Blackstone Theatre, Chicago. Mr. Niblo, upon finishing the cutting of this production, will start work at once on "Captain Applejack," Walter Hacket's successful "legitimate" comedy drama which is still running in Chicago, and which was a stage success of last season in New York. A special cast is to be used in "Captain Applejack" and Niblo will come east to select same.

Reginald Barker, whose "Hearts Aflame" opens at the Rialto Sunday, February 4, is at work on "The Law Bringer," said to be a more rugged tale than any of his recent films, and to be more opulent in opportunity for big scenes and melodramatic situations than either "The Storm" or "Hearts Aflame." Metro will distribute the Barker series.

"The Law Bringer" is scheduled for release early in April, after which Barker will do "The Valley of Content," which will require at least six months to complete. This also is to be a Metro unit.

John M. Stahl, whose "The Dangerous Age" is current at the Strand this week, is at work on "Climbing," from the novel by Lee Hutty, and expects to complete same. for First National release, in March, and will then begin work on "Love, Money and Women," an original story.

Mr. Mayer's New York office, under guidance of Paul Mooney, is actively engaged now on national and sub-local campaigns to synchronize with the various releases.

During the month starting January 28, when "The Dangerous Age" starts at the Strand, and ending with February 28, three Louis B. Mayer productions will be shown in three different Broadway houses, as "Hearts Aflame" follows the former on February 4, at the Rialto and "The Famous Mrs. Fair" is now booked for immediate showing at the Capitol.

Marion Davies Entertains

Marion Davies entertained about fifty magazine and newspaper writers on Friday, January 26, at a luncheon given at the Twenty-third Regiment Armory in Brooklyn, where a gigantic street set for her new Cosmopolitan picture, "Little Old New York," has been built.

Delmonico's restaurant as it was a century ago, Bowling Green and the Battery and adjacent surroundings just as they were in the period when women wore poke bonnets and the men high hats, have beeen faithfully reproduced. Prior to the luncheon the guests watched a street scene in which 1,000 extras took part under the direction of Sidney Olcott.

George Levine Elected

George Levine, of Universal, was elected president of the F. I. L. M. Association of Wisconsin for the ensuing year at the regular meeting held in Milwaukee, January 26. Other officers elected were: William A. Aschman, Pathe, vice-president; Robert A. Hess, secretary and attorney; Arthur Grey, Wisconsin, treasurer; Tom Norman, Fox Film Company, sergeant-at-arms.

Bebe Daniels Under Knife

Bebe Daniels, Paramount star, went under an operation for appendicitis at the Roosevelt Hospital, New York, on January 29. She is reported as recovering splendidly from the operation, performed by Dr. John F. Erdman, but will remain at the institution two weeks.

Holds Open House Week

Universal's Branch Office Affair Brings Big Success.

An unusual and record-breaking success that far exceeded the expectations of Universal's officials was met with in the Open House Week held in the Washington branch of the Universal Pictures Corporation the week of January 8.

The enthusiasm of the salesmen and the other employes of the Washington office in backing up Manager Harry S. Brown's plans resulted in making of Open House Week an unqualified success and record-breaker. The whole sales staff remained in Washington during the entire week to greet visiting exhibitors and extend them every courtesy and attention.

Fully 50 per cent. of the exhibitors in the territory took advantage of Open House Week and visited the office, while more than 25 per cent. sent their regrets stating that they were unable to come. In accordance with the announcement of the manager in his letter to exhibitors inviting them to attend Open House Week, the railroad fare was paid to every exhibitor, in cash, immediately upon his arrival in the office. There were "smokes" and refreshments.

Several home office executives attended Open House Week. A. A. Schmidt, general sales manager of Universal, remained for several days and was very much enthused over the success of the affair and the results derived. Jules Levy, district manager of Universal, was also one of the visitors.

This is the first time an Open House Week was ever held in Washington film circles. The idea was originated by Schmidt.

Exhibitors in the territory who visited the office were unanimous in the opinion that Universal's Open House Week was the greatest business stunt ever pulled there. One of the chief purposes for the week was the idea of having a cleaner, better and more thorough understanding between exhibitors and the Washington office.

The office of the Universal Pictures Corporation in Washington, situated in the new film building at New Jersey Ave. and K St., were attractively decorated for the week. Screenings of Universal's latest productions were held daily in the attractively furnished projection room.

Miss Courtot Recovering

It is reported that Marguerite Courtot, who plays the leading feminine rôle in "Down to the Sea in Ships," and who has recently undergone an operation for appendicitis in a Newark, N. J., hospital, has recovered sufficiently to enable her to be removed to her home, where she is now convalescing.

Zukor and Kent Sail

President Adolph Zukor and S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, will sail February 10 on the *Olympic* on a tour of Europe in the interest of Paramount's foreign business. They will visit Paris, Nice, Naples, Rome, Constantinople, Bucharest, Budapest, Vienna, Berlin, Copenhagen, Stockholm and Christiania, and will return about the middle of April.

Miles of Film Exported

More than 3,000 miles of moving picture film was exported from the United States during the month of November, according to statistics which have just been made public by the Bureau of Foreign and Domestic Commerce, Washington, D. C. Shipments during the month included 3,102,148 feet of raw stock, with a value of $83,676; 328,122 feet of exposed negatives, valued at $40,937, and 12,604,101 feet of positives, worth $510,980.

Able Projectionists Can Add Much to Film's Drawing Power

By F. H. Richardson

IN addressing you, Mr. Exhibitor and Theatre Manager, I feel I have the right to ask your undivided attention for a few moments, and I do ask it. Whether you know it or not, the fact is that you have benefited enormously in dollars and cents during the past twelve years by the work I have carried forward in the Projection Department of Moving Picture World. Were the many things that department has accomplished which have tended directly to make the picture in your theatre more pleasing and attractive, hence more salable, laid before you in detail, I believe you would be not only surprised, but literally amazed.

Please clearly understand that this is not intended as a boast. It is put forward merely as a statement of fact. I do not think it will be seriously questioned by those who have consistently followed the work of the projection department from its beginning in the spring of 1910. I have only called your attention to it because I want you to feel that you owe me at least the courtesy of giving what follows careful consideration. I ask that you weigh what I shall say in the scales of common sense, for the moment laying aside all preconceived ideas and prejudice, if you have any. Also please do not think I am arguing for higher wages for projectionists, except insofar as a higher renumeration will return full value at the box office.

Investment and Income Therefrom

If you own the theatre building, the ground it stands on and the equipment, you have an investment which will hardly be less than ten thousand dollars, even for the smallest village theatre. In the large city theatre it may reach half a million or more of dollars. Even though you do not own the building and ground, but only the theatre equipment, still your investment may be and probably is a substantial one, and from it you hope and expect to receive an adequate return. Thus far, at least, we are in perfect agreement.

I now ask you to question yourself thus: for what purpose do people come to my theatre? Will anything which reduces the attractiveness of what I have to sell also reduce box-office receipts? What is the main thing which sells seats in my theatre?

The answer to the first question, of course, is "to be amused." To the second question no sensible man could reply with anything but an emphatic yes! Two words answer the last query, viz: "The picture," because that is the one big thing in every moving picture theatre.

In a very large percentage of moving picture theatres the picture is the one and only thing which sells seats.

I freely grant the inherent power of the name of the play and player as drawing attractions, but is it not just plain common sense that a dimly lighted screen image of "Our Mary," in a picture none too sharp as to definition, and none too steady, will be far less attractive than in a rock steady, sharp, brilliantly lighted picture? Also is it not just plain common sense that a picture in which the actors move at a speed which exactly duplicates the speed they moved at before the camera, with resultant artistry in the rendition of the scene, will be far more attractive than will a picture in which the actors, by reason of over-speeding of projection, move at highly abnormal speed?

Answer those questions truthfully, remembering that the more attractively the picture is presented to the public, the greater will be its (seat selling) power. Oh, yes, I grant you that the first-time patron won't know the difference as to that particular picture, but patrons soon learn to know where pictures are put on artistically—at 100 per cent. value, and they will and do give those places preference.

Come, let us reason together. You, Friend Exhibitor, have spared neither time or pains to perfect your theatre. But I have actually known of exhibitors building a quarter of a million dollar theatre and then hustling around in an endeavor to procure two second-hand projectors.

Along very similar lines "economy" is the rule, rather than the exception.

Surely if you reason matters of this kind out at all you must know and realize that a projectionist of genuine ability, energy and ambition to excel can put a better and more attractive picture on your screen than a man of less ability, energy or ambition to excel either can or will.

And now let us go a step further. You have how many seats for sale each day? Do you sell them all?

Suppose you have a house seating 1,200 and that you give four shows a day. That makes 1,200 x 4=4,800 seats you must sell every day in order to get 100 per cent. income at the prices you charge. Do you do it? Except on very special occasions do you come anywhere near doing it? Remember, in replying, that I know the game pretty well, so don't pull any bunk. You don't do it, and I know and you know you don't.

You who are employing the best projectionists you can get, and are recognizing their ability and encouraging it by recognizing it in the pay envelope are doing all you can along the lines I am talking about, but all the rest of you are not.

Let us examine into this item a bit. On the basis I have named it is safe to say that you will average a thousand empty seats a day. I could put the estimate higher with safety, but am inclined to not rub it in. You have in your projection room ability which you buy for, let us assume, forty dollars a week per man—all paid the same.

Study This

The very fact that they are all paid the same acts as a damper on the desire to excel, though you may rightly claim that it also prevents jealousy. You have an inelastic time "schedule" for your show, which is the same for every show, although the footage varies widely and camera speed varies considerably, too. This automatically sets up a condition where your show will be inartistically projected, and sometimes the effect will be pretty awful. That the time schedule is necessary, and cannot be very elastic I grant, though ten or even fifteen minutes' difference at the end of the show won't cause any serious objection on the part of the average patron, and anyhow you can make the show fit the schedule if you take the trouble to do so.

Suppose that by improvement in the recreation of the picture upon your screen you sell only ten more seats a day—surely not too much to expect—and that your average admission price is twenty-five cents. You thus have added seventeen and a half dollars a week to your income, and could pay your projectionist half that and still be more than eight dollars to the good. But that is a minimum. Suppose you so improve the thing the public buys, the picture, that you sell a thousand additional seats out of the probable seven thousand you are now not selling. That would be an additional income of $250.00 a week and you could pay your projection room force one hundred and twenty-five dollars a week additional money and still be one hundred and twenty-five dollars ahead of the game.

What They Say

And, Mr. Friend Exhibitor, when I say that it is quite possible for very, very many theatres to do that very thing—improve projection to an extent which will greatly improve seat sales I am not indulging in idle talk or in mere vision. I am talking just plain, hard fact.

The one great trouble is hampering schedules, without even the slightest attempt to fit the show to them. This sets up a condition which is nothing short of murderous, insofar as concerns artistry in the picture. Another thing which operates to prevent really high-class projection is the fact that so few exhibitors in any way encourage the projectionist to excel. The projectionist is treated in every way as on a level with the usher, and is paid only what the exhibitor is compelled by a union scale (wnich is merely a minimum to be paid the poorest men in the union) or by circumstances, to pay.

Time and again I have had men say to me when I expostulated on the mediocre work they were doing: "Oh piffle! Why should I strain my eyes and tire myself out trying to make things better, when all I ever get is what the boss has to pay me, and a bawling out when something goes wrong."

What I Would Do

Were I again an exhibitor with more than one projectionist in my theatre I would make one of them chief, with a substantial increase in wages over the second man. I would have it understood that the second man was in line for promotion, provided he made good and kept doing so. I would pay him more than the union scale, by at least five dollars a week—maybe considerably more than that. I would assure both of them that their positions depended entirely upon results, and that excuses would not be accepted. In other words, I would demand knowledge and be sure I got it before employing the man. Then I would make it an object to give that knowledge intelligent, energetic application.

Would I Win?

Would I win? Well, I'll say I would! For every dollar I put into that sort of a proposition, within reason, I venture the assertion that I would pull out two in ticket sales. As a matter of fact, I would confidently expect to get from five to twenty-five back for every dollar invested. But I would be sure of two things, viz: that the addition to wage be sufficient to insure energy and carefullness in the application of knowledge, and that it be thoroughly understood that unless these be applied I would get other men who would appreciate the chance I offered.

Hold Memorial Service for Victims of Theatre Disaster

MEMORIAL services, both on the site of the Knickerbocker Theatre, Washington, D. C., and in the various churches, were held January 28 to commemorate the first anniversary of the collapse of the Knickerbocker Theatre, resulting in the death of 97 and the injury of more than 100 persons. Because of the fact that the catastrophe resulted in a thorough investigation of building conditions and regulations, and the tightening up of the restrictions, as well as the recent filing of some 62 damage suits, aggregating three-quarter of a million dollars, the anniversary elicited probably more attention than it otherwise would have.

Issues Statement

The anniversary was made the occasion for the issuance of a formal statement by Harry M. Crandall, denying many of the allegations which have been made during the past year regarding his connection with the theatre. Mr. Crandall paid tribute to the memory of those who lost their lives and reviewed his connection with the Knickerbocker Theatre Company, which has been dissolved since.

"As a result of such a disaster as that which occurred at the Knickerbocker Theatre on January 28, 1922, it is but natural that, within the statutory period, the personal representatives of those who died and many who suffered injuries would feel it their duty to institute legal proceedings for damages in the event that the law should find it appropriate to fix responsibility upon any person or corporation connected with the enterprise so unfortunately stricken.

"These contests will, of course, be determined in court in accordance with the law of the land; and while I personally feel not in the slightest degree responsible for the terrible catastrophe, I unhesitatingly declare that if the sacrifice of anything I now possess or may ever hope to acquire would avail to restore those who have been taken away my sincerest wish would have been accomplished. I cannot, however, pass unnoticed the fact that, in the complaints which have been filed in court and published, many unfair and untrue statements have been made, and misrepresentations indulged in; so I believe it is my duty to myself and to the public to set right the facts by this statement.

Did Not Try to Evade Responsibility

"1. It has been alleged that the Knickerbocker company has endeavored to evade financial liability by the sale of its property to me for the sum of $10. This is not true. The sale of the property was made at public auction after much newspaper and verbal advertisement. The bidding at the sale was spirited, and I purchased the property, after full opportunity for all bidders to be recognized, for the sum of $177,500, and paid in full therefor. Revenue stamps commensurate with this amount of purchase were appended to the deed, which was recorded.

"This amount was much more than I expected it to cost, especially so since the property had originally been purchased, hardly six years prior thereto, for the sum of $59,000. The auction sale was not held until three months after the disaster had occurred, and the dissolution of the Knickerbocker company did not become effective, after adequate advertising, until November 12, 1922, nearly twelve months subsequent to the accident. At the time of the dissolution not a single suit for damages had been filed in the Supreme Court of the District of Columbia; and before the dissolution both the coroner's jury and the grand jury of the District of Columbia had held exhaustive hearings, and made their findings, in which neither of said tribunals in any way held me or any one connected with the Knickerbocker company responsible. Surely these facts refute and should clear the public mind of the reckless charge of fraudulent intent in the transfer of the property.

"2. Further, I understand it is charged that I operated this theatre with the knowledge of its weakness. This is far from the truth. I had in my charge an investment of $250,000. I never refused to expend any money that tended to add to its stability. My family and that of each of the executives of the company, together with myself and each of the executives, were constant attendants at the theatre. So far were we from even suspecting the slightest weakness in the structure that many thousands of dollars were spent to promote the convenience of the public in the installation of marble stairways and other improvements but a few months before the collapse. All of the executives of the company took pride in the fact that much of the money spent in the theatre was turned back to add convenience and comfort for its patrons.

"3. I have also heard it asserted that I was president and general manager of the Knickerbocker Theatre when it was formed. This is also a serious error, as I was not president of the company, nor did I finance it or have any money invested in it at its inception. The company was financed by local interests, and I was retained as general manager solely because I happened to be conversant with the practical knowledge of the motion picture business. I know, however, that every effort was made to secure the best talent and results in the awarding of the contracts for the construction of the house. The contract itself was awarded to Frank L. Wagner, who happened to be the highest, and not the lowest, bidder; and it was awarded to him because of his reputation as a capable and practical builder, irrespective of the question of cost. The theatre itself had actually been in operation about three months before circumstances so shaped themselves that I was called upon to reorganize the company and purchase it from the financiers who had originally launched it.

"4. It has also been stated that I superintended the construction. This assertion is without foundation. I have not and never had any knowledge which would equip me for this line of work, and I did not undertake to either superintend or construct the building.

"5. Report has come to me that some without knowledge of the facts assume the filing of suits has aroused my bitter resentment. I take this opportunity of assuring those who have such ideas that I have not the slightest malice toward any one concerned in any suit. The only emotion that the catastrophe has inspired in me is one of unconquerable grief that such a fate should have befallen friends and patrons of the house which bore, even in part, my name.

"6. I trust the public will be mindful of the fact that I have been a life-long resident of Washington; that I have developed a chain of theatres by my life work that has made my name more or less a household word; that I realize fully my responsibility in connection therewith to the Washington public; that it has always been my purpose to so conduct my business as to discharge to the highest degree the obligation which I have keenly felt I owed the people of Washington, who have so loyally rallied in my support both before and subsequent to the Knickerbocker tragedy. They may be assured that from that purpose and responsibility I will never swerve."

Knickerbocker Sued

Large Number of Suits Filed—Damages Total $525,000.

A large number of suits, asking total damages of $525,000, have been filed against the Knickerbocker Theatre Company in the District Supreme Court, Washington, D. C. The suits arise out of the collapse of the Knickerbocker Theatre roof on January 28, 1922, when nearly one hundred persons were killed and several hundred were injured. The cases thus far filed are suits brought by the estates of persons killed.

A motion to dismiss the case has been filed by the defendants on the ground that while the suits allege negligence they do not detail wherein the negligence lay. This move is opposed by attorneys for the suitors, who claim that a theatre company is responsible for accidents and that it is not necessary to show definitely the point wherein negligence occurred. The motion to dismiss has been taken under advisement by the court.

Dr. Wilfred A. Brousseau, of North Adams, Mass., has entered suit in Washington, D. C., for damages of $10,000 against the Knickerbocker Theatre Company, as a result of the death of his son, Wilfred A. Brousseau, Jr. The son was a patron in the theatre when the roof caved in.

Paramount Signs Moreno

Popular Player Signs Five-Year Contract

Jesse L. Lasky announced at Hollywood Friday, January 26, that Antonio Moreno had signed a five-year contract to play leading roles in Paramount pictures. As previously stated by Mr. Lasky, he will be co-starred with Bebe Daniels in "The Exciters," which Richard Ordynski will direct at the Long Island studio, and this will be his first engagement under the new contract.

"In signing Antonio Moreno we have acquired the services of one of the foremost figures of the screen," said Mr. Lasky. "I have followed his work for several years and am convinced that he has a truly brilliant future. We have wanted him as a permanent addition to the Paramount organization for some time, but negotiations were only concluded today. In proof of the high regard in which we hold him we are planning to entrust to him many of the biggest roles in our forthcoming special pictures."

More Persons Attend

Increase in Picture Theatre Patronage Noted at Montreal

Montreal, Quebec, has been showing a pronounced increase in picture theatre patronage.

The latest report by A. Bienvenu, Montreal superintendent of privileges and licenses, shows that the total paid admissions at local theatres for the quarter, comprising the months of September, October and November, were 4,848,216. The revenue received by the city and the Province of Quebec jointly through the amusement tax on these admissions totaled $176,765.05, half of which goes to the city for local charities, the remainer being used by the province for distribution under the public charities act.

The total patronage at Montreal theatres for the year 1922-23 is estimated by Mr. Beinvenu at approximately 20,000,000. This is an increase over the last fiscal year of almost 3,000,000, and over the 1920-21 total of practically 5,000,000. Theatre attendance in Montreal received a big boost in the opening of various film palaces, such as the Capitol, Allen, Belmont, Papineau, Loew's and other new houses.

Grauman Opens Another

Pathe "Shoots" Throngs and Develops Film in Time for Showing

Probably the largest crowd ever assembled in a similar space in the streets of Los Angeles tried to fight its way into Grauman's New Metropolitan Theatre at the opening of that up-to-date playhouse.

Only the calling out of the police reserves and a body of militia prevented serious damage. Even with these safeguards the throng broke in the plate-glass doors and smashed the glass box office.

One of the features of the opening was the showing by Pathe of a reel giving views of the crowd surrounding the theatre before the ending of the evening's entertainment. The development of this reel in time to get it to the theatre before it closed for the night is said to have broken the world's record.

So great was the crowd, estimated at 25,000, that tried to see the opening that it caused much comment in the Los Angeles newspapers. The Los Angeles *Herald* told of the need of the *Express* called it a near riot; the *Times* soldiers and police to hold the throng in check; said that it caused more excitement than any similar event in the city's history, and the *Examiner* said nothing short of bayonets and machine guns could have checked the crowds.

Discuss Film Hazard

At Two-Day Convention of Fire Association in Ottawa

A discussion of the subject of "Motion Picture Film Hazard" will take up the whole of a morning session at the two-day convention of the Dominion Fire Prevention Association, which is to be held in the Chateau Laurier, Ottawa, Ontario, February 8 and 9, arrangements for which have been made by J. Grove Smith, Dominion fire commissioner.

Will H. Hays has been invited to attend the convention because of the consideration which is to be given the technical side of the film subject. A paper is to be read by Franklin H. Wentworth, of the National Fire Protection Association, and the discussion will be led by Hickman Price, of New York, representing the Motion Picture Producers' Association; F. W. Lovejoy, vice-president of the Eastman Kodak Company, Rochester, N. Y.; F. A. Cambridge, municipal inspector of Winnipeg, Manitoba, and George F. Lewis, of Toronto.

Intimation has been given that a demonstration will be held of the "Kodakscope," a new projection machine, which has been brought out by the Eastman Kodak Company, Rochester. Tests of various slow-burning moving picture films will also be conducted.

Opens Offices in Shanghai

Uprisings in Canton Cause Change of Heaquarters

A new Shanghai motion picture organization, The Great Oriental Motion Picture Company, Ltd., has established its offices in that city in the Chung Foo Union Bank Building. M. H. Gutterres is manager. The company will produce features, industrial, commercial, educational and comedy films.

Originally having its headquarters in Canton, the company was forced to move because of the military and political upheavals there. It is reported to be backed by Chicago interests, and to be well equipped botn as to personnel and mechanical necessaries for turning out pictures of the highest type. The company foresees a great future for the moving picture industry in China.

To Hold Public Hearing on Censorship Before Assembly

A PUBLIC hearing probably will be held soon in the Indiana General Assembly on the motion picture censorship bill which was introduced in the Senate earlier in the session by Senator Claude S. Steele, of Knox. The bill has not yet been advanced to second reading and may be killed on the floor of the Senate before it gets that far.

Provisions of the bill call for the creation of a state motion picture censorship commission of three members, to be appointed by the Governor. It would be the duty of the commission to license and censor every film shown in the state. The measure is similar to the Nelson bill, which was killed in the Senate by indefinite postponement in 1921.

Though public sentiment in Indiana appears more strongly against censorship this year than for several years past, it is difficult to predict just what the Senate will do with the measure.

The Indiana Federation of Business and Professional Women is making an active fight against the censorship bill. In a public statement the other day, Miss Merica Hoagland, representing the organization, said "there is too much predigested thinking done for us already" and that "the individual should judge for himself the pictures he wishes to see." Miss Hoagland said, "it is not simply a question of whether we shall continue to be free, but whether we shall continue to have the mind and point of view and habits of thought of freemen."

Rowland's Production Plans for First National Growing

RICHARD A. ROWLAND'S production plans for Associated First National are extending rapidly. Since the announcement last week that Arthur H. Jacobs had contracted to produce a series of Frank Borzage Productions, independently for First National release, Mr. Rowland and Robert Lieber, President of Associated First National, have both received many messages of congratulation, it is stated.

Frank Borzage has to his directorial credit many of the bigger pictures of the screen. His greatest was "Humoresque." His later pictures have been "Pride of Palomar," and "The N'th Commandment."

Mr. Jacobs left for the coast immediately after signing the contract, to get his organization in shape to begin production of Mr. Borzage's first story, "Terwilliger," written by Tristan Tulpin.

Speaking of this story, Mr. Borzage said: "I believe we have a rare jewel in 'Terwilliger.' It is a tale of universal appeal, and it provides an opportunity for artistic treatment of a theme which has not been worn threadbare. It is a story of old Gramercy Park, New York. It is full of quaint romance. I think it will bring to the screen a somewhat 'different' photoplay.

"I am delighted to be with First National. Under the contract Mr. Jacobs and I have signed, I will have an opportunity to do the kind of work that I believe the motion picture goers will appreciate. Mr. Jacobs and I have been given a free hand. We will be able to 'develop' our picture stories, and not have to work within strict time limits."

Borzage is the third director to be signed to produce independently for First National since Mr. Rowland became general manager of the organization. The other two are Edwin Carewe and James Young.

Metro Managers Discuss Plans for Co-operation with Showmen

DISTRICT managers of the exchanges of Metro Pictures Corporation, who have been in conference with the home office sales heads, E. M. Saunders, general sales manager; and T. J. Connors, assistant sales manager, left New York this week for their several headquarters after the most enthusiastic meeting this branch of the company has ever held.

Those who were parties to the conference were, besides the officials of the home office of Metro: C. E. Kessnich, of Atlanta; E. A. Golden, of Boston; W. C. Bachmeyer, of Cincinnati; Harry Lustig, of Los Angeles; and S. A. Shirley, of Chicago.

The prime purpose of this convention of the members of the distributing forces of Metro was the just arrangement of releases with regard to all exhibitors. In addition to settling this question, the district managers mapped out plans for the handling of the Metro output for the entire year to come. The big productions on the Metro schedule all are of a quality which merits more than ordinary advertising and exploitation. Detailed campaigns for co-operation with motion picture theatre managers in the insurance of maximum box-office returns were outlined and acted upon.

Reports of the unusual business done in theatres by recent Metro pictures were as glowing as the optimism expressed of the triumphs to come. In every section of the country the Metro productions have scored heavily.

The outstanding current success is Lauretta Taylor in "Peg o' My Heart," the Metro screen version of J. Hartley Manners' great stage play which has been performed in 14 countries and, in all, more than 15,000 times.

Iowa Legislature Likely to Pass Bill Taxing Amusements

TEN PER CENT. state tax upon admissions to all picture theatres, among other amusement places, is provided for in a bill which has been presented in the Iowa Legislature with the report of a special tax commission authorized by the preceding Assembly two years ago.

The origin of the measure and the statewide howl for new forms of taxation to replace, and possibly eliminate some of the present levies, gives the bill extraordinarily bright prospects of passage. A publication clause attached to the bill makes it effective July 1, 1923, if passed.

It is declared, by members of the commission which prepared the bill, that it will produce $2,000,000 a year or a quarter of a million more than the federal tax raised in Iowa last year. The state tax, however, does not exempt the 10-cent or lower admission charges, as the federal tax does.

Administration of the tax is placed in the hands of the state board of assessment, also created by another bill in the commission's report. The state board of assessment is to prepare blanks for distribution by county assessors.

Exhibitors shall print the price of tickets, with a misdemeanor penalty of $100 for failure to do so; shall collect the tax from the patron at the rate of one cent for every ten or fraction thereof charged for admission, shall turn the money so collected over to the county treasurer nc later than the fifth day of each month, with a five per cent. a month penalty for delinquency, and shall make reports in duplicate to county assessors.

The revenue so raised will go to replace that of the present county school levy.

Co-operatively managed moving picture theatres or community center theatres are exempted under the provisions of the act, as are religious, charity or educational benefit performances or those of the American Legion or women's auxiliary posts.

The Gallagher moving picture censorship bill, introduced recently in the House of Representatives of the Iowa Legislature, is stowed away in the hands of a sub-committee said to be, by poll of its three members, unanimously opposed to all forms of censorship. The committee which has the bill is made up of representatives from urban, as opposed to rural districts, the latter constituting the strongest pro-censorship element of the House.

"Doc" Elliott, Davenport representative, who was one of the leaders against censorship two years ago, is chairman of the sub-committee. He intends to hold on to the bill, it is stated. Conditions are not as favorable in the Senate where another censorship bill is said to be in the making at this time.

Prominent Swedish Director to Produce Goldwyn Specials

F. J. GODSOL, president of Goldwyn Pictures Corporation, has brought Victor Seastrom, one of the greatest of Swedish directors, to America to make superfeatures for Goldwyn. Mr. Seastrom's genius has been demonstrated in some of the most marvelous photoplay creations that have reached the screens of either America or Europe.

As the result of negotiations recently concluded, Mr. Seastrom arrived in New York on Thursday, January 25, and made his headquarters at the Hotel Plaza where he will remain until he leaves for the Goldwyn studios in Culver City, California.

The engagement of the famous Swedish director to devote his skill to the production of American photoplays is one of the most significant happenings in recent motion picture history. More than anything else it serves to remove any doubt about the sincerity of American producers in their determination to secure the finest artistic motion pictures obtainable.

During the past ten years, Mr. Seastrom has won fame as the director of Swedish Biograph dramas. He has done more than make interesting pictures; he has expressed the national life of Sweden in terms so true and human that he came to be known as the master interpreter of the emotions and aspirations of his countrymen.

In discussing his coming work, Mr. Seastrom said that the most striking attribute of American-made pictures is their humanness and that he hopes to develop this quality in his treatment of stories made in this country and dealing with American life. The first picture he saw after landing in New York was Maurice Tourneurs production of "The Christian.' He pronounced it to be a masterpiece that would live forever in the annals of the screen.

Some of Mr. Seastroms great successes are "Jerusalem," "Eyvind of the Hills," "Secrets of the Monastery," "The Surrounded House" and "Fire on Board."

Although the director's fame has been closely associated, in this country, with strong dramas, beautifully photographed, he has had striking success in his own land with comedies. It has been said of him that he is an artist who has the faculty of getting life's own tempo into pictures.

As an actor on the stage, also as a stage director, the success of this versatile artist has been pronounced, but he asserts that his first interest lies in producing for the screen.

"More inspiring than stage management," he finds, "is the opportunity to deal not only with persons and their emotions, but with magnificent natural settings as well. The possibilities for truthful and complete character portrayal are unlimited. We can get away from all artificiality and show people, not only in their reactions to one another, but in their reactions to their environment as well. Nothing that is essential to life need be omitted in a photoplay."

When asked what his first story for Goldwyn would be, Mr. Seastrom said that a choice had not yet been made, although a number of subjects were under consideration.

Separate Charters

The Motion Picture Theatre Owners of America has issued separate charters to the Motion Picture Theatre Owners of Eastern Missouri, of which Joseph Mogler of St. Louis, Mo., is president, and to the Motion Picture Theatre Owners of Western Missouri, of which Charles T. Sears of Nevada, Mo., is president.

This was done at the request of the theatre owners of the state at their recent convention at Excelsior Springs, Mo., where a resolution was submitted requesting same and unanimously adopted.

Hunter Goes to Canada

Buys Interest in Canadian Releasing Corporation, Ltd.

Announcement is made through American Releasing Corporation that John L. Hunter, who has been sales manager of the company since its inception a year ago, has purchased a large stock interest in Canadian Releasing Corporation, Ltd., American's Dominion ally, and has taken up his residence in Toronto to manage the Ontario interests of the Canadian organization.

In association with J. P. O'Loghlin, managing director of Canadian Releasing, Mr. Hunter will share in the operation of this rapidly expanding Dominion organization that now operates exchanges in Montreal, Toronto, Halifax and Vancouver, with a fifth office opening in St. John, N. B.

Frederic Gage, for the past year assistant sales manager of American Releasing, has now been appointed manager of sales.

Gives Him Chance

Can't Play in Films, But Not Barred From Other Work

The Appellate Division of the New York Supreme Court paved the way for Rodolph Valentino, movie star, to seek employment, other than as a character on the screen, when it recently modified for his benefit an injunction which had been obtained some time ago by the Famous Players-Lasky Corporation, which prevented Valentino from appearing in any motion picture production except under the latter's auspices during the period of their contract with him.

The original injunction not only barred him from the movies but from all activities based upon his performing in public. The Appellate Division, however, has modified the injunction, which now permits him to appear in public, other than in motion pictures. It was stated to the court that Valentino had been offered $5,000 a week to dance, and $6,000 per week to sing and talk for a phonograph company.

Reopens Merrimac Theatre

New England Theatres, Inc., reopened the Merrimac Square Theatre at Lowell, Mass., last week after rebuilding this popular house at a cost of almost $150,000.

The alterations include a new balcony, new lobbies, new seats and new stage settings, and the seating capacity has been increased to 1,800.

The improvements in the Merrimac Square Theatre have made this one of the finest theatres in New England.

Lyman H. Howe Dies

Pioneer Exhibitor and Producer Succumbs After Long Illness

Lyman H. Howe, president of The Lyman H. Howe Films, Co., Inc., Wilkes-Barre, Pa., died Tuesday morning, January 30, in a hospital at Brookline, Mass., where he has been ill since last June.

Mr. Howe was 68 years of age and was one of the pioneer exhibitors of motion pictures in this country. He started his amusement career with the exhibition of a miniature coal breaker at Glen Onoko Park in Pennsylvania and then around 1890, when the phonograph was still a novelty, went on the road giving phonograph concerts in theatres and elsewhere.

In 1896, when the longest films obtainable measured about 50 feet, he added motion pictures to his entertainment, and Lyman H. Howe pictures have been on view every year from that time to the present, a period of 27 years. His enterprise became elaborated into the entertainment known as "Lyman H. Howe's Travel Festival," which enjoyed a long and successful career as a motion picture road show, appearing in auditoriums of all kinds, from the New York Hippodrome to small village churches.

Mr. Howe always kept his entertainments scrupulously clean and wholesome and his activities in the motion picture industry have been a credit to it.

Among his most recent productions were "Hodge Podge," a novelty series on one-reelers, released by Educational, and also a one-reeler entitled, "Ride on a Runaway Train," which Educational also released.

The funeral and interment will take place in Wilkes-Barre, Pa.

Closes Big Contract

Bruce Johnson, foreign manager of Associated First National, has concluded a contract with Madan Theatres, Ltd., of Calcutta, for eighteen First National pictures to be shown in the territory of India, Burma and Ceylon. The pictures are:

"Oliver Twist," "Smilin' Through," "Question of Honor," "One Clear Call," "Her Mad Bargain," "Playthings of Destiny," "Invisible Fear," "Child Thou Gavest Me," "Twin Beds," "Girl in the Taxi," Sign on the Door," "Primitive Lover," "Lessons in Love," "Polly of the Follies," "Hurricane's Gal," "Love, Honor and Behave," "Married Life" and "Bob Hampton of Placer."

Against Sunday Films

A bill, introduced in the Lower House of the Oklahoma Legislature January 24, makes it unlawful to show moving pictures on Sundays if an admission is charged.

Pamphlet Upholds Movies

The Indiana Indorsers of Photoplays have issued a masterly little pamphlet, prepared by C. C. Pettijohn, in which the case of the motion picture vs. censorship is splendidly set forth.

Without the blurb and anathema of censorship propaganda, in perfectly clear and proveable facts, the reasons why censorship is neither needed by the screen nor wanted by the public are stated. The pamphlet deserves wide distribution. It says everything.

Laemmle Hears from Showmen Who Have Lowered Admissions

A STORM of comment was raised in film circles last week by Carl Laemmle's announcement that much of the business trouble of many exhibitors could be traced to high box office prices. The Universal chief, who advised every exhibitor to consider lowering his admission prices, and gave instances of bigger business through price slashing, has been flooded during the past few days by communications pro and con.

Letters and wires to Mr. Laemmle have been received from exhibitors in all parts of the country, and have been forwarded to him at Universal City, where he has just arrived to direct Universal's spring activities. It is his intention to give personal attention to all these communications concerning his price reduction suggestion.

During his trip across the continent he was in touch with various Universal sales managers and through them, in communication with a number of exhibitors, with whom he discussed the situation. He found, it has been learned, that there is a very strong sentiment in favor of price reduction as a last resort to bolster up bad business.

Among the illuminating reports received by Mr. Laemmle from exhibitors who have tried the price reduction plan and have gone over the top with bigger business as a result, was received from Max Marcus, manager of the U. S. Theatre, Cleveland, O. He explained in great detail just how price cutting affected his business and how he now is enjoying a 100 per cent. increase in profits, and at the same time is able to show his patrons high class features at early dates.

"During the month of November, 1920," wrote Marcus, explaining his poor business under high admission prices, "my theatre was operated at admission prices of five, ten, fifteen and twenty cents, plus war tax. During this month and the few months previous, I operated at a very great loss. This loss continued, and grew larger, until the month of July, 1921, when I was forced to close my theatre part time. From the period of July 11 to August 28, 1921, my theatre was operated on Wednesday, Saturday and Sunday only, in an effort to cut down expenses and enable me to split even on the theatre.

"Also, during this time, it was necessary that I discontinue my regular orchestra which had always been a part of my program. This, however, did not help to any great extent, as my theatre still continued to operate at a very great loss. During this period I considered making a change in my admission prices, but did not do so upon the advice of a great many of my friends, and also other exhibitors, as it was the concensus of opinion that the additional patronage secured at a reduced admission would not nearly make up the difference in the admission prices.

"However, starting with the week of October 17, I arranged for a so-called "bargain night" on Monday of each week, on which day I operated at five and ten cents admission. The first Monday my business doubled, not in the number of admissions, but in dollars and cents. My success was so great on this particular day, that instead of continuing only on Monday of each week at this reduced admission, starting the following week I operated the theatre at a five and ten cents admission on Monday, Tuesday and Wednesday, and it was so successful that, starting October 31, I operated my theatre six days a week at an admission of five and ten cents, and on Sundays at five, ten and fifteen cents. This proved to be a wonderful move, as the patronage of my theatre increased to such an extent that my box office receipts now stand better than one hundred per cent. more than when I operated at higher admission prices.

"Am happy to say that during the week of November 15, 1922, after a lapse of fifteen months, I was again able to reinstate my five piece orchestra, and am continuing to give my patrons the same class of shows, and in a great many instances, better shows, than I did during 1920, at a reduced admission and with as large a profit to myself as I have ever experienced."

Battle Against Censorship Has Been Begun in Missouri

THE opening gun of the counter barrage to the "reformers" offensive to force censorship on the motion picture interests of Missouri was fired Friday, January 26, by C. C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, in an address before members of various women's organizations in the headquarters of the League of Women Voters of St. Louis, Century Building. In this talk and through interviews in the St. Louis newspapers Pettijohn effectively shattered the contentions of the "blue nosed" ones who are attempting to foster their views on the general public of the state.

The Committee of Fifty has already introduced a censorship bill before the Missouri Legislature. That measure, which carries a minimum in salaries of $21,020 yearly, including $9,000 for the commissioners, is one of the most drastic ever presented. It has been estimated it would cost the state $50,000 a year.

Pettijohn clearly demonstrated that this measure would not mean more moral pictures for Missouri, but rather would place the industry at the mercy of politicians—the experience everywhere being, he said, that censorship boards are always political in their working, withholding from the public anything that might reflect on their political friends or their own special interests. He cited instances to prove that.

He also predicted that very shortly Hays will issue another statement relative to Arbuckle that will effectively solve that question for all time. He said also that the Missouri situation is the most delicate of any at present, though censorship bills are pending in two other middle western states.

J. W. Donaldson, director of educational department of Motion Picture Producers and Distributors of America, addressed the College Club of St. Louis at the Artists' Guild on censorship.

Exhibitors Highly Responsive to First National's Campaign

ASSOCIATED FIRST NATIONAL is highly pleased with the response of exhibitors to the campaign for the second Anniversary Week, Feb. 3 to 10. "Book First National Solid for Anniversary Week" has been so enthusiastically received by theatre men that, First National declares, the week will be the biggest in the history of the organization.

Floyd M. Brockell, manager of distribution, who is now on a trip through the United States and Canada, has made the Anniversary Week one of the important features of his journey through the key centers of picture distribution and the "pep" he has put into the sales organization has been gratifying to all First National officials.

To aid the exhibitors who are holding First National Week to put the pictures over in grander style than ever, First National has issued an extensive array of exploitation aids. In addition to the usual First National accessories they have gotten up the following:

Cloth banners, nine feet by thirty inches, red brown letters on white with the First National trade mark in blue. These are designed for display across arches and around canopies. Rotogravure one sheets, with pictures of First National stars in black and the wording in blue. These for display in lobbies. Slides in five colors. One, two and four-column Anniversary Week cuts.

The pictures that will get the biggest runs in both the United States and Canada are naturally the current releases, such as "The Voice from the Minaret," with Norma Talmadge; "The Dangerous Age," John Stahl's big picture of marital mixup; "Bellboy 13," with Douglas MacLean; "Mighty Lak a Rose," Edwin Carewe's initial independent picture for First National; "The Hottento," also with Douglas MacLean; "Money, Money, Money," with Katherine MacDonald; "Omar the Tentmaker," with Guy Bates Post; "The Balloonatic," with Buster Keaton.

Some exhibitors are making, according to the booking, the "Anniversary Week" a Thomas H. Ince Week, or a Norma Talmadge Week or other First National producer or star, by booking the pictures of these solid for the week.

H. A. Gillespie, of Yakima, Wash., is not only playing a First National Anniversary Week, but he has already played, during December, a First National month, in which he showed eight First National attractions at the Liberty Theatre and reported excellent business.

Fight Against Drug Menace to Be Made Through the Screen

DOROTHY DAVENPORT REID will carry on her battle against the drug menace through the screen. With the aid of leading figures in the motion picture industry she will make a picture to arouse the public to the perils of "dope."

It will be her message to the world, and Wally Reid's gift, through her, to the thousands in the grip of the drug evil. She hopes that it will aid and inspire the founding of a Wallace Reid Memorial Home for Drug Addicts.

This announcement was contained in a statement issued by Mrs. Reid at her home in Hollywood. Beyond the announcement the only information available was that Mrs. Reid, herself, would appear in the picture and that she would call specialists familiar with every phase of the drug menace to assist her in producing the most forceful and most accurate attack on dope ever undertaken. Thomas H. Ince will be the producer, and G. Gardiner Sullivan will write the story.

Mrs. Reid's statement follows, in part:

"I am going to make a motion picture. In that motion picture I hope to offer to the people of America, a great lesson. I hope to show them the menace of drugs, the insidious, poisonous serpent that has wormed its way into the bosom of our nation and is feeding upon the best of our talent and youth. And I hope, too, to show them some of the remedies that the wonderful men and women who are attempting to check this evil have evolved and which they need only the support of an aroused public to carry through and to stamp out the plague that threatens us.

"The picture is not to be based on a lot of statistics, solely, but is to portray a great big human, real story, a drama that will symbolize and in tense, gripping, human terms tell you all that I could never, never tell you in any other way, even if you would listen."

Loew in Jersey

Deal Pending for Acquisition of Haring-Blumenthal Theatres

What means the virtual abandonment of six Haring-Blumenthal theatres in New Jersey from the Associated Booking Corporation of New York City, recently formed by members of the Motion Picture Theatre Owners' Chamber of Commerce for protective purposes and acquisition of pictures in opposition to the syndicate booking agencies, came this week in the form of information that those houses will in all probility shortly be annexed by Marcus Loew of Loew's, Inc. The deal is still pending, and while the papers were as yet unsigned on Thursday, those in a position to know have it that negotiations will be finally concluded some time next week because of the absence of Mr. Loew, who is now in St. Louis.

The Haring-Blumenthal houses included in the deal are the National Central and Tivoli in Jersey City, the Lincoln in Union Hill, Roosevelt in West Hoboken and the Monticello in Jersey City. Mr. Blumenthal, according to reports, will retain a certain interest in the theatres, however, operating them in conjunction with Loew.

Managers Transferred

Five transpositions of personnel among managers of the exchanges of Metro Pictures Corporation were announced this week at the home offices of the company in New York.

Arthur Lamb, manager of the Cincinnati office, has resigned to engaged in another enterprise in California; C. R. Osborn, of Omaha, has been transferred to Cincinnati, and S. A. MacIntyre, until recently in Atlanta, has returned to take his former place as head of the Omaha branch. Mr. MacIntyre's position in Atlanta is now filled by J. J. Burke, for some time assistant to Leroy Bickel, in Dallas.

Paramount Signs Dix

Jesse L. Lasky announced Saturday in Hollywood that Richard Dix had signed a five-year contract to play leading roles in Paramount pictures. Mr. Dix recently completed a special engagement with Paramount as leading man with Agnes Ayres in "Racing Hearts," which is soon to be released, and his first role under the new contract will be announced soon.

Made District Head

Joe Skirboll, who has been exchange manager for First National in the Pittsburgh territory, has been promoted to district managership in charge of one of the western districts. A. S. Davis succeeds Skirboll as manager in Pittsburgh.

Newsy Bulletin

A cablegram was sent to Mack Sennett's New York representative this week by Mabel Normand, who is now in England, announcing her departure for this country on the Baltic on February 5. She will not arrive in New York until the middle of the month.

An effort to rush a censorship bill through the lower branch of the Rhode Island General Assembly was defeated by the Democratic majority, which is sponsoring a bill opening motion picture theatres in Rhode Island on Sundays.

Contrary to reports, motion picture and vaudeville theatres in Newark, N. J., did not close their doors last Sunday. On the contrary, they will continue operating despite threats made by the reformers.



REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

Sh-h-h! He Aided Industry by Not Subscribing to the World

IT'S a shocking admission for us to make, but Clair M. Patee, manager and proprietor of the Patee Theatre, Lawrence, Kansas, has been helping along the exhibitor cause in his state by not subscribing to Moving Picture World. His explanation is unique and interesting.

"As the New York Clipper was the 'bible' of the theatrical and amusement profession for many years, so has Moving Picture World stood in the estimation of pioneer exhibitors since our profession came into being," writes Mr. Patee. "I knew its founder and I have watched it grow from a struggle to the great success it has attained. You have not had my name on your list for a number of years, yet I have subscribed for it and paid newsstand prices every week in that time. There was a purpose in this liberality, else I would have paid less on subscription.

"In Kansas we have had to fight for our very existence for a number of years. Through the absence of active organization, the greatest educational force had censorship saddled upon it, and we have been compelled to battle against great odds every session of the Legislature since censorship secured its grasp upon our industry.

Let 'Em "Mooch" It

"With no friendly newspapers to aid us for a time, and as this town was amply supplied with the reform element, I conceived the plan of buying Moving Picture World at our leading news and magazine stand, where many of the reformers gathered to 'mooch' or counter-read the headlines and magazines, with the understanding that after I had read Moving Picture World I could return it to the counter. In case their supply had been exhausted, there to remain until the next issue arrived, when it would revert to me for my files.

"By this means we gave our friends, the enemy reformers, an opportunity of 'mooching' some information about the other side of the censorship question. Other exhibitors grasped the idea, and I am convinced that through their efforts, with the able, effective editorials of Moving Picture World combatting censorship spread before those who possibly would not have otherwise used their better judgment, but continued following and yielding to the harpings of prejudice and ignorance born in imagination, deceit, envy and avarice, served to check the rampant crusaders in this vicinity. Lest you might be skeptical on this point, permit me to cite incidents of fact in that relation.

"Absorbed Every Word"

"Referring back to the files of Moving Picture World, November 2, 1912, read the editorial on 'Cigarette Price Coupon.' The reform 'counter-moocher' absorbed every word to our advantage, in this state, as these active job hunters were fighting cigarettes and pictures. And so they soliloquized: 'And the pictures were fighting cigarettes! Of two evils, choose the least. Maybe the pictures ain't so bad after all! Think I'll see' em and judge for myself.'

"Naturally that would interest them to read more in the magazine, and on the next page there was an item stating that the German government was taking practical steps toward introducing moving pictures in their schools which had its influence on the reformers, and probably they never would have seen it if it had not been lying on the newsstand.

"The regular, dyed-in-the-wool reformer, who presumes to dictate rules and regulations of living and intellectual attainment, usually knows naught of humanity beyond his condensed threshold. He would hesitate to buy Moving Picture World, fearing it might create criticism from his kind, but he is an expert 'moocher,' and if the proper literature is on the counter he may become reconciled to the pictures, possibly convinced that they deserve unprejudiced consideration at least, thereby moderating his activity against them.

Enlisted Students' Aid

"From the files I can cite you numerous articles beneficial to the exhibitor cause in the eyes of the counter reader, but will only call your attention to one which was decidedly influential from the fact that it gave incentive and subject for debate in our state university societies, which embrace about 4,000 students, and their favor or disfavor of any unjust regulation or law also has an influence effectual in their homes scattered over the state.

"MOVING PICTURE WORLD of November 27, 1915, page 1633: 'If Shakespeare Fell Among the Censors,' not only aroused the students' interest in censorship, but inspired many to openly denounce it as un-American, unjust and non-progressive. The debates interested the public, and when the Welfare Code reformers endeavored to make the law still more stringent, even prohibition through taxation, and establishing censor boards in every habitation in the state where moving pictures were exhibited, except in churches, these same students, their friends and the public came to the rescue, defeating the purpose of the proposed act.

"Therefore I have always attributed the saving of our industry and investments in Kansas to MOVING PICTURE WORLD, the 'counter readers' and the broad-minded citizens of the state.

"Within the past three months I have not been able to secure MOVING PICTURE WORLD at the newsstand regularly, therefore to make assurance doubly sure of my receiving it every week, I am enclosing check for three years' subscription."

Views on the Music Tax

In the previous issue Regional News and Gossip described the music tax situation in many sections of the country and invited a general exhibitor discussion of this vital problem. This week, in addition to detailing the filing of forty-five suits in North Carolina, we quote exhibitors in different territories. Opinion is unanimous that the American Society of Composers, Authors and Publishers has created an intolerable condition.

A mild sensation was caused in organized exhibitor circles of North Carolina the past week when it became known that the American Society of Authors, Composers and Publishers had entered a total of forty-five suits against theatre owners for infringement of copyright. Threats of suits have been common for the past six or eight months, but as none had been entered it was thought that most of the theatre owners had paid the license fees.

The announcement of this large number of suits indicates that few exhibitors have paid the tax. Twenty-nine of the cases are in the United States Court for the western district of North Carolina, and sixteen in the eastern district. It is expected that theatre owners will organize a co-operative defense when the suits are called for hearing.

Speaking for the Wisconsin Exhibitors' Association, which represents the majority of picture showmen in that state, Walter F. Baumann, executive secretary, termed the music tax "a legalized form of hold-up," adding that "thus far the tax has withstood court attacks and, as a result, the thing for exhibitors to do is to pay." The situation, he believes, "cannot go on."

In complete agreement with him is E. W. Van Norman, manager of the Parkway Theatre, Milwaukee, who finds it "impossible to list an orchestra to non-taxable music, because there is always a chance of a taxable sheet slipping in.'

Jack Silliman, of the Downer Theatre, Milwaukee, believes that payments must be made until the law is repealed. Ed Weisfeld, manager of Saxe's Strand Theatre, and George Fisher, of the New Milwaukee Theatre, express the same belief.

Herschal Stuart, manager of the Missouri Theatre; Fred Wehrenberg, owner of the Melba and Cherokee theatres and vice- president of the Exhibitors' League, and Joe Walsh, secretary of the League, speak for St. Louis. Stuart points to increased local popularity of phonograph records and sheet music when the same music is featured in his theatre, citing especially Yerkes' U. S. Flotilla Orchestra. He paid a tax on music played by this famous orchestra in his theatre despite the fact that "you couldn't buy a Yerkes' Flotilla record in St. Louis the week that orchestra played here."

Wehrenberg describes the beginning of a fight against the tax and a compromise "whereby our League collects the tax in bulk and the members receive a 50 per cent. discount." "You can rest assured we are for the tax repeal," he adds, "and the St. Louis Congressmen and Senators had better get behind such a measure when it is introduced."

Walsh, for many years connected with the old Standard Theatre, the leading burlesque house in St. Louis, reminisces of the days when the music tax people "used to offer a manager all sorts of presents and inducements just to have one of their songs get in a theatre."

Fred Elliott, owner and manager of the Clinton Square Theatre, Albany, N. Y., is outspoken in his views on the tax. Just as emphatic was George Roberts, manager of the Colonial and Hudson theatres in Albeny, and president of the Albany Theatrical Managers' Association, who said that his organization would "stand squarely back of any attempt, nationally or statewide, to end" the music tax. Percy W. Wells, president of the North Carolina M. P. T. O., and Secretary Henry B. Varner, also condemn it.

Boston's Most Ambitious Theatre Planned

Tremont Street Realty Co. the Backers—Other Live New England News

Work is to be started within sixty days in Boston on one of the most ambitious hotel and theatre projects that ever has been essayed in New England and, within a year, the Hub will have one of the finest picture palaces to be found anywhere in the United States. Plans already made provide for the erection of a theatre and hotel to occupy the entire block in which the Wilbur Theatre now is situated. The site to be occupied covers 55,000 square feet. This site is bounded by Tremont, Hollis, Dillaway and Dore street, and is within a block of one of Boston's most important street-widening projects, now under way. The purchase of the site, formation of the trust which is to handle the project, and negotiations for the construction of the hotel and theatre, comprise one of the largest real estate transactions ever consummated in New England.

The financing of the project is being handled by the Tremont Street Realty Company, of which Max Schoolman, treasurer of the Olympic Theatres, Inc., is the treasurer, and the cost of the new structure is to be $8,500,000. The theatre will be operated by the Olympia Theatres, Inc., and motion pictures and high-grade musical entertainments will be the principal attractions, although the stage will be equipped for every kind of a theatrical program, including even the most spectacular.

One of the features will be an orchestra of 50 pieces, which will give concerts at certain times in the lobby and will be supplemented by an expensive organ, with an echo organ in the lobby. Many special lighting effects will be provided, and the architectural and decorative effects will be elaborate.

The tower above the theatre entrance will be 275 feet in height and will contain a full set of chimes, on which popular concerts will be given three times each day. It is anticipated that these will be of sufficient strength to be heard throughout the Back Bay and over a large area of the city proper.

The exterior of the building on Tremont street will be an adaptation of the perpendicular Tudor style, constructed of architectural terra cotta, with granite trimmings, and marble and bronze entrances.

The main lobby, it is estimated, will accommodate fully 2,000 persons, and those leaving the theatre may do so without mingling or interfering with those who are waiting to enter, as a separate exit lobby is to be provided that will lead directly to Tremont street. The auditorium will consist of three levels, the main floor, a mezzanine floor, with boxes and logues, and a balcony, seating in all more than 4,200 persons. The stage is to be 125 feet by 42 feet and fully equipped.

The hotel will be twelve stories in height and will be designed and equipped as a first-class house in every possible up-to-date detail. It will have 500 rooms, each with a private bath.

Rhode Island projectionists, at the meeting of their union, held in Providence, R. I., voted to protest to the proper authorities regarding the speed at which films are run through projectors in theatres in Rhode Island cities and towns. They further voted to seek some sort of legislation, either from the general assembly or by the city or town governments, which would restrict the speed of running films at a rate not more than 1,000 feet in 12 minutes.

They also voted to recommend the appointment of a practical operator by the mayor of each city, whose duties shall be to inspect both machines and films and decide upon the fitness of applicants for operators' licenses. A protest against the attendance to film theatres of children unaccompanied by adults was another action decided upon.

Sunday motion picture entertainments still are being assailed by speakers throughout the New England States. The subject is not new, by any means, and newspapers apparently now are "burying" such stories.

The Union Square Theatre, Pittsfield, Mass., returned to its exclusive motion picture policy on January 15 after presenting dramatic stock for eleven weeks. Manager John F. Cooney chose "Orphans of the Storm."

Anticipating stronger competition with the acquisition of the Majestic Theatre in Pittsfield, Mass., by the Goldstein Brothers, of Springfield, Mass., Manager Bert Howard, of the new half-million dollar Capitol in Pittsfield, is going in for musical features as added attractions. Andrews' Symphonic Orchestra will be the extra attraction for the week of February 5.

P. S. McMahon, millionaire theatrical magnate and pioneer in the presentation of motion pictures in New England, who died in New Britain, Conn., on January 20, carried life insurance totalling $95,000. According to the will of Mr. McMahon, he leaves his entire estate in trust to his widow and children.

T. B. Baylies, manager of the Olympia Theatre in New Bedford, Mass., broke his usual policy when he presented "Oliver Twist" for an entire week.

John F. Santos, projectionist at the Allen Theatre in New Bedford, Mass., has received a letter bearing the signature of the Ku Klux Klan. The note reads: "We got our eyes on you. Look out."

After having presented a policy of exclusive motion pictures for the last 10 years, the Park Theatre in Worcester, Mass., on February 5, reverted to a policy of films and vaudeville. Manager Max A. Finn says that one of the innovations will be a special noon-hour performance for business men and women while on their lunch period. In preparation for the change large forces of carpenters and electricians are at work after the night performances.

Inspired by the story of a soldier boy who was maimed when fighting in the World War, Al Haines, of Lynn, Mass., and formerly manager of the Capitol Theatre, that city, has composed a song. "Thy Will Be Done" is the title and the music will be arranged by Michael G. Griffin, an organist, of Lynn. Mr. Haines also was formerly manager of theatres in Boston.

No Fire Panic Here

A thousand persons sat in the Olympia Theatre, Worcester, Mass., on the afternoon of January 23, quieted by the assurance of Manager Elmer R. Daniels, while the fire apparatus clanged outside and firemen fought a stubborn bltze in the basement of the building. Scarcely a dozen persons left the theatre and electric fans scattered the little wisps of smoke that seeped in the auditorium.

Manager Clancy, of the Capitol Theatre, Hartford, Conn., entertained all the Boy Scouts of the city at a special morning performance on Saturday, January 19. That was his contribution to the Scout rally, which was for the purpose of enrolling new members and interesting other boys to join the organization. "The Dictator" was the principal feature of the bill, which was donated, as well as the theatre, by Manager Clancy.

The Strand Theatre, Worcester, Mass., and the Telegram-Gazette, daily newspaper, are co-operating in a coupon stunt. A coupon is printed in the Sunday edition which, if presented at the box office, is redeemed for 5 cents to be applied on any ticket purchased.

Maurice E. Curran, a film salesman, of Lynn, Mass., was arrested on the charge of Samuel Jawitz, of Lynn, that he had turned in bogus contracts for films, signed by managers of houses in New England, and collected commissions and his salary on the strength of them. Jawitz charged larceny of $360 in salary.

George E. Landers, formerly treasurer of the Jefferson Theatre, Portland, Me., now is manager of Loew's Dreamland Theatre in Lynn, Mass.

David F. Perkins is handling the managerial reins of the new Empire Theatre in Lynn, Mass.

Building operations for a new theatre in Winsted, Conn., will be started by May 1 by Seth H. Mosely, of New York City and Norfolk, Va., and his father, William H. Mosely, now of Northampton, Mass. A. S. G. Taylor, of New York City and Norfolk, is supervising architect. Plans have been changed so that instead of a balcony all of the seats will be on the main floor. Mr. Mosely now is completing the erection of a new theatre in Canaan, N. Y.

The first anniversary of Poli's Palace Theatre, Waterbury, Conn., was celebrated with augmented programs during the week of January 28.

John Maloy, organist of the Plaza Theatre, New York City, was guest organist recently at the new half-million dollar Capitol Theatre in Pittsfield, Mass.

Fay's Theatre, Providence, R. I., celebrated its seventh anniversary with an enlarged program, headed by George Beban in "The Sign of the Rose," during the week of January 22.

M. J. Garrity has obtained a lease on the Jefferson Theatre, Portland, Me., and he will present motion pictures until it expires. The theatre has been acquired by the Catholic Diocese of Portland and will be used as a community meeting place. Mr. Garrity recently presented "When Knighthood Was in Flower" for a week's engagement.

The Circle Film Corporation, of Providence, R. I., is a recent corporation under the laws of that city, to conduct a film exchange. The incorporators are John Ekeberg, Charles M. Selen, of Providence, and Thomas Curran, of Scituate, Mass. The capital stock consists of 150 shares without par value.

Additional New England News on facing page.

Additional New England

Adolphus M. Burroughs, head of the Waverley Amusement Company, which operates the Strand Theatre at Waverley, recently filed a bill in equity in the Suffolk Superior Court against Issac Shapiro, trustee of the Elko Trust, which holds title to the building, seeking to compel him to make repairs. The suit was withdrawn within a day or so, upon agreement that the repairs would be made forthwith.

In line with the movement inaugurated at Springfield a short time ago to improve the quality of screen productions admissible to the theatres of that city, a movement for better pictures has been started in Connecticut, backed by theatre owners and various organizations of state-wide scope. The plan evolved is entirely distinct from state censorship. It was launched at a meeting attended by representatives of fifty city and state organizations of various sorts, theatre men and representatives of the Motion Picture Theatre Owners of Connecticut.

Those present voted to form what is to be known as the Connecticut Co-operative Association for Better Motion Pictures, an organization which is to include representatives of the theatre owners and the public, whose duty it will be to review screen products before they are shown on the screens in the state, and to pass upon the propriety of such showings. Under the plan as outlined there will be 200 persons available at all times for this "movie jury" duty.

The Strand Theatre at Portland, Me., was shy a matter of $25 following the noon hour on Saturday last. Taking advantage of the temporary absence of the manager, a stranger strolled casually into the manager's office, opened a cash box and then faded away.

William P. Gray, of Lewiston, Me., for some time past representative of Famous Players in Eastern New England, has just assumed the management of the remaining nine New England theatres that for some time past have been operated under the direction of that corporation. These are located in Massachusetts, Rhode Island and Vermont, and include the following: Merrimac Square Theatre, Lowell, Mass.; Empire Theatre, New Bedford, Mass.; Broadway Theatre, Chelsea, Mass.; Strand Theatre, Rutland, Vt.; Park Theatre, Richford, Vt.; Park Theatre, Barre, Vt.; Savoy Theatre, Northfield, Vt.; Strand Theatre, Pawtucket, R. I., and the Laurier Theatre, Woonsocket, R. I. With this new addition to his big string of picture playhouses, Mr. Gray now controls a chain of theatres that extends from Taunton, Mass., to Burlington, Vt., and from Burlington to Fort Kent, Me.

Two months of intensive endeavor on the part of engineers and workmen has transformed the old Merrimack Square Theatre at Lowell into a larger, better and more beautiful playhouse, and following its several weeks' of darkness, it has just been reopened to the public under highly favorable auspices. The old theatre has been greatly enlarged and has been remodeled and rnovated from top to bottom. It now has one of the largest floor spaces of any building of its kind in New England, with a seating capacity increased to 2,000, and with wide aisles, wide staircases, roomy intervals between the rows of seats and plenty of exits. While the Merrimack Square Theatre has been primarily a photoplay theatre, in the future it will give over a portion of its program to a musical program and to this end a new $30,000, 100-unit organ has been installed.

Western Pennsylvania Showmen Turn Out for Monthly Meeting

Approximately fifty members of the Motion Picture Theatre Owners of Western Pennsylvania attended the regular monthly luncheon meeting of the organization at the General Forbes Hotel, at noon on Friday, January 19. Many important private subjects came up for discussion, and arguments, in which several of those present took part, were numerous.

President Jerome Casper was chairman and made several of his characteristic addresses. "Cas" told of having been at Harrisburg, Pa., a few days ago with D. A. Harris, and the two had the pleasure of seeing John P. Harris sworn in as United States Senator. The new Senator is part owner of the Harris & Davis Theatrical Enterprise Company, Pittsburgh.

"Case" said that at the present time there is no adverse legislation in view, but that these things crop up over night sometimes, and for this reason every exhibitor who has the interests of his business at heart should make it a point to become acquainted with his Senator. He said: "They're all human, and you'll find that it helps a whole lot to have a friend or two in the State Capitol."

He scored the exhibitors for not attending the meetings more faithfully, and called attention to the fact that most of those present had come from out of town, and that hardly any of the city exhibitors were on hand. In speaking of the high film rentals, Casper said that the exhibitors, in a good many cases, are greatly responsible for this condition, owing to the unfair competition amongst themselves in some places.

Others who lent their voices to the gathering were D. A. Harris, Henry W. Gauding, Max Engelberg, George Schweitzer, Pete Antonoplos and Fred Herrington.

Exhibitors are asked to bear in mind that the Board of Managers meets at noon on the first Friday of each month in the General Forbes Hotel, Pittsburgh, and the regular general meeting of the entire organization is held on the third Friday of each month at the noon hour in the same place.

Frank Elden, proprietor and manager of the Elden heatre at Boswell, Pa., for the past four years, is dead, a victim of double pneumonia.

Mr. Olson, proprietor of the Photoplay Theatre, Grassflat, Pa., who has had his house closed for the past six months, says that the mines in the town are beginning to open up again, and that his theatre will shortly follow suit.

A. P. Way, of the Avenue and Carlton theatres, Du Bois, Pa., was a recent New York visitor.

Messrs. Marousis and Freeman, of the Dome Theatre, New Castle, and Walter Silverberg, of the Mercer Square Theatre, Grenville, Pa., have recently installed nw pipe organs.

George Schweitzer, of the Titusville Amusement Company, Titusville, Pa,, has returned home after a few days spent in Pittsburgh.

Marcus Nadler is enlarging his Princess Theatre at Ambridge, Pa., and the house will be ready for reopening in about two months. The seats will be increased from 350 to 740. Mr. Nadler also owns the Regent and Grand theatres in the same town.

Out-of-town exhibitors seen on Film Row recently: M. Roth, of Phillipsburg; B. W. Redfoot, of Windber; Walter Silverberg, of Greenville; C. B. Pascoe, of Somerset, and Nick Anas, of Wellsburg.

Manager R. J. La Voise of the Camera-phone Theatre, East Liberty, reports that his 9-year-old son is recovering after an operation on his arm for blood poisoning. Incidentally, burglars sawed away at the theatre safe recently but got nothing. H. B. Kester is the owner.

Canada

With the loss of John T. Fiddes as its manager and with the lease expiring on May 4 next, the System Theatre of Montreal, Quebec, will probably not hold a place on the theatrical map of Montreal much longer, according to an announcement by M. Poulos, an owner of the property, on January 25.

The System Theatre has been the one large film house in the Dominion which had its screen over the front entrance. Patrons find themselves facing the whole audience as they pass into the theatre through the doors on either side of the screen and orchestra. This plan has not proved to be very popular among all classes of people. The System is the one house in Canada which has been controlled by the Canadian Universal Films, the exchange having secured the lease on the structure five years ago to insure a local first-run outlet for Universal releases. The lease thus acquired is expiring next May and will not be renewed.

The final straw, as it were, in developments came early in January when John T. Fiddes, manager of the System, resigned to become manager of the Capitol Theatre, Winnipeg, for the Famous Players Canadian Corporation. By taking this post, Mr. Fiddes was returning to his home city.

How About Local Control?

Does the subject of theatres controlled by local investors in a community spirit interest a majority of the readers of this department?. If so, we would like to hear from them and start a discussion on the success, failures, advantages and disadvantages of community control.

Just one instance comes to mind at the moment and that is of the New Princess Theatre, Honolulu, T. H., which opened recently. A recent story in the Better Equipment Department hinted that community control did not work out well, as San Francisco capital finished the theatre after Honolulu interests planned and began it. However, that is one isolated instance and for that reason practically valueless.

This question is raised by a letter from L. L. Goldsmith, of the Society Theatre, Seattle, who says he understands community stock theatres have worked out successfully in eastern cities and asks for "dope." Who can give it to him? We are particularly interested in hearing from the smaller community-owned theatres.

Many Exhibitors Visiting San Francisco's Film Row

L. A. Drinkwine, of the Palace Theatre, Tacoma, Wash., was a recent visitor at San Francisco and inspected some of the fine picture theatres for which this city is noted.

Another visitor from the Pacific Northwest was Julius Sax, head of the Sax Amusement Company, Portland, Ore., which operates a chain of picture theatres. He was accompanied by Mrs. Sax and plans to spend several weeks in California.

A. Wiley Mather, of Honolulu, T. H., and associated with Louis R. Greenfield, of San Francisco, in the ownership of the New Princess Theatre, recently opened in the island city, is in San Francisco on business connected with this enterprise.

A questionnaire regarding the showing of Arbuckle pictures has been circulated among the members of the M. P. T. O. of Northern California and many have sent in reports against the return of the comedian to the screen. Not a few took the subject direct to their patrons and asked for a standing vote for or against from their audiences. It was found that sentiment was almost unanimous against the proposition.

Under the direction of Manager Nick Ayers, the Coliseum Theatre, San Francisco, is getting out a weekly program in the form of an artistic brochure of twelve pages. This not only gives the bills for the week but interesting information about the stars and their doings. The program is printed in lots of 30,000.

A record for the continuous showing of "Dr. Jack" in the Pacific Coast territory has been set by the New Portola Theatre, San Francisco, with a run of seven weeks. It is being followed by Griffith's "One Exciting Night."

The Strand Theatre, Gilroy, Cal., of which J. Blumenfeld is manager, recently arranged an American Legion night in connection with the showing of "Skin Deep."

Gus Germanis, of the Crystal Theatre, Salinas, Cal., was a recent visitor on Film Row, San Francisco, as was also Jules Smith, of the Butler Theatre, Tonopah, Nev.; James Wood, of Redding, Cal., and William Milne, of the Cortland Opera House, Cortland, Cal.

Charles Wescott, an exhibitor of Fortuna, Cal., and Dr. McNear, who conducts two houses at Petaluma, Cal., have been on the sick list of late.

The Marvel Theatre at Winters, Cal., recently taken over by H. C. Witt, was operated but three days when it was decided to close it again.

Jack Stebbins, formerly of New York, has succeeded Fred Weis as manager of Loew's Warfield Theatre, San Francisco. He was taken ill shortly after his arrival and did not assume his new duties as soon as expected.

W. B. Loughead has been made manager of the Westwood Theatre at Westwood, Cal., succeeding Roy Brown. The Westwood Lumber Company, which owns this house, is preparing to reopen the Orpheum Theatre at Susanville, also owned by it.

The Dinuba Syndicate, headed by Jefferson W. Asher, of San Francisco, will shortly open the Strand Theatre at Dinuba, Cal.

Tom O'Day is making extensive improvements in the operating room of the Vallejo Theatre, Vallejo, Cal., and is installing a Simplex projection machine furnished by Walter Preddey, of San Francisco.

The Glen Theatre at Ocean View, Cal., is making improvements in the house and in the operating room, including the installation of two Simplex machines.

Dubois & Flag are making improvements in the Chowchilla Theatre, Chowchilla, Cal., and have added two Power's machines supplied by Walter Preddey.

The Rialto Theatre at East Bakersfield, Cal., is proving so successful under the ownership of Mrs. Paul Davini that extensive improvements are being made to both theatre and operating room.

The front and lobby of the Elite Theatre, Placerville, Cal., have been completely remodeled and modernized. A handsome new marquee will be added. The best of comfort, pictures, music and projection, it is promised, will be afforded in the future, as in the past. While there are only 1,648 people in Placerville, still this theatre does a fine business, thanks to its manager, who has been with it since 1908.

Seattle

Spring must be coming early this year, for even before "Ground Hog Day" reports are pouring in of renovations, redecorating, new installations, increased seating capacity, and the like.

Joe St. Peter, of Everett, Wash., is reseating and redecorating his Rose Theatre.

John DeValiet and Frank Huett, of Hillman City, are planning extensive improvements to the American, Hillman City. A new sign will be installed, new chairs, piano, and the house will be thoroughly renovated and redecorated.

L. C. Brown, at Duvall, Wash., has installed two new projectors.

The Burien Theatre, Burien, Wash., has been reopened under the management of Lehman and White.

The passing of the Alhambra Theatre, Jensen & Von Herberg's first Seattle playhouse, has begun. The building was erected in 1907 and for three years was operated as a legitimate house, when it became a "movie house" and later the home of a stock theatre company. The building is being razed and $200,000 will be spent to make it one of the finest five-story retail store structures in the city.

J. Bruitt has taken over the Sumner Theatre, Sumner, Wash., which he is operating at the present time. In the spring, Bruitt plans to erect a new theatre on the main street in a more desirable location.

It is rumored that G. M. Terhune, who recently sold his Spokane Rex to A. J. Bischell, has bought the Arcade in Walla Walla, Wash. The Arcade was formerly owned by Mr. MacDonald.

A. J. Bischell is adding to his holdings with the recent purchase of the Paramount, Lewiston, Idaho, formerly owned by A. H. Hilton, but which had been closed for some time. He has rechristened it the Rex.

The Better Business Bureau, as a result of complaints, is investigating a motion picture school in Seattle, which has been operated by a mysterious Mme. Terpsichore.

Robert Marsden, of the Noble and Nemerif theatres in Marshfield, Oregon, was on the Row this week.

C. E. Stillwell has gone to two changes a week in his Casino Theatre, Spokane.

M. Constanti, theatre owner of Tacoma and Puyallup, broke all house records with a three days' showing of "Dr. Jack" at his Stuart Theatre, Puyallup.

Tuesday visitors on Film Row were Fred Normand, of the Circle Theatre, Portland, and G. W. Grossbeck, of the Cosmo, Buckley, Wash.

Montana

The Peoples' Theatre recently tried an experiment when running Universal's "Foolish Wives." The film had been shown the week before in a first-run house. The Peoples' booked it as a second-run and advertised it for a nine-day showing with a sliding scale of prices; first four days, 30 cents; next two days, 20 cents, and last three days, 10 cents. The slogan was "a price for every pocketbook." It was the first time any picture had ever been booked for a nine-day run in Butte, with the result that all the theatre men were watching results from day to day. The run finished with satisfactory box receipts.

Employes of the Rialto and American theatres, through the courtesy of their respective managers, C. C. Pratt and W. J. Sullivan, enjoyed a dancing party at the American hall Monday evening, January 15. The employes were privileged to invite a guest so that the party assembled 100 couples to trip the light fantastic to the tune of the Rialto orchestra. This was the fourth dance of the series to be given at the close of the 11:30 evening picture program. Punch was served to the guests all through the evening and at midnight a buffet lunch was enjoyed.

A. H. Goetz, of Roundup, Montana, and Mr. Anderson, manager of the American Theatre, of Roundup, were in the city recently looking up the various exchanges here. Mr. Goetz says that his theatre that recently burned will be rebuilt as soon as possible.

Los Angeles

The main topic in motion pictures this week is the opening of Grauman's new Metropolitan Theatre. An orchestra of 100 pieces under the able direction of Ulderico Marcelli will furnish the music. The program consists of Wagner's Tannhaeuser and other numbers, while a chorus of 500 voices will sing the Pilgram's Chorus.

The first picture to be shown will be Gloria Swanson in "My American Wife," which will be the world premiere for the production. Everybody who is anybody is going to be on hand for the opening performance, and pay $5 per seat.

Manager E. C. Berstick of Loew's State Theatre is holding "Hearts Aflame" over for a second week.

Jack Callicotte, manager of the Kinema, is holding "Fury" for a second week. Business having demanded the long run, Callicotte will probably book the production into the Alhambra for an extended run after finishing at the Kinema.

Sid Grauman's Hollywood Egyptian Theatre seems to be going to pass the record of "The Birth of a Nation" for an extended run with "Robin Hood," now in its sixteenth week at the Hollywood playhouse.

Herman Turns Lemons Into Gold Mines

New York Exhibitor Has Been in the Show Business Twenty-Five Years

There are few oldtimers in the business today who don't know "Happy Jack" Herman, of Jack and Janette Herman, known as "The Dancing Hermans." Jack has been in the show business twenty-five years and now owns and manages the new Troy Theatre, Troy avenue and Pacific street, Brooklyn, New York. He has a great habit of buying lemon theatres and turning them into gold mines, and he is making the Troy pay well. Until a short time ago Jack owned the Family Theatre in Harrisburg, Pa. His philosophy is to win the public's confidence by avoiding Barnum stuff.

Herman was the first man to go through the country with the first reel of the Titanic and, lecturing at the presentations, he cleaned up. He ran the first film exchange in Fourteenth street, and he and his wife once worked for Marcus Loew at Houston and Clinton streets.

Jack O'Connor is manager of Fox's Jamaica Theatre. He has been in the business all of his life and at the Jamaica for nine years. He also was connected with Sullivan & Krauss at the old Dewey Theatre on Fourteenth street, at the Gotham, and was treasurer of the Circle Theatre in the old days. O'Connor, further, has managed the Nemo and also the Irving Place Theatre for Jacob Adler. His present house plays pictures and vaudeville. Everything is in shipshape order and he is doing a wonderful business despite location handicaps.

Manager H. Saunders, of the Globe Theatre, 228 Fifteenth street, Brooklyn, New York, should be nicknamed "Happy" for he's always cheerful and up and doing no matter which way the wind blows, except, perhaps, when he's called for jury duty or goes on a still hunt for coal. His likeable personality, as well as good pictures, helps to put the house over.

Murray Banner, of the City Line Theatre, is getting away big with a lot of new ideas for the front of his house in selling the picture to the public. The result has been a jump in business. Murray, by the way, is one of the really young managers in the picture business today. The house is controlled by the All-in-One Amusement Company.

Here's a man who doesn't care for the limelight, no matter how dully it may shine. But Manager A. Michel, of Loew's Theatre at Forty-second street and Lexington avenue, can't be overlooked because of the success he is making of the house. He's such a hard and earnest worker that friends say he couldn't do more if he owned the house himself.

One of those little theatres just a few doors from busy Fulton street, Brooklyn, is the Duffield, and when you go inside it seems to spell home. There's an excellent orchestra and organ and a feeling of personal touch, for Manager Warren Biand is a great favorite with his patrons. He has had charge of the Duffield for nine years and he expects to stay there until the Milton Amusement Company tears it down.

The Atlantic Theatre, Flatbush and Dean streets, Brooklyn, opened in 1914 with Charles Steinman as manager. It was rebuilt in 1919 and is one of the finest in the city, seating 1,200, being elaborately decorated and boasting a large organ. Mr. Steinman still is manager. The reason is clear enough.

C. E. Trubenback has just become interested in the Regent Enterprises as manager of the Regent Theatre, Fulton street and Bedford avenue, Brooklyn. His first act toward increased business was a radio concert and it brought many new patrons in the doors. One of the chief interests in his life is our Sargent's "Selling the Picture to the Public." The theatre has 600 seats and a fine orchestra. Incidentally, Mr. Trubenback served through the World War as chief gunner's mate and has traveled all over the world.

Under the management of Bernstein & Cohren the Fulton Auditorium is still doing the wonderful business for which it has been noted the last three years. Simon Cohren, one of the partners, is an oldtimer in the business and there are few things he does not know about it. At one time he owned the Tip Top Theatre in Brooklyn and might be said to have turned it from nothing into something. He seems to have the happy faculty of making good at everything he undertakes.

James F. Thom, general manager some years ago of the Keeney theatres, now is manager of the Commodore Theatre, Broadway and Rodney street, Brooklyn, which opened on September 21, 1922. He was the first manager of the Dewey in Fourteenth street for William Fox, and of the Gotham in 125th street. Mr. Thom is one of the real senior managers, having lived in Harlem when 125th street was Tarrytown. In his present position with the M. & S. house he is bringing the crowds in. The house has a twelve-piece orchestra and an organ.

Twenty-five years ago when they cranked that old machine and you didn't have to get a license, we remember a fat boy who looked like Belasco's son and some kid he was. Now he's Harry Lightstone, manager and owner of the Hooper Theatre, Hooper and South Fourth street, Brooklyn, and the Van Buren Theatre, Van Buren street, Brooklyn. He started as a projectionist—in those days they called them operators—and then decided to show the public what he could do in burlesque, joining Pete Clark's show as principal comedian. Harry is one of the few who can go back to the days when they sang "The Sidewalks of New York" and Fourteenth street was like Luna Park on Memorial Day.

Paul Levy, the genial manager of Loew's Broadway Theatre, Brooklyn, likes to reminisce. A few years ago he was assistant manager of the Bijou, at that time managed by George Schenck, now of the Metropolitan. He has been connected with the Loew Corporation for fourteen years and at the Broadway Theatre since 1915. Many years ago he played at the Bijou, Sarah Bernhardt's first picture, "Queen Elizabeth."

"Never say die" must be Max Spiro's motto for, starting at the foot of the ladder, he has made good in the picture business with a capital "G." Today he is one of the most successful exhibitors in Greater New York, owning the Palace, Waco and Majestic, all on the lower East Side. And it will be a red letter day when he decides to loaf a bit, for he's a hustler.

Busy also describes Charles Schwartz, who makes his headquarters at the Oxford Theatre, State street, Brooklyn, and supervises the destinies of the Oxford, Garden and Roosevelt theatres. There are few exhibitors in the city who are able to manage three houses simultaneously and make them all financially successful, but Mr. Schwartz is doing it. The Oxford, especially, has stiff opposition.

Having started at the bottom in the picture business some fourteen years ago, Milton Kempner now is manager of the Broadway Lyceum, Brooklyn. He's been with the house ten years. Mr. Super is the owner and also controls the Tompkins Theatre at Gates and Tompkins avenues. Kempner believes that picture theatres are intended for middle class people who cannot afford big theatre prices all the time.

Three Bronx brothers are managing theatres in Greater New York. They are James Thoms, manager of the Commodore, the new Brooklyn house, previously general manager of Frank Keeney's houses; Harry Thoms, manager of the Strand, Far Rockaway, and William Thoms, manager of the Sumner, Sumner and Lexington avenues.

Puritans having gained control of Jersey City, there were 300,000 people disappointed last Sunday when the theatres were closed.

Clamping on the Lid

"We have at last been convicted of the terrible crime of Sabbath breaking and fined $50 and costs, which are considerable," writes E. W. Kundert, of Ryan & Kundert, the Empress Theatre, Beresford, S. D., in response to our letter asking how the case ended.

"The foreign language ministers," he continues, "have absolute control of our City Council here and can get most any kind of an instrument passed against the so-called liberal element. These men of the cloth each Sunday speak a foreign language which was brought from foreign shores. How is that for your pure 100 per cent. Americanism?

"We expect to ask for the enforcement of the so-called Blue Laws in this state ourselves, and will catch a few deacons and henchmen of the fanatics who are grabbing an extra dollar by peddling goods on Sundays contrary to law. Our county attorney will prosecute anyone we bring complaints against.

"The lid will go on in Beresford if it is possible for us to do it. The local telephone operators are in sympathy with us and will refuse to answer local calls next Sunday, only the long distance. It's a great life when they have to tell the cop to make people hear the old fire and brimstone stuff. We will give you further details regarding our 'Little Hell' in a short time."

Success!

Wisconsin Loses Old Showman in Death of Eugene Newell

The film industry lost one of its oldest figures through the death on January 20 at Rice Lake, Wis., of Eugene L. Newell, 73 years old. Mr. Newell, manager of the Rialto and Majestic theatres in Rice Lake, came to Wisconsin more than a year ago after having been in business in Excelsior, Minn., for forty years. He purchased the Rialto upon his arrival in Rice Lake and recently sold a half interest to George Minor, of Ladysmith, Wis., who in turn sold Mr. Newell a half interest in the Rice Lake Majestic.

A resolution terming the action of the Milwaukee Motion Picture Theatre Owners' Association in barring Fatty Arbuckle films as a step for the moral welfare of the community, which should be commended, has been adopted by the Milwaukee County Auxiliary of the State Federation of Women's Clubs.

After an unprecedented run in Milwaukee, "When Knighthood Was in Flower" has been booked for eighteen Wisconsin cities, as follows: Jan. 29-Feb. 3, Rialto, Racine; Jan. 29-Feb. 3, Orpheum, Kenosha; Jan. 28-Feb. 3, Strand, Green Bay; Feb. 7-10, Garden, South Milwaukee; Feb. 8-9, Crystal, Fort Atkinson; Feb. 11-13, Classic, Watertown; Feb. 12-17, Orpheum, Oshkosh; Feb. 19-21. Vaudette, Kaukauna; Feb. 25-Mar. 3, New Garrick, Fond du Lac; Feb. 25-Mar. 1, Beverly, Janesville; Feb. 27-Mar. 1, Palace, Wisconsin Rapids; Mar. 5-7, Crystal, Burlington; Mar. 12-16, Neenah, Neenah; Mar. 12-14, Grand, New London; Mar. 18-20, Adler, Marshfield; April 11-13, Palace. Antigo; April 15-17, Lyric, Stevens Point; April 16-18, Gem, Oconto.

The picture began its Milwaukee run at the Garden Theatre.

The firm of Foster & Kuehling, owners of the Princess Theatre at Tomahawk, Wis., will erect a new theatre building this spring, it has been announced.

The Idle Hour Theatre at Phillips, Wis., formerly owned by Mrs. Mary J. Willey, of St. Paul, has been purchased by the partnership of Nelson & Neef, of Phillips, who for several years have conducted the showhouse under a lease.

S. Walker, manager of the Butterfly Theatre, Grand avenue and Second street, Milwaukee, has adopted the plan of announcing the names of selections by his orchestra by means of largely lettered signs. This practice, he says, serves to educate patrons musically and eliminates those numerous whispers, "What's that they're playing?"

The Grand Theatre, of Darlington, Wis., has been sold by Paul Morgan to J. A. Keyes, veteran showman of Mishawaka, Ind., it was announced on January 19. Mr Keyes took possession immediately. Mr. Morgan has not yet decided upon his future plans.

The interior of the Strand Theatre at Sault. Ste. Marie, Mich., will undergo a complete change during the first week in February, it has been announced by George Cook, manager of the Strand and Temple theatres. During that time the theatre will be closed, while representatives of the Lawrence Art Studio redecorate the building. The programs which have been scheduled for the Strand will be transferred to the Temple. Manager Cook has inaugurated a Family Night once a week at his theatres when large families will be admitted at special prices.

Ohio Theatres Campaigning Against Unfair Competition

A swift and intensive campaign to hold in check the high schools and churches in Northern Ohio, which have within the last two years gone into the business of exhibiting for profit, is about to be launched by the Motion Picture Theatre Owners of Ohio.

It will enter for the present in Salem, Ohio where the situation is rapidly driving the exhibitors into a financial hole. For three years, Superintendent J. S. Alan, of the public schools, has been exhibiting pictures in the high school under the classification of educational shows. Such performances are given also on Sundays, and among the pictures shown recently were "The World and His Wife," "On With the Dance," "Everywoman" and "Why Change Your Wife?"

Shown on Sundays in a Salem Theatre, these pictures would come under the classification of "theatrical performances" under the state law. But in the high school building they are "educational shows," although admittance of 25 cents is charged. During a period of two years and seven months, the high school has cleared $2,510.40, but no war tax was charged and none paid the government.

The firm of Metzger & McCarthy, lawyers, of Salem, have been retained to begin a fight to force a showdown on whether or not the high school should not be forced to pay the war tax, and to prevent them from giving shows on Sunday, unless the other exhibitors are given the same unquestioned rights.

A short time ago, Superintendent Alan journeyed to Leetonia, only a few miles away from Salem, made a speech upon the evils of Sunday theatrical exhibitions, and almost immediately afterward Messrs. Tigue and Kelley were obliged to close up their $50,000 picture theatre on Sundays.

Dan Robbins' new theatre, under construction in Warren Ohio, for two years, was opened the middle of January. It seats 1,200 persons and is a beautiful structure. Charles Schweitzer, former Vitagraph salesman of Cleveland, is the manager.

Frank Kinney, manager of the Lucier Theatre in Lakewood, a suburb of Cleveland, was freed of the charge of violating the Sunday closing law, when the county grand jury refused to return an indictment. He was the last of the exhibitors to face court, as all of the others had been discharged for lack of direct evidence. N. D. Davis, the lawyer. who started the crusade, still declares he will continue it, saying he would apply for more warrants shortly.

The State Theatre, a new house in Urichsville, Ohio, as opened January 14. The house is managed by E. E. Bair, formerly with Loew's theatres in Cleveland. It seats 800.

Billy Clifford, a well-known exhibitor of Urbana, Ohio, has sold his Clifford Theatre to Tony and Silvestri. Clifford, a vaudeville star of years ago, ran the house for eighteen years. He has gone back on the stage.

The Carolinas

Much new building and remodeling among the theatre owners of this territory would lead one to believe that better times are just around the corner. J. H. Shear, of the Lee-Lash studios, who is in this territory, declares that business in his line is extremely good right at present. Colonel Henry B. Varner has given orders for elaborate scenic equipment costing more than $5,500 for his new theatre in Lexington, which will be open by July 1 and will have a seating capacity of 1,800. The new Municipal Theatre at High Point, N. C., has bought in excess of $10,000 worth of new scenic equipment; the Strand and Norva at Norfolk, Va., and the Bijou in Richmond will have complete new sets, orders having already been placed by Jake Wells. The DeLuxe, Johnston City, Tenn., is also installing new scenic equipment throughout.

The New Princess, one of the largest and finest theatres in the state, was opened at Shelby, N. C., last Thursday. Enos and Zeb Bream are owners. It represents an outlay of about $100,000 and seats 2,400, with all modern luxuries, such as smoking, rest and dressing rooms.

The following managerial changes have been announced in Southern Enterprises theatres: Ray Bell goes from the Imperial, Charlotte, to the Strand, Spartanburg, succeeding A. C. Cowles, transferred to the home office. Claude Lee goes from the Auditorium, Asheville, back to Charlotte to succeed Mr. Bell at the Imperial.

James B. Mathis, formerly of Asheville N. C., has been appointed manager of one of the Southern Enterprises houses at Spartanburg, S. C.

P. L. McCabe, of the Colonial, Tarboro, N. C., was seriously injured when his sedan overturned during the past week.

Paul V. Phillips, of the Wilson, Wilson, N. C., spent several days on Charlotte's Film Row the past week.

W. J. ("Wiggs") Watts, of the Strand, Williamston, is being congratulated upon a new arrival in his family, a boy.

Indiana

The eight-piece orchestra at the Palace Theatre, South Bend, Indiana, which has been on strike for twenty-one days, has returned to its accustomed place, a satisfactory agreement having been reached by the theatre management and the American Federation of Musicians.

The strike resulted from a demand on the part of the South Bend musicians' union to augment the Palace orchestra by the addition of two more members. The demand was refused and a walkout followed. The nature of the agreement reached was not made known.

The South Bend Ministerial Association has gone on record as being opposed to the showing of Arbuckle pictures in the theatres. In the resolutions adopted, the ministers said they believed the producers and exhibitors would be doing a great injustice, not only to themselves, but to the public, to attempt to show the Arbuckle pictures.

Lubliner & Trinz to Build Another Theatre in Chicago

Lubliner and Trinz will build another theatre at Lincoln and Belmont avenue this year and ground will be broken in a few days for the new edifice. The new house will seat 4,000 and the cost of the structure and furnishings is estimated at $2,000,000. A full stage will be put in the house, making it suitable for vaudeville and dramatic productions, but the management says it will be a movie house, making the eighteenth in the Lubliner and Trinz chain. Walter Alschlaeger is the architect in charge of the project which will give the Lincoln avenue district a modern movie house.

Jack Lund and Frederick A. Seibold have transferred the property at Sheffield avenue and Belmont to the Merry Garden Corporation for $50,000.

There were 89 contestants in the symphony manuscript contest inaugurated by Balaban and Katz for which they offered a prize of $1,000. Only citizens of this country were eligible for the contest and much interest was created in music circles.

Mrs. Henry Golson, wife of Manager Golson of the Julian Theatre, was taken seriously ill and operated upon for appendicitis. She is reported as getting along nicely and on the road to recovery.

The Southport theatre has been sold by Joe Pastor to Joe Wolfson, who has made several improvements in the house and will enlarge on the programs.

John Nash has been appointed manager of the Palace Theatre on Clark street. He is a veteran showman and well known to the profession.

The Lyric Theatre at Sidney has been sold by J. W. McDaniel to O. E. Getting, who will make some improvements in the house.

Harry Crawford, manager of the Aschers Metropolitan Theatre, sure is good to the soldiers from the Forty-seventh street hospital, as they can attend the show without charge at any performance. He also admits the crippled children from the near-by home and the boys and girls from the orphans' home as well. So he is always sure of having an appreciative audience from the neighborhood.

C. E. Jones of Sesser, has taken over the management of the Empire Theatre at Christopher, succeeding W. W. Cox, who resigned to go into other business lines.

The Capital Theatre at Jackson has added five acts of vaudeville to the bill in addition to the movie program. Business is good and the outlook bright.

The Central Theatre at Danville is playing vaudeville as well as pictures now.

The Majestic Theatre on Monroe street, which for many years has been one of the leading houses of the Orpheum circuit, has added feature films to the program of eight vaudeville acts at popular prices.

Arthur Kay has resigned as director of the Tivoli Theatre orchestra and is succeeded by Albert E. Short, who has been director at the Riveria for the past few years.

Jack McCann has been made house superintendent at the State Lake Theatre. He is an oldtimer in the business and well known.

Paul Sittner's theatre on Sedgwick street had a small loss from fire and smoke last week. The fire was caused by children playing with matches in a shed in the rear of the house. Business went on as usual after the blaze was put out.

The ushers at the Chicago Theatre have a nifty clubroom of their own provided by the management, and they sure take full advantage of the facilities when they are off duty. The house has a regular staff of 43 well trained boys, who are under military discipline and who get the people in and out of the house in record time.

David Taxey is planning a new theatre in Milwaukee to cost at least $50,000.

Word has been received here that Marcus Loew will build a new theatre in St. Louis on Washington avenue at Eighth street to seat at least 4,000 and cost $1,000,000. Loew has a lease on the corner that runs for ninety-nine years.

F. H. Gruenberg of the Consolidated Realty and Theatres Corporation, in the McCormick building, is having plans drawn for a new house at Anderson to cost $75,000.

P. E. Chinn will build a new theatre at Antioch and construction has already started. He also owns the Crystal Theatre in Antioch.

The Lincoln Hippodrome on Lincoln at Belmont avenue, is showing vaudeville with the pictures and business is good at the house.

The Randolph Theatre, the Universal loop house, is doing a good business with the Fox special, "Monte Cristo," and will carry it over into a second week showing.

The Triangle Theatre has placed its bookings with Jimmy Coston and he will book also for the Charm Theatre.

Mrs. E. B. Rice, owner of the Seeley and Hamlin theatres, has placed Paul Roscoe in charge as manager of both houses. He is well known to the trade and will make good on the northwest side.

The Rialto Theatre celebrated its sixth anniversary last week with a blue ribbon bill and Manager Rosenblum says the house is more popular than ever with its combined movie and vaudeville programs.

The Madison Square Theatre Corporation has surrendered its charter to the state and retired from business.

Thomas Beatty is the new owner of the Triangle Theatre at Wentworth and Seventy-third street and will make some improvements in the house.

S. J. Gregory, the well known exhibitor in Hammond and Gary, will leave shortly for a month's stay at Hot Springs. Mr. Gregory controls the Parthenon at Hammond and the Grand and Cosmos at Gary and reports business as improving.

Health Commissioner Bundeson has started a campaign to oust the sneezers and coughers from the theatres and halls of the city. He told the managers at a meeting a few days ago that during the first 22 days in January, 17 people died in the city from influenza and 361 of pneumonia. He urged that the managers co-operate with him in preventing the spread of disease.

Florida seems to be a popular place for the managers these days. Among the latest arrivals down there, according to reports, are Henry Brunhild of the Shakespeare Theatre, and Mrs. Stepenack of the Lynn Theatre. Evidently business is getting better and better for some of the houses out here.

The Jefferson Theatre at 1523 East Fifty-fifth street, owned by the Apollo Company, has opened again after being closed for a short time.



A Pathe Release

YOU MIGHT REFER TO THIS AS HIGH SPEED, WHAT?

This mounted cutout was hung in the lobby of the Ottoway Theatre, Charlotte, N. C., to advertise Charles Hutchinson in the Pathe serial "Speed." It got much more attention up there than it could have won on the level ground.

Plan New Kansas City House for Vaudeville and Pictures

A motion picture and vaudeville theatre to cost $150,000 is to be erected this Spring at Broadway and Westport avenue, Kansas City, according to an announcement made by Frank P. McClure of the Westport Improvement Association. Mr. McClure is a theatre builder and one of the promoters of the new project.

The site has been purchased, but announcement of the exact location is withheld pending the closing of several other transactions. Plans for the building will be announced as soon as completed by the architects and negotiations for the site are closed.

E. V. Kuntz of the Victor Theatre, Rockport, Mo., has purchased a new pair of Motiograph De Luxe machines from the Charles M. Stebbins Picture Supply Co.

The American Legion Post at Rockport, Mo., is opening a new Community Theatre in Memorial Hall. The house will seat 400. "Under Two Flags" was scheduled as the opening attraction.

W. H. Hardman, who has theatres at Frankfort and Blue Rapids, Kan., was a visitor in Kansas City last week.

W. D. Fite of the Novelty Theatre, Wichita, Kan., was also in town last week. He was looking over some pictures for his theatre.

Charles Bull, who has the Holland Theatre at Wichita, Kan., is recovering from an attack of pneumonia.

H. E. McCall has bought the Palace Theathe at Spring Hill, Kan., from H. Roy Payne.

E. S. Wilhoit, who has the Princess Theatre at Springfield, Mo., has purchased the Jefferson Theatre in that city. The Jefferson has been closed all season, and it will be redecorated before the first performance.

The Kansas censors recently received a protest against the return of Roscoe Arbuckle to the screen. The protest was made by the City Federation of McPherson, Kan., an organization composed of twelve clubs with a combined membership of 200. No action has been taken on the comedian's return and none of his films has been submitted for review.

"Dr. Jack" enjoyed a two-weeks' run at the Liberty Theatre, Kansas City. The ushers were dressed as nurses and wore the Harold Lloyd glasses. The Kuhn-Chaquette orchestra, an added feature of the program, came out dressed as hospital internes and they also had horn-rimmed spectacles.

"Shake" Davidson of the Royal Theatre, Cherryvale, Kan., was seen at some of the film exchanges here last week.

J. J. Newcomb of Newk's Theatre at Burlington, Kan., was also visiting some of the exchanges.

W. H. Wever of the Echo Theatre at Great Bend, Kan., was booking some pictures for his theatre when he was in town recently.

Tom McGruder and J. G. Tinsdale, who own the Elite Theatre at Iola, Kan., have sold the Elite at Baxter Springs to Robinson and Garber. McGruder and Tinsdale were shopping for film one day this week.

Harry McClure of the Strand Theatre at Emporia, Kan., dropped into Kansas City the other day.

Mrs. W. W. Wertenberger has installed two new Motiograph De Luxe machines in the Empress Theatre at St. Joseph, Mo., and has plans for the remodeling and redecorating of the entire theatre. Mrs. Wertenberger announced that she has sold the Olive Theatre to M. F. Meads.

"Thirty Days," featuring the late Wallace Reid, was having a good week's run at Frank L. Newman's Royal Theatre when word was received of the popular star's death. Audiences were considerably larger after news of "Wally's" death, and there was no restraint in the laughter of the crowd at the antics of the dead screen idol.

The Women's City Club not only indorsed the feature picture, "To Have and To Hold," which was recently shown at the Isis Theatre, Kansas City., Kan., but sent out 2,500 cards urging their members to attend. Needless to say that the theatre did a very good business on the picture. This plan of boasting better films by having "Approval Nights" at different neighborhood houses, was only recently adopted.

Clair M. Patee of the Patee Theatre, Lawrence, Kas., was a Kansas City visitor last week.

Within the last year the Kansas censors have viewed 2,105 miles of films, according to a report prepared by Dwight Thacher Harris, chairman, to be submitted to Governor Davis of Kansas. The total number of reels included in the mileage was 11,116. The 1921 record for reels was 10,513.

The other two members of the board are Mrs. J. M. Miller and Mrs. B. L. Short. Regarding censorship. Harris said exhibitors have shown little disposition to evade the regulations.

Wilson Succeeds Goldman

C. R. Wilson of the Lyric Theatre at Liberty, Mo., has been appointed business manager of the Motion Picture Theatre Owners of Missouri by the executive board which met last week. Lawrence E. Goldman, who resigned his position as secretary of the organization recently, had been doing the work of the needed business manager.

During the next two months, Mr. Wilson will devote all of his time to the interests of the association and its members. It is hoped that in that time he will have the support of every exhibitor in Missouri. Temporary offices for the M. P. T. O. of Missouri will be with the Yale Theatre Supply Company at 108 West Eighteenth street, Kansas City, Mo.

Texas

A live exhibitor, the manager of the Hippodrome in Waco, Texas, in drumming up trade for "The Little Princess," a Mary Pickford picture, advertised that toys would answer as an admission ticket for the kiddies. The toys were later turned over to the Salvation Army for the poor children of Waco.

Gene Cameron, nephew of P. G. Cameron, manager of the Melba Theatre in Dallas, has a part in the picture featuring George Beban, "The Sign of the Rose," and Mr. Cameron, Sr., was quick to see the advantage when he showed the production recently. He had Gene appear in person during the showings and the resultant publicity brought him over-flowing houses.

Jimmy Drake, former Waco, Texas, theatrical man and politician, now is manager of the Lyric Theatre, East St. Louis, Ill., according to letters recently received by Dallas exhibitors.

Of interest to theatre men in the Southwest is news of the incorporation of the Strand Theatre at Tulsa, with a capital stock of $10,000. The incorporators are Hazel McCoy, Gladys Brest and C. R. Thurtwell, all of Tulsa.

C. R. Lemke, son of J. A. Lemke, owner of the Crystal Theatre in Waco, Texas, recently was elected president of the Operators' Union No. 597, of the I. A. T. S. E. and M. P. M. O. of United States and Canada.

Thomas F. Brady, 86 years old, retired capitalist, and theatre owner, died in San Antonio recently.. Mr. Brady owned the building that bears his name at Houston and St. Mary streets, in which the magnificent new Empire Theatre is located.

Lou G. Bissinger, manager of the Washington Theatre in Dallas, is in Los Angeles, where he is visiting his son and daughter, who are students at the University of Southern California, and is, incidentally, visiting the Fox studios for new ideas in exploitation. He is the Fox accountant in Dallas.

A campaign to provide county schools with motion picture machines is being agitated in Dallas. There is no strong opposition to this move from the exhibitors, as it is planned only to show educational features.

The Shreveport, La., Little Theatre has been organized, with a number of prominent men and women comprising its first board of directors.

In line with recent announcement in these columns of the construction of a $100,000 theatre at Ponca City, Okla., these officers have been elected by the Ponca City Amusement Company, which has the enterprise in charge: A. L. Bogan, president; Frank Jamieson and O. P. Callaghan, vice presidents, and C. E. Kenney, secretary-treasurer. The house is to seat 1,200, and will have a double balcony.

W. G. Lytle has opened the Grand Theatre at San Antonio, which has been dark for several months.

This department is at the service of all exhibitors, large or small. No request for co-operation will be overlooked. Let us know how we may aid you. Address your letters to the editor of Regional News and Gossip.

Fait Now Managing Director of George Eastman's Theatre

The news came to Buffalo's Film Row this week of the appointment of William Fait, Jr., as the new managing director of the Eastman Theatre in Rochester and return of Art Amm, former manager of several local houses, including Shea's North Park, to the duties of assistant manager. Ever since the resignation of Mr. Goulding, Mr. Amm had assumed the responsibilities and work of managing director. Mr. Fait was formerly manager of the Olympia in Mexico City, where he has been for the past fourteen months. He is a native of Baltimore. He has managed theatres in Central New York.

The contract of C. Sharpe-Minor, the $500 a week organist at the Lafayette Square, has been terminated by the board of directors of the big Buffalo house. The famous manipulator of the keyboard is now negotiating for another job.

Buffalo exhibitors and exchange men are in receipt of invitations for the opening of the new Palace Theatre in Jamestown Monday evening, February 5. The house is being built by Peterson & Woods and is now practically complete. Howard Waugh, who has been manager of the Mozart in the Chautauqua lake city, will become managing director of the Palace and also look after the Mozart. A large organ has been installed. Simplex projection machines were supplied by the Becker Theatre Supply Company of Buffalo. The policy of the house will be vaudeville and pictures. The capacity is about 1,800. The Palace will be one of the finest houses in Southwestern New York.

Harold P. Dygert, president of Associated Theatres, Inc., was in Boston last week conferring with the company's financial agents. It is reported in Buffalo that Associated is negotiating for the purchase of the Temple Theatre in Geneva, N. Y.

George Hall, manager of the Capitol Theatre in Buffalo's South Park section, has gone to Mississippi on a hunting trip. This should be tough on cows, sides of barns and the watermelon crop. As a hunter, George is a great theatre manager.

W. Rees, of New York City, has arrived in Jamestown, N. Y., to assume the management of Shea's Opera House and to assist Robert Hornung, general manager of the Feiber & Shea interests in this end of the state.

Ned Kornblite, of Binghamton, is now in Atlantic City, where he is stopping at the Breakers Hotel. This is not a tip for film salesmen.

Requests Support

J. H. Michael, manager of the Regent Theatre, has received a letter from Clarence MacGregor, representative in Washington from the 41st District, and introducer of the bill to eliminate the war tax on low price theatre admission, in which the congressman expresses surprise at the lack of interest in the bill and declaring that he has received but two letters on the bill which, if passed, would mean the saving of much money for exhibitors. He declares that exhibitors should get busy at once to create a demand for the passage of the bill when Congress reconvenes next December.

Charles Hayman, president of the Cataract Theatre Corporation, operators of the new Strand and Cataract theatres in Niagara Falls, N. Y., is confined to his home on account of illness.

The Lake Placid Club is now booking films for special entertainments which are given once a week. The Buffalo Metro exchange has signed up a number of contracts.

Albert Hay Malotte, organist at Shea's Hippodrome, is an ardent supporter of the sentimental school in music. "I would rather write a simple melody like 'Annie Laurie' than any of the great symphonies," he said. "The American public is a sentimental body. I find that the public most appreciates those songs which have a real sentimental effect on them. Heart throbs—that's what they want and I try to give it to them."

G. H. Thompson, director of publicity for the Regorson Corporation, Rochester, has resigned to return to the newspaper business.

It is reported that the Cataract Theatre in Niagara Falls, N. Y., is having some trouble with the musicians' union. The management wants to cut the admission to 10 and 20 cents and reduce the size of the orchestra. The union objects to the orchestra cut and a strike is threatened.

Buffalo has supplied another man for Harold B. Franklin's Paramount theatre department. He is Fred Metzler, expert accountant, who has gone to Atlanta, where he will look after finances for the company.

Vincent McFaul, manager of Shea's Hippodrome, pulled a good local stunt when he engaged Thelma Edwards, the Buffalo girl who danced her way to fame in London and who recently grabbed much space in the public prints because her mamma wouldn't allow her to appear in Paris in the abbreviated costumes demanded by the theatre managers of that city. Thelma packed them in all week with her sensational Oriental dancing. It was a fine bit of showmanship.

Arthur Peters, son of F. F. Peters and manager of the Majestic Theatre in Hornell, N. Y., put over a great exploitation stunt on "The Eternal Flame," which he presented recently. On the night before the opening of the picture he erected a great white cross on a high hill near the town and surrounded it with 55 railroad flares. These were also lighted at once. They set up a big light, burning for 20 minutes and causing the populace of the town to rush to the hill expecting to see a K. K. K. ceremonial, but being greeted instead by a large sign on the cross setting forth the facts on "The Eternal Flame." Arthur was assisted in the stunt by H. L. Beecroft, First National exploitationist at the Buffalo office.

Jim Wallingford, general manager of General Theatres Corporation, has assumed the active management of the Ellen Terry Theatre, a link in the chain. J. R. Stevens, manager of the Central Park, is seriously ill at his home.

It is rumored that Joseph A. Schuchert is about to take over the Central Park Theatre at Main and Fillmore avenue. The house is now being run by General Theatres Corporation, which has been sub-leasing it.

Bill Van Dyne, assistant manager of the Lafayette Square, attended the Elks' ball. He is still unable to explain to anyone's satisfaction just how he got home.

Baltimore

Those persons who favor daylight saving as well as those who are against it have started campaigns over the measure which will be placed before the voters at the spring election in Baltimore.

Another meeting under the auspices of the Motion Picture Exhibitors' League, of Maryland, was held at the Broadway Theatre, 509 South Broadway, on January 21. The theatre was crowded to capacity. A program of pictures and music was arranged by J. Louis Rome, the manager. This meeting was the first of a series to be held in the residential section of the city.

Mr. Rome was the first to address the gathering. He made it plain that while exhibitors are opposed to the measure from a selfish standpoint, still they have reasons to believe that the public does not want it generally and this was a greater reason for opposing it.

Henry F. Broening, president of the Baltimore Federation of Labor, asserted that because certain financial interests wanted their time to correspond with other financial firms in New York, they had been the principal backers of the measure.

The measure is also opposed by the Maryland Farm Bureau Federation, which went on record to that effect at a big meeting recently, and an attempt is being made to have the wholesalers and retailers of Baltimore back them up in that stand.

Daylight saving kept the circulation of books down at the Enoch Pratt Free Library, Baltimore, it has just been made known in a report by the librarian.

The organizations in favor of the measure are the Windsor Hills Improvement Association and the Drug Exchange Bureau of the Merchants' and Manufacturers' Association.

Sunday midnight picture performances began in Baltimore at Nixon's Victoria Theatre, 415 East Baltimore street, Sunday, January 28. They are arranged by A. M. Seligman, manager. Each Sunday night the shows will start at 12.01 a. m.

Mrs. William A. Dickey, mother-in-law of Bernard Depkin, Jr., manager of the Boulevard, Metropolitan and several other theatres in Baltimore, Md., died recently.

Stephen Penniman Heath, father-in-law of Louis A. DeHoff, booking representative for the Whitehurst Theatrical Enterprises, Baltimore, Md., died on January 21. He was a Civil War veteran and a descendant of Sir Robert Heath, Lord Chief Justice of England.

Nearly 1,200 newsboys were entertained at Loew's Hippodrome, Baltimore, Md., as the guests of E. A. Lake, the manager, on January 20.

Interesting Contrasts

From a picture theatre standpoint the situation existing these days in Schenectady, N. Y., offers some interesting contrasts. Two months ago the State was opened, a Strand chain house seating 2,200 and costing $350,000 or more. Almost immediately the Barcli reduced its prices. At about the same time the Strand, located within two blocks of the State, increased its prices from 35 to 50 cents, running all big features. At that time the new State was charging an admission of 40 cents.

The fight for business has apparently resolved itself as being between the State and the Strand. Now the State has announced a reduction of prices. For several weeks, according to report, the State has been playing to comparatively small crowds.

Albany Watches Swift Race to Enlarge Theatre Chains

From the present outlook, based on the activity shown by a half dozen or more persons who now control from six to a dozen or more picture theatres in New York State within a year or so we will have several so-called "chains" or "circuits." Probably the most active are Myer Schine and William Smalley, although William Berinstein is running a close third in the race of gobbling up houses here and there.

Last Friday night the latest Smalley acquisition was opened up in Fort Plain, and on the same day Mr. Berinstein, accompanied by George Roberts, of Albany, took over the Liberty in Newburgh, which will be managed by Mr. Berinstein's son Harry. who has been handling the Palace in Troy. It is a well-known fact that Mr. Schine and Mr. Smalley are dickering for houses in Courtland and elsewhere over the state.

Morris Silverman, of the Happy Hour and the Pearl in Schenectady, just booked "A Social Buccaneer" and "Around the World in Eighteen Days," and plans a heavy campaign of exploitation.

Stanley G. Allen, of the Allen Theatre in Chatham, has just purchased a new Power 6-B machine.

The Palace, of Troy, rejoices these days in improvements that have cost about $5,000.

Lew Fisher has taken over the Empire in Port Henry and will open it about February 1.

It is now planned to open the Troy, latest of the Strand chain of houses, in Troy, N. Y., on February 22. The seats are now being placed in the balcony. There is a rumor to the effect that Uly Hill, manager of the Mark Strand in Albany, may be named as managing director of the Troy house, instead of Eddie Weinberg, who opened the new Schenectady State and who was slated for the Troy house.

There is some talk going the rounds that Albany may again be the scene of the convention of New York State exhibitors. At the time of the gathering in Albany last February, the date and place for this year's convention was left undecided.

Chest Brothers, of Canajoharie, have leased the Middleburgh Theatre in Middleburgh from F. S. Sullivan and will open in the near future.

"Jake" Rosenthal's new house in Troy is nearing completion. There has been some little delay in installing the radiators owing to a freight embargo out of Buffalo. The house will charge an admission of 10 cents.

When you give so much thought to the effects of a snow storm that you forget the films for your show, it's pretty serious. And yet that is just what occurred with John Christie and his son James, of Watervliet, N. Y., the past week. The Albany district was buried under a blanket of snow. Rain fell one day, resulting in many roofs being severely taxed. The elder Christie and his son busied themselves shoveling off the roof of the Third Avenue Theatre Thursday. All of a sudden it dawned upon Mr. Christie that he had forgotten all about going to the Albany exchanges for his day's films. A taxi was called, the son was dispatched post haste to Albany at a cost of $3, but the day was saved.

Up in Champlain, N. Y., there is a man named "Kennedy," who is about as busy as they make 'em, for in addition to running the Lyceum Theatre, Mr. Kennedy is the postmaster, the express agent, as well as collector of customs. But even at that he managed to take a day off last week, visited the Albany exchanges, booked many pictures, and arrived back home in time to handle the night show.

There is a stiff fight going on these days between the exhibitors of Glens Falls and Hudson Falls, and one which may draw the exchanges of Albany into the wrangle. The two places are so close together that the one draws from the other, and as a result Hudson Falls may decide to book no pictures offered in Glens Falls.

Tom Boyle, of the Pember in Granville, is planning to shortly install a new booth.

New Palace, Johnstown, N. Y., Postpones Opening Its Doors

The New Palace Theatre, Jamestown, N. Y,. to have been opened last week, set back its premiere until February 5. Delay in receiving the seats is responsible. The house will seat 1,800.

The New Strand Theatre, Hudson Falls, N. Y., opened recently. The seating capacity is 980. The policy is exclusive films, with a daily change of program.

The old Hayward Opera House in Dolgeville, N. Y., is being demolished. The theatre dates back to 1854. Motion pictures have been presented for the past several years.

John J. Breslin, formerly of Syracuse, N. Y., and for the past six years manager of the Jefferson Theatre in Auburn, N. Y., now is general theatre director of the Schine Brothers' Amusement Company, of Gloversville, N. Y. The Schine Company now has 14 houses in various sections of New York State, west of Gloversville.

H. M. Addison, manager of the Stone Theatre, Binghamton, N. Y., halted and nearly captured two auto thieves who were in the act of stealing his machine, which had been parked in the rear of the theatre. Result—plenty of newspaper publicity for Manager Addison.

The directorate of the Robbins' Enterprises, Inc., of Utica, Syracuse and Watertown, N. Y., formed by Nathan Robbins to handle his present and future theatrical holdings, is as follows: Walter Green and C. W. Cushman, bankers, of Utica; W. C. Doolittle, banker, of Trenton, N. Y.; Julius Rothstein, realty operator; Emerson M. Willis, attorney, and Jenner Lowery, treasurer, of the Utica Globe Publishing Company.

Paul H. Forster, organist of Robbins' Avon Theatre, Utica, N. Y., has resigned to accept a similar position in the Palace Theatre, Jamestown, N. Y. The Palace is operated by Petersen and Wood, who also own two other theatres in Jamestown and houses in several other places. Francis Frank, church organist and theatre pianist of Utica, is Mr. Forester's successor at the Avon. He will alternate with Prof. George M. Wald.

James D. Smith has resigned as president of the Criterion Theatre of Utica, N. Y., W. H. Linton was elected by the stockholders to succeed Mr. Smith. The Criterion corporation has announced the sale of a large issue of stock for the purpose of constructing a theatre on the present site of the Hippodrome, Utica.

William Fait, Jr., formerly manager of the Avon Theatre, Utica, N. Y., the first manager to introduce in any Utica theatre prologues and musical attractions with motion picture programs, is the new manager of the Eastman Theatre in Rochester, N. Y.

Albany House Sold

The most important deal in Albany, N. Y., motion picture circles in many months was consummated last week when the Clinton Square Theatre of that city, long run by Fred P. Elliott, was taken over by C. H. Buckley and J. E. Tarsches, who own the Leland, also a downtown house, four blocks distant. The deal involves about $200,000 and gives the new owners a ten-year lease of the Clinton Square. The new management will assume control on February 5.

Oscar Perrin, who has been managing the Leland for the past several months with marked success, will also handle the Clinton Square. Friday's deal is said to be the first move on the part of the owners of the Leland to acquire a chain of houses, one of which will be devoted to the spoken drama. Mr. Elliott is well known throughout New York State, being an officer in the Albany Theatrical Managers' Association, and long identified with the state association. His future plans have not been announced.

Troy, N. Y.

With only two split weeks in three years at the American, Ben Apple is apparently justified in his belief that a city of 75,000 population will stand for straight week runs Mr. Apple insists, however, that to do this an exhibitor must at all times use good judgement in the pictures he selects for his audiences, and that he should always keep an ear to the ground in order to quickly sense any shifting of "what the public wants."

The American seats about 750, charges 25 cents admission, and has made money month after month. According to Mr. Apple, the business this year is running about the same as last winter, but the pictures offered to the public have been fully 20 per cent. above past years.

Daniel Carr, formerly of the Palace, is now house manager of the Griswold.

According to the latest report, the Troy will open on February 22. Seats are now being placed in the balcony. The house represents an investment of about $350,000 and is of the Strand circuit.

Bothner Was Graduated from Illustrated Songs to Films

It's a far cry from the old-time dance halls of Northern New Jersey to the Strand and the Colonial of Troy, N. Y.; from the sheet that served in times gone by, to the silver screen of today. Yet this is the road that has been traveled by "Al" V. Bothner, of Troy, traveled with all the variations that come year by year, as he occasionally deserted the motion picture field for the stage, only to drift back again until today he stands in point of service as one of the oldest exhibitors in this state, and one who knows the game from A to Z, and a few letters beyond.

Back in 1900, Bothner was a singer of illustrated songs with Ada Jones at Tony Pastor's and Huber's in New York City. A year later, and Bothner was found doing a vaudeville act with Conlon and Adams. It so happened then that Conlon found himself possessing a stereopticon machine. The machine was made to pay for itself as Bothner and Conlon turned many an honest dollar at Long Island dance halls and other places.

Borrowed From Waters

Some time in 1902, Bothner began to take more interest in the talk he heard of the movies and the possibilities they offered. At that time Percy Waters was running a place on Twenty-first street, near Fourth avenue, in New York. He owned a few half reels which Bothner managed to secure for the time being, and lugging oxygen and hydrogen tanks, he screened the pictures through Northern Jersey. The screen generally consisted of a couple of bed sheets, sewed together.

Bothner's first machine was bought from Powers. It was what was known as a "Motiongraph" and without any lamp house. There was no such thing as an upper magazine, and the film was run off into a bag or a barrel. The houses were in positive darkness, except perhaps for a couple of candles on top of the piano. When it came to rewinding, the film was brought back through the machine. As Bothner says, about the only thing the pictures did were to show motion, and the novelty was such that the audience would roar even if the person appearing upon the screen did nothing more than wink.

Old Nickel Shows

"I remember back in 1904 there were only a few nickel shows around New York City," said Mr. Bothner. "Sam Trigger, a pawnbroker, owned one over on Third avenue, while a booking agent by the name of Morris Boom owned another on Grand street, near Eldridge. Bill Brinkman, in Brooklyn, also had a show in a place which he rented for $25 a month and charged 5 cents admission. There wasn't enough patronage, however, to warrant the rental, and so the show moved into a candy store next door."

In 1905, Bothner went out with Archie L. Shepard in a program of animated pictures and songs, Bothner doing the "canary" act. The combination carried some full reels. The service was supplied by "Pop" Rock of the old Vitagraph company. In those days, according to Mr. Bothner, Charlie Hayman, who now owns the Strand in Niagara Falls, and is one of the best known exhibitors in the state, was an operator.

Shepard and Bothner were among the first to secure prints of the "Passion Play." Along with Shepard, Mr. Bothner opened at the old Auditorium in Baltimore, and then journeyed down through the South, showing the picture. Next we find him back in New York, showing pictures at the Manhattan Theatre, where Gimbel Brothers' store now stands. According to Mr. Bothner's best recollections, there were then no more than a half dozen 5 cent movies in all New York.

Spending the summer in Bridgeport, Conn., with pictures, Mr. Bothner returned to New York in 1906, and went out with a motion picture act known as "Spook Minstrels." In 1907, Bothner hit Albany, and with Emil Dieches, now owner of the Majestic in that city, opened the Star.

The next venture finds Mr. Bothner running the Bijou Dream in Buffalo, a 5 cent house, which on Labor Day, one year, ran from 8 a. m. until midnight, changing its program, consisting of one reel, and a verse from a song, every fifteen minutes, and playing to close to 17,000 persons.

Varied Experience

In 1908, Bothner was back in Albany, running what was then known as Proctor's Annex, and which is now the Albany Theatre, run by Samuel Suckno.

Associated with Harry Hellman, now running the Royal in Albany, Mr. Bothner conducted Fairyland, a movie of the type which prevailed in those days. The year 1911 found Bothner with the Hudson Improvement Company, running the Opera House in that city. In 1912, Bothner swung back into vaudeville for six months, and then returned to Troy, N. Y., where with J. C. Rosenthal they opened the Majestic. From 1912, Mr. Bothner was associated with Mr. Rosenthal. He is now handling the Strand and the Colonial theatres in Troy.

"As I look back on those old days," said Mr. Bothner, "I recall the remarks which I have heard many and many a time, that the motion picture was only the fancy of the hour, and like many other things would soon die out. I always maintained that it was in its infancy, that it would never die, for the reason that motion pictures possess more value as fan entertainment feature, at a reasonable cost, than any amusement known.

"When I stop and compare the wonderful pictures which we see nowadays, with those of long ago, I cannot help but marvel at the great advancement which has been made. Years ago, about all of our half reelers were scenics. There used to be a man by the name of Hirtz on Fourth avenue in New York who had about twenty half reels, which he kept in a big iron safe, and which he guarded as though they were so much gold. You would have to leave a big deposit before you could secure one, and then he handed it out like a hermit.

Favorite Films

"About the best one-reeler that I remember in the days gone by was known as 'The Great Train Robbery,' while another moneygetter was known as 'The Escape From Sing Sing.'

"Out of such pictures have come the wonderful productions of today, productions that are shown the world over, and which enable the stars to play to audiences not of a few hundreds, but to hundreds of thousands. I believe that pictures will continue becoming better and better, and their permanency is assured because magnificent houses, frequently costing a million or more, are being erected in all parts of the country."

"Skinny" Miller of Atlanta a Showman for Sixteen Years

Manager J. Frank Miller, known to some of his oldest friends as "Skinny" Miller, has been in the game for sixteen years, having started out as an usher at the old Grand Theatre, Atlanta, Ga., late in 1905. Later, he graduated to the proud position of treasurer at the Bijou Theatre in Savannah, in 1908.

From Savannah he was transferred to Now York, where for five years he was associated with R. G. Herndon, who now owns the Belmont Theatre in New York. Mr. Miller and Mr. Herndon were partners in a theatrical venture which failed—"and I lost all my money in that venture, and went back to work," concludes Mr. Miller, laconically, in talking about his adventures and experiences.

Being an Augusta man originally, Mr. Miller found, after the failure of this venture, his thoughts returning to "his old home town" and so he returned to Augusta, where he opened the old Modjeska Theatre on the north side of Broad street. This was ten years ago, or in 1912. When the old Modjeska was four years old, the Southern Enterprises, of Atlanta, through the director of this organization, S. A. Lynch, built the new Modjeska Theatre, across the street from the old Modjeska, and Mr. Miller accepted a position with Mr. Lynch as manager of the new theatre, selling out all his holdings to the company.

Later, the Rialto Theatre, on the block below the new Modjeska, was opened and Mr. Miller was given charge of this theatre also. Finding that the two theatres across the street were keeping patronage away from the new theatres, the old Modjeska and the Strand were closed, which forced movie fans to the south side of Broad street. Later on, the Imperial Theatre, intended as a legitimate and stock theatre, was built in the same block with the Rialto and Mr. Miller assumed the management of this. The old Grand, one of the oldest theatres in the chain, at the corner of Green and Jackson streets, hitherto the home of legitimate attractions in August, was closed, while the stage attractions and road-show pictures came to the Imperial. The Grand burned last March, and Manager Miller saw the theatre which had first introduced him to "the game" demolished.

Damon and Pythias Outclassed

At the time that Mr. Miller was an usher at the Wells Grand Theatre, rising later to the eminence of treasurer, he was associated, during his years with Wells' organization, with Willard ("Pat") Patterson, now Manager of the Metropolitan Theatre in Atlanta. It was then that a friendship sprang up between Mr. Miller and Mr. Patterson which pushes the old well-known and justly celebrated Damon-Pythias team somewhat.

Manager Miller, at the time he entered the picture game in Augusta ten years ago—and even when he assumed charge of the new theatre six years ago—has found it hard going, because of the bad repute that pictures had been given in town. So successfully has he battled the opposition of the narrow-minded, the prudes, the blue-law folk and censors, that his theatres are favorite Sunday afternoon meeting places of the most religious organizations and churches, while he numbers among his regular "customers" any number of ministers, of all faiths, and people of religious tendencies who, some years ago, considered picture theatres "sink-holes of vice and dens of iniquity."

It has been a hard fight—but a good one—and he has made good in a way that would make even a harder fight seem worthwhile.



FILM EXCHANGE PERSONALITIES

The Southeast

E. C. Dunn, special auditor for Universal, has moved all records of the Atlanta Consolidated Film and Supply Company to New York, and will maintain only the exchange in Atlanta. Ned E. Depinet, general manager of the Consolidated exchanges, is in Atlanta from Dallas, and is expected to announce further plans at that time. It is expected that Miss Marjory Lagen will be Mr. Depinet's special representative in the Southeast, with headquarters in the exchange.

Oscar S. Oldknow, son of Oscar Oldknow, of Consolidated Film and Supply Company, was married the past week to Miss Louise Scruggs, of Atlanta.

Oscar A. Kantner, formerly with the Indianapolis Famous Players-Lasky exchange, has been assigned to the Atalanta office to cooperate with exhibitors in putting over Paramount pictures. He will work in close conjunction with Tom Bailey's zone managers.

"Doc" Koch, of F. B. O. Atlanta office, has been tied up on court jury for the past week.

James Marion and O. H. Lambert, home office auditors, are spending some time in the Atlanta Goldwyn office.

Harry A. Flarity, formerly with Universal in the New Orleans territory, but recently with Goldwyn, comes back to Atlanta to handle Universal.

All of the Paramount zone managers have been called to Atlanta for a conference with Tom Bailey and the new exploitation manager.

J. P. Anderson, brother of W. W. Anderson, of Pathe's Atlanta office, will travel Florida territory for Progress Pictures, Inc.

J. E. Holston has joined I. P. Stone's sales force, and will travel the Carolinas out of Atlanta.

R. E. Lee is traveling Mississippi and Alabama for the Atlanta United Artists office.

A. C. Cowles, formerly of the Strand, Spartanburg, has come into Atlanta to be associated with the office of H. Turner Jones, public relations representative of Southern Enterprises. Mr. Cowles is a keen exploiteer and has been active in organizing Better Films Committees in the several towns in which he has been located.

Seattle

Manager H. A. Black, of Vitagraph, has returned from a ten days' trip east of the mountains, where business conditions are showing visible signs of improvement.

E. O. Brooks, serial sales manager for Pathe out of New York, is due in Seattle the last of the week. He will spend about a week in the local territory.

R. C. Montgomery ("Monty"), an old-timer in Seattle and the Northwest, has hung up his hat with First National, and will travel out of the Seattle office.

Manager Guy G. Maxey, of First National, is in Eastern Washington closing key city bookings.

Film Salesmen's Club Formed in St. Louis

A film salesmen's club was organized in St. Louis on January 27. The objects are to place the selling of motion pictures on a higher plane, to establish a code of ethics for film salesmanship, and to work for a better understanding between exhibitors and exchanges.

The organization was launched following an enthusiastic get-together meeting and luncheon tendered to the salesmen by the film exchange managers in the St. Louis Film Board of Trade headquarters, 3308A Olive street. Floyd Lewis, president of the Board of Trade, and C. D. Hill, W. W. Hodkinson manager, and Joseph Desberger, American Releasing Corporation manager, who were on the committee of arrangements, were highly complimented on their work. It was voted unanimously to hold similar joint-luncheons on the fourth Saturday of each month in the future.

Tom McKean, of F. B. O., was named temporary chairman. Lester Bona was made temporary secretary. Permanent officers will be elected February 3.

Kansas City

Roy E. Churchill, who resigned a few weeks ago as manager of the F. B. O. office in Kansas City to assume the managership of Goldwyn's Omaha exchange, is back as manager of the F. B. O. exchange here.

Randolph Elliott, former key city salesman for F. B. O., who made the change to Goldwyn with Mr. Churchill, also returned to the Kansas City F. B. O. office.

H. E. Schiller, manager of the Kansas City Educational office, has been ill with an attack of influenza.

Harold Cass, with Fox for three years, is now a representative of Associated Exhibitors.

William Branch, former exploitation man for Goldwyn in this territory, has been transferred to the Minneapolis territory. Charles Raymond has been secured for the vacancy left by Mr. Branch. Mr. Raymond had been in charge of Goldwyn exploitation at Omaha.

St. Louis

Jack Weil is again in charge of the St. Louis Goldwyn office.

Charles Werner, St. Louis manager for Metro, made a trip to Rochester, Minn., to consult Drs. Mayo about his throat. They said an operation was unnecessary, and that his throat will be all right soon.

Harry L. Pittner, Vitagraph salesman for Southern Illinois, and Miss Georgia Johnson, of Fairfield, Ill., were married at Edwardsville, Ill., on January 20.

Harry Niemeyer, district exploiteer for Goldwyn, has joined Famous Players, taking the place made vacant by the transfer of Oscar Cantnor to Atlanta.

Pittsburgh

Joseph S. Skirboll, who has been manager of the Pittsburgh First National exchange ever since its inception, has resigned to accept the position of division manager of the western states, with headquarters at Los Angeles. It is also rumored that A. S. Davis, formerly a well-known film man of Pittsburgh, but who has been in the oil business for the past five years, will be the new manager of First National.

Mr. Skirboll's departure from Pittsburgh will be regretted by the entire industry. He is regarded as one of the leading exchangemen of the country, and has been singularly successful in the management of the various exchanges with which he has been identified.

F. W. Redfield, manager of the Vitagraph exchange in Pittsburgh, is back at his desk after having spent several days on the road visting the key centers.

B. M. Moran, Pittsburgh Pathe branch manager, president of the Film Board of Trade in this city since last June, has resigned as a member. Moran has been one of the hardest workers for the organization since coming to Pittsburgh last January from Albany, at which point he was president of the F. I. L. M. Club.

This news came as a big surprise, and when Moran was approached on the subject by a WORLD correspondent he refused to discuss the matter or give any statement other than he was through with film board work. Until the next election of officers is held in June D. J. Selznick, vice-president, undoubtedly will officiate.

Captain R. J. Kinder, of the First National exchange, is again back on the job after having been ill since the first of the year. The captain had a close call from contracting pneumonia, and says he's glad to be here to tell the tale.

James A. Sipe, one of the best known of the younger members of the local film colony, is now on the road for the Universal exchange.

Buffalo

J. S. MacHenry, First National legal representative, has been appointed Fox manager at Sydney, Australia. W. R. Sheehan, general manager, appointed Mr. MacHenry when he was in town last week-end.

"A Front-Page Story" was the feature of the evening's entertainment at the annual meeting of the Greater Buffalo Advertising Club in the Lafayette Hotel Monday evening. Manager W. A. Anthony, of Vitagraph, arranged the stunt.

P. N. Brinch, personal representative of S. R. Kent, in charge of distribution for Paramount, was a visitor at the Paramount exchange.

Charlie Johnston, manager of the Fox exchange, is holding weekly screening parties for exhibitors when the new releases are shown. The parties are held every Wednesday and Thursday afternoon.

Archie Moses is expected home from New York this week with an announcement of his new position. He recently resigned as manager of the American Releasing office.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Repeats on Exploitation Stunts Are Losing Efficiency as Ticket Sellers

RECENTLY E. D. Keilmann complained that the stunt purveyors of the various distributing companies are prone to overpersuade managers to adopt stunts which the local man knows will not prove well adapted to his clientele. We are not altogether in sympathy with a man who permits an outsider to come into his town and deliberately perpetrate a bloomer, but undoubtedly this is an evil in the trade and one which exploitation managers should seek to guard against.

There is, however, an even greater evil, since it is more widespread, and this is the application of the same idea to repeated pictures. As an example of this one has only to recall the safety first campaigns, which started with the Wallace Reid automobile pictures, of which "What's Your Hurry?" was the first.

It Was Great Then

This was an appropriate title. Most cities realized the value of an anti-speed campaign, and the exploiteers were permitted to go the limit. It worked so well that it was repeated on "Too Much Speed" and several others. Since that time the idea has been worked almost continuously.

Recently "Manslaughter" was made the subject of a good hook in to public safety. It worked so well that in some sections the exploitation men went back over their trails and worked the stunt again on a picture with a title less germane. At the same time F. B. O. exploitation men are talking about this being the "Dangerous Age" and others are also kicking in.

As a result the safety first campaign is being worked every few weeks in the same towns, and the public is getting tired of the idea. It no longer is novel, it no longer packs a kick, and it no longer sells tickets. It is worse than a waste of money. It is wasting money to promote a detrimental campaign. But so long as the exploitation men can write the home offices that they plastered the town, the effect upon the business at the local house does not concern them.

Check Up Results.

Much the same thing can be said of the automobile stickers, the police escort for a supposedly valuable film, the newsboy parade, the merchandise hook-up and the impersonation contests.

Spaced well apart, all of these have a strong selling value. Done week after week for the same houses, they become hackneyed and not only do not sell tickets but they prevent possible sales to persons who argue that the same exploitation must stand for the same old style of picture.

There are some standard forms of exploitation, such as the street worker, the perambulator, car cards and posters. These are the expected stunts, and worked week after week they are as standard as the newspaper advertisement.

Must Be Novel

But the real exploitation stunt depends upon its novelty for its appeal, and it is no novelty to see the same small newsboys struggling in procession to the same theatre each time Jackie Coogan or Wes Barry makes a new picture. It is not a novelty to find the 215th automobile summons tied to your steering wheel. It is no novelty to see the same thing every couple of weeks.

Stunts should be spaced. Some cannot repeat within a year. Some can come back every three months, but the local managers should guard against a repetition of a stunt in their own houses more often than the town will accept the idea, and if the exploitation man insists, the police should be called in.

The real value of exploitation lies in the number of tickets sold; not in the letters sent to the home office.

Took the Cake

Getting the mayor of Cincinnati to sponsor a Jackie Coogan birthday party, the Capitol theatre organized a n——— p———, and each kid who matched in the ballyhoo got a conpon good for a slice of the birthday cake display in the window of a phonograph store.

It's about time the hardworked newsboys got something besides a free ticket. They should form a union and hold out for real money.

This time it was to put over "Oliver Twist."

Won 16 to 1 Shot With Omar Mascot

You can take this with a grain of salt or the whole bagful, as you will, but James G. Peede, not being duly sworn, asserts that an "Omar the Tentmaker" mascot enabled the elevator boy in his building to clean $32 on a two dollar investment on a race horse—or the boy says he thinks that was it, as he never won a bet before.

Well, anyhow, they put out 50,000 tiny bags of salt when the Guy Bates Post version played the Strand Theatre, New York. The bag was of red cloth, about an inch long, and was tied to a red baggage tag which read:

GOOD LUCK

This bag contains salt—lucky salt—from Persia.

For centuries, in the Orient, Persian salt has been invested with miraculous powers.

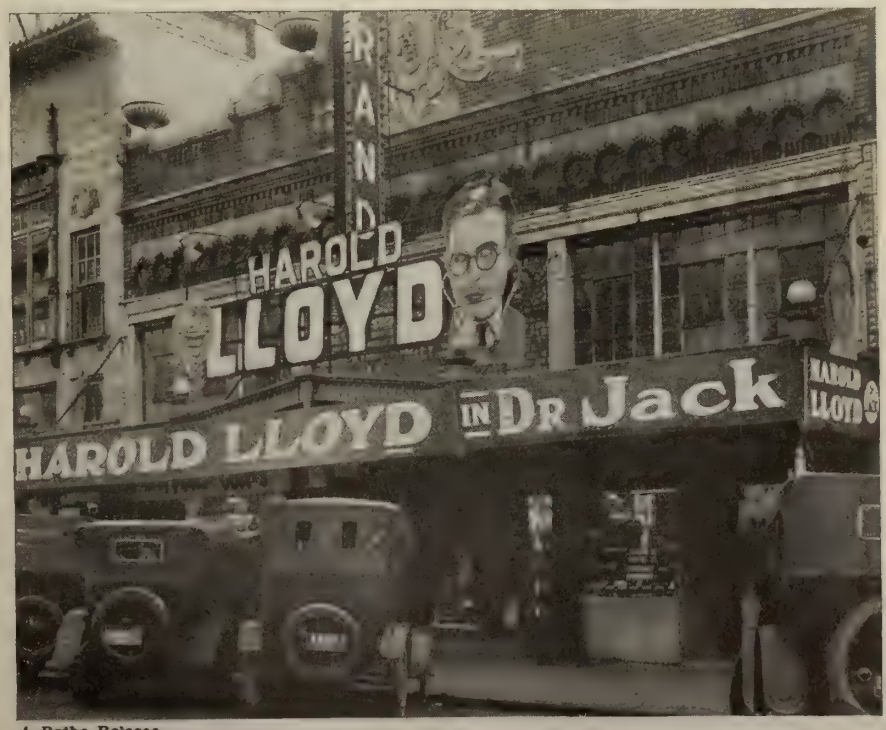
IF YOU WANT GOOD LUCK

1—Accept this bag from anyone—stranger, friend or foe.

2—Within three hours pass it on to someone else, and within three days some great good fortune will befall you.

Heed the mandate of the ancient gods.

The idea is not new. It was started out west; we think in Des Moines, for another picture, but this copy is much better, so we give it in full. We particularly like the injunction to pass it along. Most persons say they are not superstitious, but they are. The stunt is cheap and worth far more than the small cost. Work it.



A Pathe Release

NO MYSTERY AS TO WHAT THE BIRMINGHAM STRAND HAD

L. R. Towns, house manager, figured that if he told them plainly that he had Harold Lloyd in "Dr. Jack" they would flock in. He made it as plain as the photograph shows, and used a head cutout in the lobby in addition.

Shireen or Omar Worth Ten Bones

Attention of the Society for the Prevention of Cruelty to Children is invited to H. B. Watts, of the Strand Theatre, Omaha, if they have not already indicted him.

To help sell Guy Bates Post in "Omar the Tentmaker," he offered ten dollars to the first baby boy in Omaha to be named Omar and ten to the first unfortunate girl to be monikered Shireen. In the event of twins being given the names, the ante was to be raised to $25. No provision was made for triplets.

The money was offered by the savings department of the First National Bank with the proviso that the money lie at interest until Omar and Shireen became twenty-one. The News picked up the story and gave it a lot of publicity, but the account does not state what happened. It is a great press stunt, but it is hard on the kiddies.

But Mr. Watts did not rest on that. He gave the public library 2,500 book marks, tied up the hats that Post wears, had a rug window, hooked to the cigarettes, tied to the Naval Recruiting Service, tied up to the Goodfellows, and had an elocutionist broadcast the Rubaiyat through a newspaper radio service.

The cigarette hook-up was to give a free ticket to every purchaser of a carton of Omar cigarettes, which was outside the State law preventing the advertising of cigarettes.

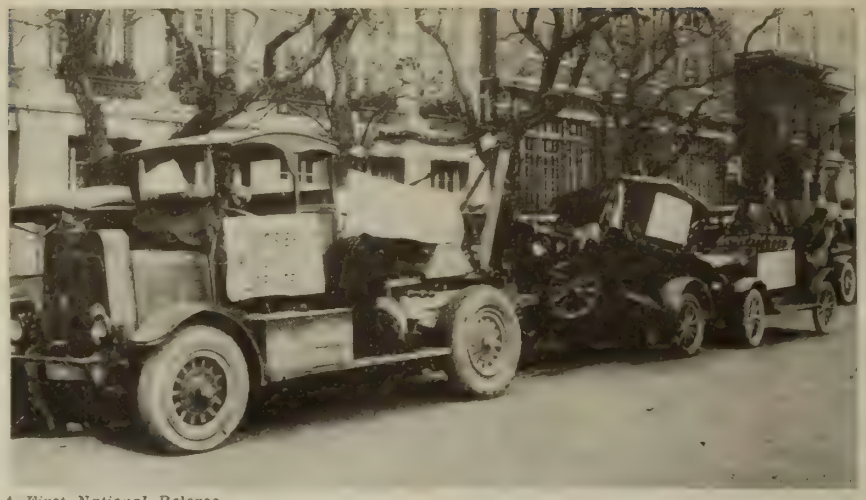
It's good stuff but Watt wants to move to some other town before little Omar grows up.

A Steam Heated Hut to Keep Tess Warm

Putting over Mary Pickford in "Tess of the Storm Country," the Midway Theatre, Rockford, Ill., used a painting of the huts of the little colony, working the lower portion to raise the houses to a level with the glance of the spectator.

The idea is a clever one and should commend itself to other exhibitors. Such a structure can be built and repainted from time to time to serve for other big attractions.

Evidently Tess did not suffer from the cold, for the display was placed between two large radiators used to warm the lobby. It looks almost too comfortable, but the patrons were used to the radiators and saw only the new structure.



A First National Release

TIED TWO WRECKS TO "THE DANGEROUS AGE" OUT WEST

The Circle Theatre, Indianapolis, went the usual stunt one better and persuaded the Hoosier Motor Club to drag two derelicts around the city to jointly advertise the play and the effects of reckless driving.

Made Golden Webb for Bebe Daniels

Figuring that gold would provide Bebe Daniels with the most appropriate setting in Singed Wings, C. A. Crute of the Lyric Theatre, Huntsville, Ala., built a spider web of gold cord to which he fastened a cutout of the star; the one with outspread wings.

Below this was an artificial candle with an electric wick for the flame. It carried the idea of the story.

The web as made in an old lobby frame, the cord being carried around tacks at the back for the supports and the circular mesh woven in. It did not involve much work, and it gave a striking effect. A black or deep blue backing, preferably velvet, should be used. Mr. Crute's frame was five by eight feet.

London Exploits on "Oliver Twist"

With Gilbert Chesterton and Bernard Shaw scrapping in the newspapers over the censorship cuts on the British prints of "Oliver Twist," it would seem that little more was needed. The cuts were on the scenes showing the pocket pickings, and Shaw backed the censors and Chesterton and the Dickens Fellowship opposed the action. The papers gave it the widest publicity.

But in addition Ralph J. Pugh gave a showing of the picture at the Foundling hospital, and the Prince of Wales sent a letter regretting his inability to witness that particular performance. This and a donation to the hospital gave it a news value that even the Manchester Guardian had to recognize.

Several thousand book markers were distributed and the Pall Mall Gazette was hooked to a lottery contest which is legal over there, but not here.

They also got the cover page of an issue of John Bull, which has a circulation of more than a million copies.

Pretty soft for the English office, but they did it with hard work, except the censorship controversy.



A United Artists' Release

MARY'S HOME HAD ITS STEAM HEAT ON THE OUTSIDE

An odd form of lobby display from the Midway Theatre, Rockford, Ill., in which an oblong frame was painted up to represent the home of "Tess of the Storm Country." Note how the underpart is painted to raise the cottage to the level of the eye.

Appeal to Pride on a Pre-release

Deciding that a morning showing would be a good way to put over Sherlock Holmes, C. W. Irvin tried a new approach.

He manages the Imperial Theatre, Columbia, S. C., and as he could not get the film until the day of the showing, his problem was to get them to come to an early morning performance.

His invitations read to the effect that the recipient was one of the 140 prominent Columbians invited to be the guest of the house at twenty minutes past nine.

They fell for that. That there were only 140 and not 150 or 200, gave the suggestion that the affair was to be very select, and the appeal to pride drew 76 through a pouring rain to witness the early performance. And they all got there early and stood in the lobby that the passing world might know that they were one of the elect. It's a real scheme to get special attention for a picture if it is not worked too often, and it not only gives good verbal advertising, but it ensures good press notices.



A Metro Release

CUTOUT FROM 24-SHEET MAKES A STRIKING LOBBY DISPLAY

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., used the dueling scene from "The Prisoner of Zenda" to get attention, and it anchored the passerby. A purple and orange color scheme was extensively carried out in house and lobby.

Purple and Orange 'Zenda' Color Scheme

Using a definite color combination for all forms of advertising was one of the stunts worked by Clayton Tunstill on "The Prisoner of Zenda."

In the lobby of the Rialto Theatre, Chickasha, Okla., he used the dueling scene from the 24-sheet, in which size and spirited action combined to get the attention of the pedestrians, and even slowed down the automobiles. The floor was painted in water colors in a geometrical design in orange and purple, and the brass railing was wrapped with fabric of the same color, the sidewalks were painted in the same medium with the house and title, and purple and orange banners on the street cars were used one week in advance. All lobby and house lights were dipped orange.

In addition to the lobby cutout, the box office was built in with a castle structure and canopies were built out over the doors to carry out the suggestion of a castle, though the doors themselves were not covered. Swords and armor were also used as stands against the lobby walls.

On Friday afternoon the public schools closed an hour ahead of the usual time, that the pupils might attend a specially priced matinee, and this tacit endorsement by the School Board was not without its moral—and financial effect.

Meighan Title Is "Real Estate Help"

Bill Johnson, of Southern Enterprises, suggested to his Texas cohorts that they hook "The Man Who Saw Tomorrow" to the real estate men, who sell largely upon vision.

Charles A. McFarland, of the Queen Theatre, Houston, went out and got a suburban dealer to invest in two three fourteens, one being captioned with the title and the other with "The Man Who Did *Not* See Tomorrow."

In the first, the man who saw in the acreage property the improved section of the future made an investment. The other man did not have the vision and will pay double when the improvements are made. Both ads were of the open letter type, and as the first made a direct hook-in to the picture, the other bridging on the first.

Makes Direct Drive on Social Leaders

Working on the proposition that in a 5,000 town you have to make them all picture fans, J. A. Bolinsky, of the Allen theatre, Paris, Ont., had framed a new scheme.

He picks out some organization to work on each picture. On "The Bachelor Daddy," for instance, he selected the 28 members of the local Daughters of the Empire, got each on the telephone and gave her a polite argument on the picture. Twenty of them came and said they were coming again.

He takes only a few on each feature, but gradually he is getting in all of the hard-to-reach people, and building up his clientele. It takes tact, but it brings results.

Took a Taxi

Although the sandwich man is more common on London streets than in the States, the police objected to the use of a perambulating book on the grounds that it blocked traffic.

Unable to take an appeal, the Pavilion Theatre hired a taxi, put the book on the roof and told the driver to give it the air for a few days. It got more attention—and taxis are cheaper in London than they are here.

Spent the Year-end with 'Trifling Women'

Just before we started to write it "1923" J. M. Edgar Hart, of the Palace Theatre, El Paso, shot into Bill Johnson the startling information that he was going to have a midnight matinee New Year's Eve. He had "Kick In," so he made his slogan "Kick in 1923."

Ross Rogers, of the Mission Theatre, Amarillo, Texas, took up the idea and invited his townsmen to spend the year-end with "Trifling Women." He had to persuade the car company to run cars clear up to half past two, but they promised they would, and this gave an additional importance to the event

It was the first midnight matinee Amarillo had ever experienced, but it is going to be a regular feature from now on. Incidentally it was the first showing of the Metro production, and it gave a lot of valuable verbal advertising to the feature.

A New Booklet

For the time being the "What I Know About Women" booklet is a bit frayed on the edges, and exhibitors will welcome Eddie Bonns' latest contribution.

For "Gimme," at the Capitol Theatre, Eddie widely distributed booklets captioned, "How to save gas and electricity in your home." The answer, on the inside pages, was "Shut off the gas, turn off the lights and bring the whole family to the Capitol Theatre to see "Gimme," Goldwyn's latest pictorial production."

A button lettered only with the title is proving a good selling stunt as are cards of membership in which the victim pays five cents for a life membership.

A much better angle is the "anti-Gimme" club Bonns launched in Chicago. It is ostensibly aimed at all forms of petty graft from cigarette mooching to flapper extortions. This comes too soon after the original "Brothers Under the Skin" League to have full value, or it would have a wide play.



A Paramount Release

A SIMPLE THATCH EFFECT FOR SOUTH SEA PICTURES

This was devised by A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., for "Ebb Tide," the structure standing at the far end of the long arcade entrance. The foundation is apparently a lattice work used for some earlier feature.

Peeping Toms Got An Ample Eyefull

Getting away from the usual stuff on "The Impossible Mrs. Bellew," J. G. Evins made some bathing houses for the lobby of the Lucas Theatre, Savannah.

These were of the usual French type, but without wheels. They were about six feet square and eight feet high and inside were supplied with folding chairs with lingeries and dresses on the walls and cutouts of bathing girls. As the doors were partly opened and the interiors were brightly lighted, everyone took a peep and it helped more than a little to offset the pre-holiday slump in business.

In addition he used a thousand post cards, one hundred window cards and hooked a jeweler for a window, but the bathing machines turned the trick.



A Paramount Release

AN EFFECTIVE HAND PAINTED LOBBY FOR GLORIA SWANSON

J. M. Edgar Hart's lobby layout for "The Impossible Mrs. Bellew" at the Palace Theatre, El Paso, Texas. The side frames are moved in to get them into the display. Mr. Hart has an unusually capable artist, which explains the hand work.

Taking Hold

One of the best stunts on "Lorna Doone" seems to be guessing contests on the eight famous characters impersonated by Madge Bellamy, the star of the production. It is a copy of a similar stunt used by Fox some time ago, but in the interval the idea has had a rest and it seems to be taking hold again. D. M. Bain, of the Howard-Wells Amusement Company, Wilmington, N. C., worked it for a double truck, and J. M. Fegelman, of the Colonial Theatre, Allentown, Pa., sold it off to the Chronicle as a circulation stunt. It has no direct connection with the production, save through the star, but it gives a good contest feature.

Charted a Course to Storm Country

No one pitied the poor sailors in Houston when "Tess of the Storm Country" played the Queen Theatre. Manager Charles A. McFarland very thoughtfully provided navigators with two lighthouses. Anyone could steer a safe course between them and, past the box office, into the house.

The houses were built of compo board, one on either corner of the lobby, and baby spots, fastened to oscillating fan motors, gave a flashing light that covered lobby and street. The light was not continuous, but flashed through a series of ports. A buzzer concealed back of the frame on top of the box office supplied the element of sound, and incidentally got attention for the frame.

Extra posters were used on the attraction, selected boards being especially hired, and every vacant store was posted behind the glass. Cloth banners, 18 by 30 inches, were tacked about town and a larger banner across the principal business street urged early Christmas shopping.

The Chronicle ran a full page head of Miss Pickford in the Sunday issue and displayed it all the previous week in the window of the counting room and also sponsored a special children's matinee.

Wanted Women

G. R. Jackson, of the Palace Theatre, Vinton, Ia., got attention when he advertised "I want wimmin" in five line letters. Everyone read the six point just below to assure themselves that his intentions were honorable. The six point matter read: "to keep their dates for next Sunday and Monday for the treat of their lives."

The following day he elaborated the same heading into a hook-in to Her Gilded Cage and most of the women and all the men went to see Gloria and her painted legs.

This Film Committee Smashed All Records

Just because he had "To Have and to Hold" for his Christmas day attraction, Roy Smart, of the Noble Theatre, Anniston, Ala., did not figure that the holiday would carry him through. He wanted to make the holiday bring business was what he manufactured.

He interested the local Better Films Committee in a pre-showing, and members of that committee went before Rotary, Kiwanis and similar clubs, as well as the women's organizations, to talk the gospel with "To Have and to Hold" for the text.

Only a four nines was used for newspaper work with postals to the mailing list, but on a two-day run, the picture took more money than any feature they have ever had, including big specials for three days at advanced prices.

Two Weeks of Nights

If you have not used the prize contest on more than a dozen or so plays and have "One Exciting Night" booked, you can get a good kick out of a prize contest for details of the writer's most exciting night. You'll develop some awful liars, but some mighty good press stuff.

In Indianapolis this was used as a straight circulation scheme, running two weeks with never a hint of the coming of the Griffith production to the Circle. Then the theatre apparently hooked in on the newspaper's stunt by advertising the play.

They worked it with a dollar a day for the best story and a grand prize of $50 for the best story on the run. It is better to give a dollar for each story used, if you can afford it. It will go over better.



A United Artists' Release

LIGHTHOUSES GUIDED PATRONS SAFELY INTO THE QUEEN

Charles A. McFarland, of the Queen Theatre, Houston, Texas, covered his corner boards with compo board structures in which were placed baby spots on oscillating fan motors, sweeping the lobby with flashes of light.

The Blue Plate

E. C. Kingman, of the Rialto Theatre, Macon, Ga., persuaded the leading hotel, which serves a business men's lunch, to give a special "Kick In" luncheon during the run of that Paramount, the menus supposedly being selected by Miss Compson and Bert Lytell. This is a new angle which can be worked on a production by any popular star.

Mr. Kingman also found that the title was a ready seller for a hook-up page, with the slogan, "It will pay you to 'Kick In' with these stores."



A Fox Release

THIS AUTOMOBILE LOCOMOTIVE COST THE ZELDA NOTHING

It was used by a local agency as an advertisement and they were glad to permit it to be repainted to advertise the run of "The Fast Mail" at the Zelda Theatre, Duluth.

An Automobile Engine for "The Fast Mail"

Because a local automobile agency already had an auto locomotive, the Zelda Theatre, Duluth, got the use of it for no greater cost than repainting.

The automobile company figured that a hook into the theatre would give a new punch to the car and they very gladly placed it at the disposal of the theatre for several days advance work and use on the opening day, paying the cost of gasoline and operation.

The foundation of the locomotive is an Oakland truck, and the building is so simple that it can be copied even in the small towns. A cloth covered frame work and cardboard to give the rounded boiler is within the capacity of even the amateur carpenter.

Memphis Exploitation Was Too Gruesome

Perhaps they like their exploitation all bloody down in Memphis, but we think that Loew's Palace Theatre pulled a bloomer on "The Bond Boy."

The familiar foyer nook was railed off into a cell, with the cowering figure of Barthelmess from the 24-sheet caged up. In the rear a hangman's noose was mechanically swung before a transparent window and the legend told how "All night he counted the seconds of his life by the swinging shadow of the gallows' noose."

This illustrated a powerful moment in the play, but we do not think that many women urged to be taken to the Palace on the strength of this display. They may have come in spite of it, drawn by Barthelmess' name, but assuredly this did not sell them on the suggestion of good entertainment.

The Palace has done so much good work that it should be entitled to a bloomer now and then, but we think it is a mistake to use the suggestion of a horrible death as exploitation material. Worked up to in the play it may be all right, but visualized in its isolation, the effect is different.

Told the Teachers

One of the best stunts on "Oliver Twist" is to interest the school teachers in selling the picture to the pupils. Even the New York public schools, generally considered to be hard to reach, have used this stunt, dismissing the members of the class who desired to see the play, and sending the other pupils to some similar grade.

But M. J. McElvin, of the Pheil Theatre, St. Petersburg, Fla., sold the teachers of the entire state when he ran the Jackie Coogan production. There was a state convention in town with about a thousand teachers in attendance, and he got out special matter for the mail boxes in the hotels, and bannered two cars with a direct appeal to the teachers. He must have gotten most of them, for business was up 50 per cent in spite of two rainy days, and it is going to be easier to sell the First National in other Florida towns.

Booming Novarro

E. C. Kingman, of the Rialto Theatre, Macon, Ga., put over "Trifling Women" through the appeal of Novarro, offering ticket prizes for the best letters on why the writer preferred Novarro to Valentino or vice versa. The stunt pulled a lot of letters, and had a strong advertising angle.

He made a function of a private screening for the Debutantes' Club, serving refreshments after the screening, and got both the news and the society pages on the story, both mentioning the production in favorable comment.

He carded the car fronts, landed two of the best windows and made a shadow box the foundation of his lobby display.

Claims All Records for 110,000 Windows

Lon Young, of Warner Brothers, puts in his claim to be the champion harryswift of the universe. He has just sewn up 110,000 windows. He admits, however, that 10,000 of the windows are trailing on a stunt originated by Pete Smith for Penrod. To offset this, he offers in evidence 15,000,000 booklets to be distributed by a harmonica concern with Wesley Barry on the front page.

This is done by the Hohner Harmonica Co., and 35,000 of the windows will come from dealers handling this make of instrument. As a side line, the company has effected a deal with the Hearst newspapers, whereby it donates saxophones to be used in circulation schemes with the Barry angle prominent; including a full page picture in each paper.

Another 50,000 windows are to come from drugstores handling a tasteless castor oil, and the Wesley Barry Cap is counted on for 15,000 window displays. The Wesley Barry suits, which is where Pete started, will give the remaining 10,000 displays.

These figures may be a little optimistic, but even a 50-50 split means a lot.

Back Home and Broke? Just Cash the Check

Checks for the mailing list is an old-time stunt, but it can be given new kinks.

The Rialto Theatre, Macon, Ga., put out one cent checks on "The Bank of Laughter, Rialto Theatre" printing up in imitation of a regular bank check with the pen written signature of Thomas Meighan. On the reverse was printed:

If you are
"BACK HOME AND BROKE"
and want to see
THOS. MEIGHAN'S
latest picture at the RIALTO, three days, beginning Monday, Dec. 25, endorse and hand in at box-office, where the amount of this check will be deducted from the price of the ticket.

Name .....

Address .....

The checks should be held to the mailing list. They will have small effect if merely used as distributed matter.



A First National Release

STEAM HEATING "KINDRED OF THE DUST" IN YAKIMA

H. A. Gillespie led steam from the heating system to the trees atop his marquise to give the effect of a forest fire in the Peter B. Kyne story. It was all right in the daytime, but when they shot the red lights on at night—BOY!

Ruff's Prologue was Kiwanis Club

Hand it to Ralph Ruffner again.

This time it's just a little stunt of working a prologue with the Kiwanis Club.

This would be coming pretty good if Ruff tore it off for a single performance, but he didn't.

Seven days, twice each evening, from thirty to fifty of the leading professional and business men of Vancouver donned costume and went on at the Capitol Theatre as a prologue to "The Man from Glengarry," with Ruff advertising them like a circus.

He could not have hired some of them for a thousand dollars a show, but for "the cause" they went on with the regularity of paid actors.

It was Second Annual All-Canadian Week and Ruff put on Ernest Shipman's Canadian-produced play and made his small feature stuff confirm as much as possible to the general idea. Then he enlisted the members of the Glee Club of Kiwanis to sing songs of the logging camps.

The rise of the curtain showed ten men on the stage, and this looked pretty big, but when from twenty to forty more filed on for the second number, the spectators almost tore up the seats. And the best part of it was that the men formed a trained chorus and gave a really good show.

They did not appear at the matinees, but took part in both night performances the attraction ran.

Additional jazz was derived from an offer of $25 to the Vancouver girl who most nearly resembled the heroine of the story, the judging being done by Henry Mac Rea, who made the production.

Being buried in Canada is not letting Ralph get rusty.

Bain Doubled Sale with "East Is West"

A campaign in which the entire house staff participated, put over Constance Talmadge in "East is West" to more than double the usual business, and more than the previous high record for a three-day business.

This was in Wilmington, N. C., where D. M. Bain does the exploitation work for the Howard-Wells Amusement Company.

He called into consultation George W. Bailey, manager of the Grand Theatre, Carl B. Rehder, advertising manager and H. T. Cooley, chief electrican, all of whom contributed the best that was in them, with the result that the "Love Boat" brought in a cargo of specie.

A ten-day advance teaser contest was inaugurated in the newspapers using the "Chink" talks with a small cut of "Connie" daily. Stunt number two was the distribution of facsimile laundry tickets of the kind given by the Chinese laundries containing Chinese characters on one side. On the reverse was what purported to be the translation giving a sales talk and the date.

Three days before the picture opened, large mailing cards printed red on yellow stock were sent to the entire mailing list, the front showing the famous "wink" of Constance Talmadge with Chinese characters to demand attention.

The most elaborate lobby decorations ever seen in Wilmington were put in on Saturday night before the opening on Monday. The entire lobby was transformed by the use of eight hundred bamboo canes, a canopy effect being obtained in which was entwined artificial flowers and bamboo shrubbery. A bamboo cane fence was also constructed across the lobby, against which background were grouped cut-outs from three sheets of the principal characters of the story. Forty-eight colored Japanese lanterns were strung underneath this canopy effect, each being wired and lighted from the inside, and the color effect was still further heightened by the suspension of Japanese parasols through which the colored lights of the lobby shone. Miniature incandescents painted like Japanese lanterns were also entwined in the bamboo which surrounded the box office in the center. The cost was only around $50.



A First National Release

A GRACEFUL DISPLAY OF "LORNA DOONE" UMBRELLAS

This window is so much above the average we give it space in the belief that it will help others in their use of the merchandise hook-up. It was done for the showing of "Lorna Doone" at the Palace Theatre, Hartford, Conn.



MADE A FIRST NATIONAL MONTH ALL BY HIMSELF

H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., decided that a First National Month would help him on the pre-Christmas slump, so he staged one all by his lonesome, and made the pictures more important. This is his tie to the First National bank.

Silhouettes Make Newspaper Contest

When Foster Moore, a Lichtman exploiteer, told William Barbee, of Barbee's Loop Theatre, Chicago, that the Preferred Pictures production of "Shadows" should be good for two weeks at the house, Mr. Barbee told him to go ahead and demonstrate.

Moore went to work with lightographs and newspaper advertising, and then he sprung a contest on the Chicago Journal. This paper runs a juvenile club department, and silhouettes supposed to be the "shadows" cast by four of the principals, were printed with an offer of ticket prizes for the thousand neatest replies, naming the players. As the four stars were named in the text of the coupon, all the kids had to do was to decide which was which. This was not as easy as it looked, but there were a thousand prize winners who attended a special matinee and carried word back to their homes that there was a great play at the Loop.

Moore won the second week four days after the opening. The stunt is so appropriate to the title that it should be generally used on this production where a stunt is wanted.

A Fifty-Fifty

Herschel Stuart, who is running the Missouri Theatre, St. Louis, pulled a good one lately when he hooked in with the Globe-Democrat. The G. D. was launching the "Ade Fables in Slang." Stuart had "Back Home and Broke" to talk about.

He printed some posters telling the public to read the fables in slang and to see Tom Meighan. The paper posted them. Both saved money.

That's all—but it's enough.



A Paramount Release

THE WRECKED CAR USED BY TOM CLEMMONS FOR "MANSLAUGHTER"

This was parked at the railroad station in Beaumont, Texas, for a second-run engagement which was put over by a safety campaign with many unusual features, including a funeral which was a little too realistic to be altogether good.

A Safety Campaign Was too Realistic

Apart from one feature, which included the use of a coffin, the campaign of Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, was unusually intelligent. The stunts packed the house with a turnaway after capacity, but we do not believe that the use of a coffin is ever really advisable.

As this was a second run in the oil capital, Mr. Clemmons felt that it would have to be put over strong, so he tied up to a safety week campaign with the co-operation of the city official, the railroad and the traction company.

This latter is a brand new feature, for the street car people paid for a special performance for the benefit of the fifth to seventh grades in the public schools and the high school pupils, working on the safety first angle.

A wrecked car was placed in a park at the Southern Pacific station, and was kept there a week with the usual warning, and in addition to this, a second stunt was pulled off in another park in the business section.

In this an ambulance took up a supposedly injured man and rushed him off to the hospital, the hearse operated by the same concern returning before the crowd had dispersed, with a coffin, which was parked beside a tombstone, erected the night before and kept veiled until that point in the exploit. The text on the stone read:

Here lies a careless driver, C. Manslaughter, died Y. M. B. L.

Safety Week

Funeral at the

Tivoli Theatre

Thursday and Friday

After a half hour display the hearse removed the coffin, but the headstone was retained for the second day. While the "funeral" was in progress 2,700 stickers with the usual wording were affixed to all parked cars.

The city officials expressed themselves in the terms of highest appreciation for the stunt, and perhaps Beaumont does not mind the rather grisly display of the coffin, but in most cities the stone, without the casket, would be much better.

The hook-up with the trolley company gave Mr. Clemmons free banners on all cars, and the city permitted the municipal poles to be decorated with large tack cards carrying a safety message. The grade crossing angle got the use of the railroad park; the most desirable location in the city. It was one of the largest campaigns along these lines yet worked.

From London

Two stunts are reported from the London branch of the First National.

E. H. Tremain, of the Invicta Theatre, Chatham, ran a portion of "Smilin' Through" in his lobby, with a trailer announcing that it would be run again in half an hour, by which time the lobby crowd was chiefly inside the house. Police had to be called to keep the traffic clear.

One million paper napkins, imprinted for Constance Talmadge in "East Is West" have been distributed to the smaller restaurants, and the stunt is getting attention because it is new there.

Phoney Candles

Two eight-foot candles were the big noise in the Pheil Theatres' campaign on "The Eternal Flame in St. Petersburg, Fla.

M. J. Melvin placed one in the lobby and the other on the marquise roof, both with electric flames, and these and a perambulator, plus the star, ran the business up 60 per cent in the Christmas shopping period.

Mr. Melvin's Show Will Cover State

Last fall a miniature "Old Homestead" was made to accompany the film around Florida in the Southern Enterprises houses. Naturally it showed the frost upon the pumpkin and other fall marks.

But when it came to the Phiel Theatre, St. Petersburg, early in January, N. J., Melvin decided that it was out of date, so he converted it into a winter scene and as such it will continue its tour of the state.

Mr. Melvin believes in being up to date and even in January, the snow lobby is seasonable in Florida. He ran up business 80 per cent for two days.

Taxicabs If—

There are still some new stunts. The Circle Theatre, Indianapolis, found one the other day for "Oliver Twist."

It advertised that if it should rain between seven and nine on the evening of the opening, the fleets of two taxicab companies would be at the disposal of intending patrons. And the cabs of both companies carried banners to the same effect.

It did not rain, but so many people had their attention centered upon the idea that the business was unusually large.

Twin Santa Clauses Carried the Banner

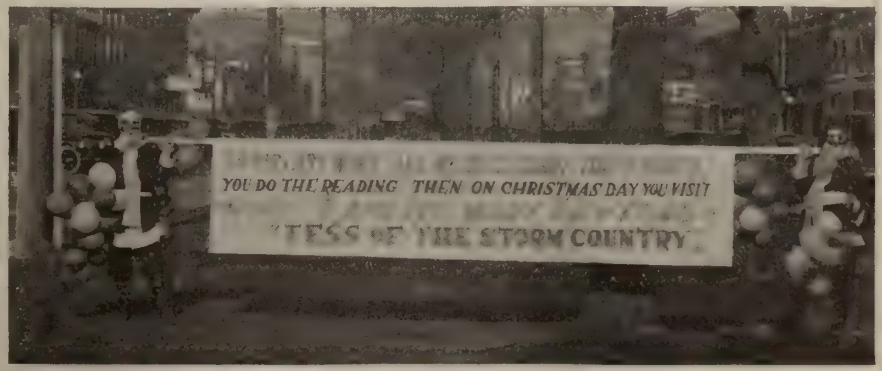
Major I. C. Holloway, of the Rialto Theatre, Columbus, Ga., was the first of the Southern Enterprises managers to get "Tess of the Storm Country." It was to open on Christmas day, and he felt that it was up to him to set the pace for the rest of the circuit, so he pushed the receipts up to more than double the average.

He started in with slides and small newspaper advertisements telling that he would not be so foolish as to run an inferior picture on a day when he had a chance to make permanent customers of transient patrons, adding that he had booked the very best to be had.

Heralds along the same line, and with added sales talk giving emphasis to the fact that this was a brand new production were placed in every package going out of two sets of chain grocery stores for a week in advance.

The Saturday before the opening, 750 imprinted balloons were given out at the matinee, and he had a pair of Santa Clauses carry a ten-foot banner around town when they were not working with small cards on their backs.

He devoted most of his drive on Christmas, the opening day, feeling that Tuesday and Wednesday would care for themselves, and the receipts proved the wisdom of this plan.



A United Artists' Release

THIS TEN FOOT BANNER HELPED TO DOUBLE THE RECEIPTS

This was one of several stunts used by the Rialto Theatre, Columbus, Ga., to make Christmas business on "Tess of the Storm Country," and they more than doubled the average business on a run of three days.

"Oliver Twist" Bill Gives a Big Flash

The 24-sheet for Jackie Coogan in "Oliver Twist," with its characters from Dickens is one of the best advertising stunts planned recently. It has a display value lacking in most big bills, and can be used in its entirety.

A. B. Hill, of the Imperial Theatre, Jacksonville, wanted to use it, but it was too large to go into the lobby, so he obtained permission to stand it against the curb, and the pictorial value enabled him to gain consent to this placement where most posters would have been ordered off.

He also used a book perambulator, which he kept out on the street and found it a simple matter to persuade the Public Library to place a book marker in every book given out for a couple of weeks in advance.

With a little extra newspaper advertising, he ran this picture to exceptional business.



A First National Release

TOOK THE LOBBY DISPLAY OUT TO THE CURB LINE

A. B. Hill, of the Imperial Theatre, Jacksonville, used a cutout 24-sheet at the curb because it was too large for the lobby and he knew the Dickens characters would get the most attention. The book just in front of Jackie is a street stunt.

Lattice Helps the Narrow Lobby Dress

Managers who have long and very narrow lobbies will be interested in the discovery of T. B. Noble, of the Liberty Theatre, Beaumont, Texas. Mr. Noble finds that lattice work along the side walls gives him a perspective for his small lobby cutouts which makes them appear more important.

His lobby is not extremely narrow, so he is able to use lattice work projecting about two feet from the wall on either side, and a succession of these, spaced about eight feet apart, gives him an effect that is far in advance of the regulation lobby.

Works Like Wings

Side lattice can probably be used with good effect where the width does not permit any projections, but this scheme of his, which is suggestive of the wings in the ordinary stage set, will carry the eye from the entrance back to the suggestive box office, and lead the prospective patron down the corridor.

He made a very flashy display for "Broadway Rose," employing J. M. Edgar Hart's idea of prismatic metallic paints, though he used spangled material instead of a painted surface. These were particularly useful on the rays back of the circle about Miss Murray's head.

Had New Ideas for "On the High Seas"

T. B. Noble had a marine lobby for "On the High Seas" when it played the Liberty Theatre, Beaumont, Texas, but he worked in some new ideas.

The box office is an island in the center of the rather narrow lobby, and he had a dozen oars rayed from this, with a pair of port lights on top. Larger port lights were used on the corner boards, while a set of six compoboard life preservers, lettered: "S. S. Liberty, Port of Beaumont" carried the title and stars in their black centers.

A steering wheel was mounted above the box office and on the floor in front of the still frame was a collection of marine furnishings ronging from a binnacle to a patent log.

Anna Ascended

There seems to be a lot of good exploitation ideas in "Anna Ascends," and E. B. Roberts, of the Majestic Theatre, Austin, Texas, contributed a pair to the collection.

He made a compoboard balloon with a cutout of the star, and suspended this by a fine wire from the cornice of the theatre. At the busy hours a man ran this up and down, a spotlight followed the outfit at night.

Tickled the Crowd

Even better was a street stunt. Mr. Roberts dressed his head usher as an emmigrant girl, and had him run through the streets, hotly pursued by a man in old country clothes, yelling, 'Anna, don't do it! Don't do it!" In a run of a couple of blocks they would pick up a mob. Then "Anna" would reach a ladder, which had been planted on a prominent corner, and would dash up to the top, turning to flash a banner reading the title and house.

By that time several hundred people shared the sting, and went away to talk about the play at the Majestic.

Varied It

Just to be different, Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., did not use a picture of Mae Murray in dancing costume for "Broadway Rose." Instead he used a cutout of the star in a walking dress, and set it within a shadow box lined with purple satin. A festoon of roses above the box was extended to the sides of the lobby, with a head of the star in a circle for the centerpiece.

It was different, effective and less expensive than the average.



A First National Release

TWO EXAMPLES OF THE USE OF THE 24-SHEETS ON JACKIE COOGAN IN "OLIVER TWIST"

That on the left is from the Metropolitan Theatre, Atlanta, while on the right is shown the placement used by the Capitol Theatre, Cincinnati. The photographs are pretty poor, but they give a hint as to how to use one of the most useful lithographs put out in the interest of a picture. Another good use would be to put one-half on either side of the lobby.

Takes Full Pages as Regular Space

Either A. W. Eiler, of the American Theatre, Walla Walla, Wash., owns the local paper or he thinks advertising pays, for he takes full pages as his regular space on any good attraction. This on "Skin Deep" is just one of several examples sent in, and like the others carries a minimum of copy, considering the space taken. Twelve and eighteen point in a full page might be regarded as a sinful waste by many managers, who feel that a full page calls for two and three line letters with a 36 or 48 point for body type, but Mr. Eiler seems to feel that he tells all he has to say and puts it in attractively readable form, he is getting more out of it than if he made his space rival the text pages in the number of words or the poster in point of display. As a rule a full page is too large and almost always it is a waste of money. Perhaps there are local reasons, other than opposition, why these spaces are taken, but it seems to us that a half page would be better. You stand a better chance of getting read if there is news text on the page. That is a point to be remembered.

—P. T. A.—



A First National Release

A SAMPLE OF MANY

Jones, of Topeka, Is a Lucky Man

Sending in a six-eights on "The Prisoner of Zenda," Raymond B. Jones, of the Orpheum Theatre, Topeka, Kans., writes: "It does me good to pass the word along to other advertising men that all printers are not heartless. The men in the composing rooms of both the Topeka Daily Capital and the Topeka State Journal seem to have an acute understanding of what you want and just how you want it, and furthermore they endeavor to please you instead of merely getting through." Jones knows his good luck, but perhaps it is not all good luck. Perhaps he helped to achieve that end by taking the trouble to get down to the office and tell the men just what he wants, and getting them interested in turning out results. Printers are printers and not advertising men, and even where they are willing to give the best that is in them, it is not always possible for them to get good advertising results, even though their displays may be in accordance with every rule of good composition. The best results are gained where the compositor and agent get their heads together and work toward a common end. The agent who considers that he is doing his best when he simply marks copy and turns it over to the business office of the paper is not really onto his job. If he knows what he wants and how he wants it, he is cheating his boss unless he can call not only the composing room foreman, but the men at the cases by their first names, and can go into the shop and tell just what he wants. We think that Jones can and does do this, for he certainly did not achieve the present result merely through marking the copy. It looks like the result of an intelligent effort on both sides of the counter. It is an exceptionally good piece of work, clean, readable in the little there is to read, and playing up the galaxy of stars in the manner best calculated to get attention to their number. It is as good a handling of the "Zenda" has has come to this desk since the play was opened.

—P. T. A.—

Sells Miss Pickford on Best Argument

Roy Miller knew that he would not have to argue much to sell Mary Pickford in "Tess of the Storm Country" in Los Angeles. Moreover, it was not necessary to talk much about the new production, for Los Angeles knows all about that. He figured that the best sales talk would be the fact that with the play running at both Millers' and the California waiting in line would be reduced if not obviated, so he used that for his top line and then went on to tell that it was the first time in Los Angeles that the same picture had been run in town houses day and date, which was a talking point of interest. That this is the first dual showing is odd, since many cities make a regular practice of joint shows, but it was new in the film capital and attracted more attention than the picture itself, for that had been discussed to exhaustion in advance. This space occupies nearly half a page and with its open spaces, type lines and careful display it makes something well worth looking at. With six shows a day at each house, even the Los Angeles demand should have been met.

—P. T. A.—



A United Artists' Release

ROY MILLER'S NEAR HALF PAGE

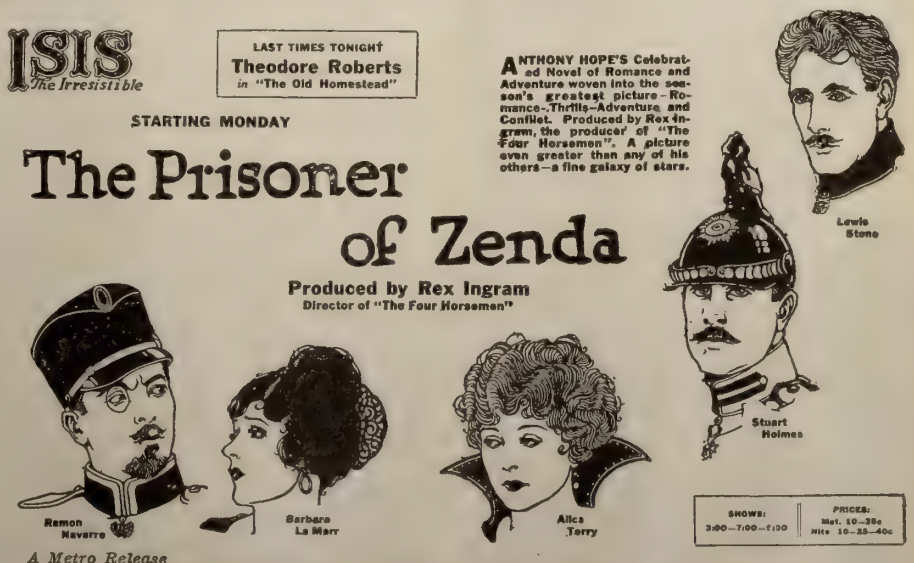
Talks Too Much in Limited Space

Probably space costs too much in the Cincinnati papers to justify extravagant use, but Gift's Theatre seems to try to tell too much in its two threes. In so small a space hand lettering must be used, since no type can be made to give a good display, but this does not make for clearness, and you must be interested almost to the point of a sale before you will puzzle over the lines. It would be better to use a smaller cut attractor and let the rest run as straight display. The idea of the wedding ring to encircle the title, and it fits "The Marriage Chance," but cutting out the ring would have given more size to the title and the title will probably sell better if more prominently displayed. Where small spaces are used, it is better to cut out some of the announcement to get a better display for what remains. The five stars will help the sale of this production, but the line "A Million Dollar cast" is not going to help as much as though the space occupied by this statement were distributed between the lines given the stars. They better convey the idea of a costly cast than the million dollar line.



An American Release

TOO MUCH DESIGN

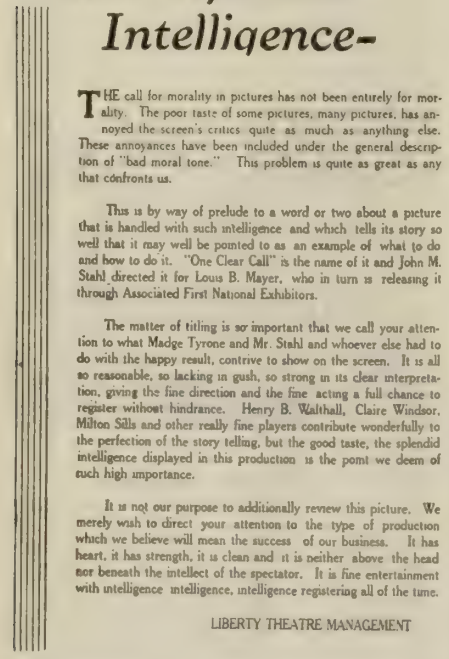


A Metro Release

A VERY INVITING DISPLAY FROM THE ISIS THEATRE, TOPEKA

"One Clear Call" Is Sold on a Reader

Selling a big picture on the semi-editorial style was the device used by the Liberty Theatre, Bellingham, Wash., on "One Clear Call." This was 160 lines across three and was used for the final day of the run, when the management felt that an effort should be made to run up those who would appreciate the story and who had not yet come. There is a sound idea back of this stunt, and it will be worth while using an adaptation of this for any picture you feel will do you good and which your patrons have not



A First National Release

THE EDITORIAL APPEAL

attended to what you consider full business. Don't let the picture get out of town without putting it over to them. It is not merely a case of getting their money on the release in question. If they see the good one, they will come and see others and make it easier for you to sell succeeding pictures. Save this and when you need it copy and revise. The last paragraph is particularly good.

—P. T. A.—

Cut Is Made Basis of This Display

F. M. Francis, of the Lincoln Theatre, Charleston, Ill., sends in a Christmas program and a large display ad for Norma Talmadge in "The Eternal Flame." This last is 12½ inches across four, and gives almost half the space to a cut of Miss Talmadge which is the least flattering portrait we think we have ever seen of this star. It is a plan book cut and probably all Mr. Francis could get hold of, but this hard-eyed and rather brazen creature is by no means the Norma Talmadge so many hundreds of thousands love, and we do not care for it, any more than we like the "Better than 'Smilin' Through'." The story is so different that it cannot be connected with the idyllic predecessor, and the comparison is unfortunate. It would be better to drop this and gain space for a larger play on Buster Keaton, who is rather crowded down at the bottom of the announcement, though his name has a distinct value to the box office. It will pay to play it up as strongly as the feature. The layout otherwise is capital, and Mr. Francis evidently realizes the



A First National Release

MR. FRANCIS' LAYOUT

value of white space. The Christmas program is in red and green, offering three exceptionally strong attractions to two days each. Two thousand of these were sent to a mailing list carrying the greeting at the bottom and served the double purpose of a program and a seasonal card. From this angle the cost of the two color was a good advertisement, for at the Christmas season the red and green cannot be excelled. The program shows a little wrinkle which other managers may find helpful next year. The office apparently had no two color holly border, but did stock the leaves. Since the second color was being run, common periods were used to suggest the holly berries and give a touch of red in the border. The point used is a bit too small, but the idea is there and with a ten or twelve point bold on a twelve point border, a good two color effect can be achieved with little work and without having to get in the second color slugs.

—P. T. A.—

Cost Nothing and Sold to a Record

Getting a house decorated from the back wall to the building line at no greater cost than a few hundred feet of batten was the stunt Barry Burke worked when "The Young Rajah" came to the Palace Theatre, Fort Worth, Texas.

Burke interested a local decorating company in the stills for the production, and they opined that they could do as well. They did better. They gave him a setting for an East Indian prologue, converted his foyer into a royal palace, dressed the lobby to match and loaned costumes for the players and ushers. Burke provided lumber for the frames.

Some of the rugs used were worth several hundred dollars each, for the company brought out its best, feeling that they could get more attention in the theatre than they could in their own show window, and make some sales.

Burke built a better business than he has had since "Blood and Sand," the company sold some of its rugs and everyone was happy except the opposition.

—P. T. A.—

Stanley Chambers Tells Them Fair

Trying to persuade all Wichita that "Monte Cristo" is worth while, Stanley N. Chambers, of the Miller theatres, writes: "To miss it accidentally would be a misfortune; to miss it purposely would be a crime." This is down in the corner, just over the Palace signature. Up above he has a strongly



A Fox Release

CHAMBERS ON "MONTE CRISTO"

written appeal to all to come and see the picture, written along the lines of the personal guarantee, but a statement rather than a guarantee. Over on the right he refers to the three big runs—ignoring Chicago for some reason, and adding that it will make Wichita gasp. Cuts were also used in some of the spaces on this picture, but we think that this type talk is much better than the longer displays using the press book cuts. This is a better argument than the best of drawn work because it is sincerely said.

—P. T. A.—

Fourteen Cars

Hiring four cars and borrowing ten others gave the Royal Theatre, Kansas City, a fine parade ballyhoo for "Brothers Under the Skin." This is one of the Newman houses and was the first time street work had been used by Frank L. Newman.

The first car carried a small band, and the second in line was a truck bannered "We Stand for Husband's Rights. Association of 'Brothers Under the Skin.'" Eleven others were bannered with planks from the platform of the supposed Association and the trailer carried the name of the house.

A police permit was secured and two motorcycle policemen were assigned to lead the cars through the business district.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

TRAIL OF THE AXE. A good picture that pleased our patrons for two days and went over good. Advertising: lobby, newspaper and cutouts. Patronage: mixed. Attendance: good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Associated Exhibitors

DON'T DOUBT YOUR WIFE. Good picture but, for me, drew no business. Advertising: extra twenty-four, and newspaper. Patronage: average. Attendance: poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

MARRY THE POOR GIRL. Ordinary program picture of the farce variety. Advertising: posters, photos. Patronage: small town. Attendance: fair. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

F. B. O.

GOOD MEN AND TRUE. Star: Harry Carey. This, we believe, is Harry's best effort since "The Fox." He cleans up a road house in this one. They sure liked the turkish bath angle in this and did not hesitate to say so. Advertising: photos, three, ones. Draw from neighborhood type, at 10-20. Attendance: fair only. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

MY DAD. Star: Johnny Walker. A fair Northwest picture, but only drew fair business, due to being run just before Xmas. Advertising: newspaper, cutouts, lobby. Attendance: fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

First National

BOND BOY. Richard Barthelmess. Dick Barthelmess can always be depended on to deliver the goods if a good story is to be worked upon and most of the features he has been in have been A1. This is as good as "Tol'able David," or at least the people who saw it thought so. I find Barthelmess pictures drawing better than others, although none draw very good. Town of 2,500, draw from farmers and retired farmers. Admission: 10-20 and 10-25. Attendance: very good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EAST IS WEST. Star: Constance Talmadge. Extra fine feature from every angle. It is a very fine Special, and exhibitors need have no fear on account of Connie's part flivvering. Advertising: house organ, lobby, newspapers. Town of 2,850, drawing from R. R. transients, tourists, farmers. Attendance: record for two years. S. H. Blair, Majestic Theatre, Belleville, Kansas.

ETERNAL FLAME. Star: Norma Talmadge. Wonderful for better class audiences. Star's work great. Support excellent. Advertising: heralds; elaborate display with cuts. Town of six thousand, drawing all classes. Admission: 10-25. Attendance: good. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

LOVE NEVER DIES. All star cast. A fairly good picture but print was not even in fairly good condition and a small attendance complained with just cause. Advertising: regular newspaper, programs, etc. Town of 1,000, farming community. Admission: 10-30 or 20-40. Attendance: poor. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

INVISIBLE FEAR. Star: Anita Stewart. Good program picture where star is liked. Advertising: usual. Town of 6,000, drawing working people, including railroad workers. Attendance: fairly good. S. H. McNeill, Rideau Theatre, Smith's Fall, Ontario, Canada.

MASQUERADER. Star: Guy Bates Post. Wonderful picture for intelligent audiences but be careful if you have bunches of foreigners or small town people to deal with. Town of 5,000, drawing every class. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MIDNIGHT BELL. Star: Charles Ray. Pleased over 90 per cent. Boys, if you are running a small town outfit like mine, you can't go wrong on this picture. The picture is a crackerjack from start to windup, with some fine indoor photography. If you haven't played it you'd better get busy and book it or the other fellow will. Advertising: ones, threes, screen ad. Town of about 900, general patronage. Admission: 10-20. Attendance: fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

OLIVER TWIST. Star: Jackie Coogan. A good picture, but cost too much for towns like this. Pleased all who beheld it. Advertising: newspaper, lobby, billboard, handbills. City of 19,000, catering to mixed type. Admission: 10 to 25. Attendance: fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

POLLY OF THE FOLLIES. Star: Constance Talmadge. Bully stuff for those who like high class comedy. One of the best Constance has ever appeared in. The type she should stick to. Advertising: newspaper, heralds, lobby, lithos, etc. J. J. Wood, Redding Theatre, Redding, California.

RIGHT WAY. A good, strong picture that pleased all who saw it. Advertising: usual. City of 50,000, cater to average type. Admission: 10-15-25, a few spots 50. Attendance: fair. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

SCRAMBLED WIVES. Star: Marguerite Clark. A most pleasing comedy drama. Far superior to any of her former efforts. Advertising: newspaper and regular lobby. Town of 1,474, drawing regular small town. Attendance: good. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SEVENTH DAY. Just a little above the average program picture. Print full of misframes and patrons seemed to think that there were some parts gone. Advertising: threes, ones, inserts, photos. Patronage: neighborhood. Attendance: good (Xmas Day). Ryan & Kundert, Empress, Beresford, South Dakota.

SKIN DEEP. Star: Milton Sills. Good melodrama. Get American Legion to back you with this and you should fill your house. A picture that appeals to all classes. Advertising: heralds, sixes, threes, ones, slide. Town of 3,000, drawing all classes. Admissions: 15-30, 25-50. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

SMILIN' THROUGH. Star: Norma Talmadge. This is a work of art. Nothing better was ever shot at a silver sheet. But down here in my town they don't know what Art is—all they know about Art is that it sometimes stands for Arthur, so a lot of them walked out on the picture. If you have a high class bunch this one will knock them over. First night business good, flopped bad the second; got the goods first night by heavy advertising. Town of 7,125, pull miners and railroad men. Admission: 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

SONNY. Star: Richard Barthelmess. Another excellent one for Dick. Compares favorably with "Tol'able David." Star's popularity growing with each picture. Advertising: extra. Town of 1,700, drawing from visitors to resort. Admission: 15-25. Attendance: good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

SONNY. Put this on on Thanksgiving, and as that is the best showday in the year, of course did nicely. The picture was voted great: attendance, as before noted, was fine. Patronage: health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TEN DOLLAR RAISE. Fair picture only: no drawing power here. Advertising: regular. Patronage: average. Attendance: poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Fox

ARABIA (Tom Mix in Arabia). Plenty of action in this Mix picture. Not a logical story, but seems to please all the house. Advertising:: usual posters. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

BELLS OF SAN JUAN. Star: Charles Jones. A fairly good picture which will get by if properly advertised. Advertising: regular. Attendance: good. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

BOSS OF CAMP FOUR. Star: Buck (Chas.) Jones. As good a Jones picture as you would care to play. All pleased. Advertising: usual. Attendance: fair. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

CONNECTICUT YANKEE. A real entertainment. Received very favorable comment on this from the press. Advertising: extra paper. Patronage: small town. Attendance: good at 10 raise. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

DO AND DARE. Star: Tom Mix. Good: too silly in some parts, but what more can we expect? Advertising: ones, photos, slide, newspapers. Town of 3,000, drawing poor class mostly. Admission: 10-20. Attend-

ance: good first, second night fair. Charles Martin, Family Theatre, Mt. Morris, New York.

FAST MAIL. With Charles "Buck" Jones. When it comes to thrills, this one has everything. A straight melodrama. Nothing spectacular, but a good, interesting story. Heavy exploitation, bringing S. R. O. (many turned away). Town of 7,000, drawing general patronage. Admission: 10-25, 30-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

FAST MAIL. Many daring stunts portrayed. Jones does some "fast action" work which is creditable. Good story, with interesting plot. Patronage: small town. Attendance: fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JUST TONY. Star: Tom Mix and horse, Tony. Good Western. Pleased all. Sure is some feature in which a horse does his best. Advertising angles: play up horse. Town of 1,800, pulling mixed attendance. Admission: 25. Attendance: good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

LIGHTS OF NEW YORK. All star cast. Brother exhibitors, if you have this bought as a Special, don't advance your prices, for your audience is liable to mob you. Very poor. Title is the only thing that's good. This kind of stuff that somebody tells some other fellow what he read in the paper, don't go with my audiences, in my belief, and it gets poorer as the reels unwind. Such pictures kill business instead of building it. I'm very sorry to say this for Fox, for most of his pictures are good, but I cannot bear to see the Fox exchanges billing such poor pictures as this. This also applies to "Footfalls." Advertising: two newspapers, slide, photos, one sheets. Town of 3,000, drawing all classes. Attendance: good first night, and 25 second night. Charles Martin, Family Theatre, Mt. Morris, New York.

LOVE GAMBLER. Stars: John Gilbert, Carmel Myers. A good and unusual story, well acted and with good scenery. Town of 955, pull town and rural. Admission: 10-30. Fred Jones, Rialto Theatre, Nelson, Nebraska.

NEW TEACHER. Miss Mason is getting better all the time. Good program picture. Advertising: threes, ones, slides. Patronage: small town. Attendance: good. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

OVER THE HILL. Played it to a packed house. Everybody well pleased. Better than "The Four Horsemen." Advertising: heralds, banners, newspaper. Town of 1,000, drawing town and rural. Attendance: extra good. W. O. Chamberlain, Star Theatre, Kenton, Tennessee.

PAWN TICKET 210. Star: Shirley Mason. Shirley Mason up to standard. Any one who puts the effort this little star does into her work is bound to make a go of it. Good photography, good support, add to it. Attendance: good. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

PARDON MY NERVE. Star: "Buck" Jones. A very satisfactory Western melodrama. Advertising: regular paper and programs. Town of 1,000, farming community. Admission: 10-30. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

ROUGH DIAMOND. This is a neat picture; action all the way through. Lots of good comedy. Couldn't keep my audience quiet. If you play it, boost it strong. Patronage: middle class. Attendance: good first day, off second day. Admission: 10-20. William Thacher, Royal Theatre, Salina, Kansas.

SELF-MADE MAN. Star: William Russell. Fine! Score another for Russell. Action starts where it should, and lasts clear through. A good one that will please the majority. Advertising: regular. Town of 282, pull town and country. Admissions: 10-20-25. Attendance: fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SINGING RIVER. Star: William Russell. One of the best Russell pictures I have shown this season. My only kick is that all the film was not there. Two or three of the subtitles were missing and the audience had to do a little too much guessing. Don't be afraid of this one, boys, but be sure you get the complete picture. Advertising: ones, threes, slide. Town of about 900, pull the better class. We get 10 and 20. Attendance: fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

THUNDERCLAP. A good seven reel Special. Some of my patrons said they liked it better than "Over the Hill." The water scenery equals that in "'Way Down East." Advertising: one, three, slide, photo, heralds. Town of 500, getting 10-20. Attendance: good. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

TROOPER O'NEIL. Fairly good Jones picture. Advertising: regular. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

WEST OF CHICAGO. The one time "Buck" Jones has a good story in this and his pleasing personality puts the picture over in fine style. However, he has a long ways to go in acting and story to equal Mix. City of 15,000, drawing general patronage. We get ten to thirty cents. Attendance: good. Ben L. Morris, Olympic and Elk Grand theatres, Bellaire, Ohio.

YOSEMITE TRAIL. Fine photography, fine scenery; Dustin Farnum with good cast. Well produced. Nothing needed as far as story goes. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

Between Ourselves

A get-together place where we can talk things over

The most unjust thing that can happen to an exhibitor is to have a mutilated print shoved over on him.

He contracts for a picture and you can bet your bottom dollar there's nothing in the agreement that will allow the exhibitor to pay for his service with bent half dollars or torn bills, with pewter coin or defaced checks.

It's a shame that this bum print thing is permitted by the producer. He maintains, or the exchanges handling his product maintain, departments supposed to run over prints when they come in. The managers of these departments don't seem to realize that they are ruining business for many a hard working exhibitor, besides killing all the Saturday Evening Post advertising, when they let a half-picture go to an exhibitor. But it's a fact, nevertheless.

Producers spend somewhere around the half million for production, advertising and salesmanship—then along comes a print that is paid for as complete (but isn't) and the whole darned investment, as well as the exhibitor's exploitation, work and expense, is shot to the merry dogs. It isn't right. It ought to be remedied—and QUICK!

VAN.

Goldwyn

BROTHERS UNDER THE SKIN. All star cast. Excellent entertainment on the same order as "Dangerous Curve Ahead," but not quite as good. Ran it New Year's to a pleased audience. Advertising: photos, heralds, window cards, six sheet. Town of six hundred. Admission: 10-25. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

BUNTY PULLS THE STRINGS. Was not liked by my people. The poorest Goldwyn I have run. Advertising: regular. Town of 1,800, drawing all classes. Admission: 10-25. Attendance: just fair. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

DESERT FLOWER. One of the few really good ones released by Goldwyn the past year. Pleased all. Patronage: family. Attendance: good. R. J. Relf, Star Theatre, Decorah, Iowa.

MADE IN HEAVEN. Some liked same, and some didn't, although we wouldn't call it a poor picture. Advertising: usual. Town of 850, draw mixed types. Admission: 15-25. Attendance: fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

MAN WITH TWO MOTHERS. Pleased eighty per cent. A program picture. Star: Cullen Landis, well liked here and is gaining popularity. Ran with Capitol comedy and pleased my regular Tuesday night Goldwyn patrons. Advertising: ones, six, slide, screen teasers. Town of about 900, draw better class. Admission: 10-20. Attendance: poor (heavy rain). H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

REMEMBRANCE. Only a fair picture with poor box-office appeal, which is, after all, the first consideration. Advertised with trailer, heralds, window cards, newspaper, six, ones, close line lobby as suggested by press book. Lost $7 first day, $21 second day. Total loss of $28. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

SHERLOCK HOLMES. With John Barrymore. A very good picture and every one well pleased who saw it. Did a fine business. Advertising: regular. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SIN FLOOD. A picture well directed, well acted, and a picture that hasn't one bit of box-office appeal—or didn't have here. Went after this strong on the idea of its novelty, but after the patrons saw the film at the matinee, word of mouth killed it for the night. Goldwyn thinks pretty well of this subject when it comes to price, so exhibitors who haven't booked this, look out. Advertising: heralds, mailing list, photos. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

YELLOW MEN AND GOLD. Six reels of action with enough humor to make it a first-class program feature. With a fine cast, splendid photography that brought many favorable comments, a one hundred per cent. production. Don't be afraid of this one, boys; it is a great picture for little town shows. Advertising: ones, six, slide, sidewalk letters. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

KEEPING UP WITH LIZZIE. Star: Enid Bennett. This is a dandy little picture and will please all classes and ages. They won't "grip their seats," but they'll go out with a satisfied smile and come back on the next program. Town of 800, pulling exfarmers and business men. Admission: 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

Metro

CONQUERING POWER. Worst print we ever saw. Small crowd first night. Closed second night—afraid to try it again. Metro man was in our booth but could get us no adjustment. Big loss for us. Advertised heavy. Town of about 3,000, drawing regular small town crowd. Admission: 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

FORGET ME NOT. Star: Bessie Love. A picture that will please anyone. Advertise this big. It's much better than some so-called Specials. If Metro keeps up the good work they will soon be on top. Did poor business on account of strike; no fault of picture. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

FOUR HORSEMEN. Special cast. Fairly good business for a picture that has been shown in Oklahoma City twice before. Will take well for a first time shown picture, as the picture has really a meritorious production with excellent theme and good moral brought out. No kicks registered, and those seeing the picture for the first time were well pleased. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FOURTEENTH LOVER. Star: Viola Dana. Good comedy drama. Advertising: two ones, 11 x 14. City of 14,000, draw from working class. Admission: 10-25. J. M. Bertling, Favorite Theatre, Piqua, Ohio.

IDLE RICH. Star: Bert Lytell. The first picture I have had from Metro with Lytell as the star, which I could even class as a program picture. They must have come on account of the title as it is a cinch that Lytell never pulled them in. They will not see what they expect, but it is a fair program picture. Attendance was good. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

INFAMOUS MISS REVELL. Star: Alice Lake. Miss Lake means nothing in the young lives of my patrons, and the few who saw this were not overenthused. Boys, this trying to build up a new star is the bunk, especially when you get something like this to do it with. Town of a couple-a-thousand, county seat and surroundings, to pull from. Admission: 10-25. Attendance: poor. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

INTRIGUE. Star: Pola Negri. Gloomy house, but interest is sustained. First showing of this star on our screen and her work was favorably received by our patrons. Advertising: extra anniversary, exploited extra vaudeville and Pola Negri. City of about 12,000, drawing all classes. Admission: 17-25-40. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

JUNE MADNESS. Star: Viola Dana. Splendid program picture. Pleased good attendance, two days' run. Have run all Miss Dana's pictures and they always draw good in my town. Receipts on "June Madness" about the same as on "Grandma's Boy," which cost me more than twice as much. Advertising: newspaper, window cards, lobby. Town of 1,500, draw residential type. Attendance: very good. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

Paramount

ACROSS THE CONTINENT. Star: Wallace Reid. One of his best, in my estimation, and my patrons thought the very same. A good Xmas attraction for me. Advertising: program, newspaper and posters. City of 16,000, drawing from mixed class. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

ACROSS THE CONTINENT. One of the best, if not the best, automobile picture Reid has ever made. One continuous thrill. Every one pleased with it. Advertising: usual lobby display. Patronage: high class. Attendance: good. C. R. McCown, Strand Theatre, Nashville, Tennessee.

AFTER THE SHOW. A good production, and one our patrons enjoyed. Advertising: twenty-fours, threes, ones, slide, newspaper, lobby display. Patronage: general. Attendance: good. John W. Creamer, Strand Theatre, Chillicothe, Missouri.

AFTER THE SHOW. Stars: Jack Holt, Lila Lee. Lots and lots of favorable comments on this one. Just exactly the kind the better class like to see. Extremely interesting, and should go over well. Advertising: ones, threes, sixes, photos, slide. Town of 4,200, draw neighborhood patronage. Admission: 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

BACHELOR DADDY. Very good feature. Patronage: mixed. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEAUTY SHOP. This may be all right as musical comedy, but as picture it fails to get the laughs. Whether it was too deep for our people we don't know, but it did not please a majority. Advertising: heralds, photos, threes and ones. Patronage: neighborhood. Attendance: fair. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

BEHOLD MY WIFE. Pleased a hundred per cent. It was extra good in every point. Story was very interesting. Exhibitors, book this one: your patrons will enjoy it. Advertising: usual. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

BEHOLD MY WIFE. Had some of the best comments on this picture from patrons I ever had on any picture. Film good. Advertising: ones, news, photos. Attendance: good. Fred Jones, Rialto Theatre, Nelson, Nebraska.

BEYOND THE ROCKS. Splendid. Pleased my patrons a hundred per cent. Rodolph Valentino and Gloria Swanson are two good lovers. Indeed, we want more of these. Advertising: usual. Patronage: mixed. Attendance: very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

BEYOND THE ROCKS. Here is a picture you need not be afraid to boost and I'd say will stand a raise. It was favorably received by all. By playing it, you will add prestige to your theatre. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

BEYOND THE ROCKS. Just an ordinary feature. Not as good as some of the cheaper pictures I run. Don't pay any extra. Advertising: six ones, five three, photos, paper, slide. Patronage: family. Attendance: good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

BLOOD AND SAND. As good a picture as you would wish, which was splendidly played and pleased big business, and good for a return date. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

BLOOD AND SAND. They compare this with the "Four Horsemen" and you pay "important" coin for it. I opened big but fell down fiercely the second day. Opinion, just a good picture, and the attendance proved it. Patronage: health seekers and tourists. Advertising: unusual. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLOOD AND SAND. Star: Rodolph Valentino. Very good; Valentino does his best work in this. Cost too high to make very much profit. Buy it right and you will come out. Bull fight scenes excellent. Good direction, good cast. Advertising: all kinds, special heralds written in Spanish. Town of 2,500, drawing all classes. Admission: 10-20-15-30-25-50. Attendance: good. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BOBBED HAIR. Star: Wanda Hawley. Not so good; in fact, turribull! Attendance: fair, and glad of it. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

BONDED WOMAN. Star: Betty Compson. A pretty good picture and worth running anywhere; stars do their parts right and the story holds interest all the way through. Downtown patronage. Admission: 10 to 40. Attendance: good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

BONDED WOMAN. Star: Betty Compson. Star sort of out of her sphere. Not much appeal. Bowers very fine. Advertising angles: play up the title. Town of 5,000, drawing all nationalities. Admission: 10-25. Attendance: fair. L. A. Hoover, Gem Theatre, Durango, Colorado.

BOOMERANG BILL. Star: Lionel Barrymore. A fair program picture; nothing to brag on. The insane scene of the star was so put on that it could not be appreciated. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

ENCHANTMENT. Cosmopolitan-Davies. Marion Davies actually moves fast, gets real mad and has lots of pep in the first part of this story and looks as though she might be a real flesh and blood person. Story is nicely done and the characters well taken all the way. It is as good as anything she

Mr. Thompson Talks Sense

I have filled out the blank and am sending it on. I try to write my reports as conscientiously as I can, because I want to do by other exhibitors as I would have them do by me.

"In my estimation the 'Straight From the Shoulder Reports' Department is a great benefit to exhibitors, who are making constant use of it. It enables them to book the good pictures and leave the 'lemons' alone. I have found it extremely favorable in selecting pictures of the type we wish to show, as indicated above in our letter head. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin."

You all know Mr. Thompson; he has been one of our regulars for a long time. The type of pictures indicated in the letter head, "We aim to show good, clean, helpful photoplays," ought to be the sort every exhibitor aims to show. Mr. Thompson is doing his bit to help you get that kind. GIVE AS GOOD AS YOU GET. MORE REPORTS MEAN BETTER BOOKINGS.

has done. Downtown patronage. Admission: 10 to 40. Attendance: fair. Ben. L. Morris, Olympic Theatre, Bellaire, Ohio.

FACE IN THE FOG. One of the finest crook pictures in some time. Will please any audience. Advertising angles: play up Russian angle and title. City of 5,000, drawing all nationalities. Admission: 10-25. Attendance: good. L. A. Hoover, Gem Theatre, Durango, Colorado.

HER GILDED CAGE. Star: Gloria Swanson. An elaborate production of a rather impossible sort of a story, but that does not spoil the interest in the picture. Miss Swanson has one of the kind of parts in which she shines and puts it over in great style. David Powell and Harrison Ford have good parts. Downtown patronage. Admission: 10 to 40. Ben. L. Morris, Temple Theatre, Bellaire, Ohio.

IMPOSSIBLE MRS. BELLEW. Patrons were pleased with the work of the star in this picture. City of 50,000, drawing better class. Admission: 35-50. Attendance: good. Claude E. Cody, Gladwin Theatre, Lansing, Michigan.

LOVES OF PHARAOH. A foreign "lime" that all of my patrons soured on. I didn't expect to do much, and paid accordingly and then was stung. Was not liked at all. If I had it to do again I'd pass this up no matter what price. Advertising: heralds, photos and mailing list. Patronage: health seekers and tourists. Attendance: putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MISS LULU BETT. Lois Wilson and Milton Sills in a picture very good in every respect. Advertising: usual. Patronage: mixed. Attendance: good. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NICE PEOPLE. Pleased quite well, but the picture in true valuation did not come up to what you would expect at the rental asked. Advertising: mailing list, heralds, photos, etc. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OLD HOMESTEAD. Star: Theo. Roberts. Will please the masses of movie fans. Contains realistic cyclone. Characters well cast. Direction excellent. Boost it big and you will be rewarded at the box office. City neighborhood patronage. Admission: 10-17. Chas. H. Ryan, Garfield Theatre, Madison St., Chicago, Illinois.

OLD HOMESTEAD. Theodore Roberts in an excellent picture, splendidly played. Good audiences prevailed for entire week. No kicks from anybody. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

OLD HOMESTEAD. We do not want to run anything better adapted to a country town audience than this same cast in a like picture. It seems to have everything in it to please and the comments ran highly in its favor. Roberts, Barnes and Fawcett are very well cast, Barnes, especially, making a lot of friends. Our attendance was only fair for such a good picture but business has not come back in the rural community as it seems to have done in the cities. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

ORDEAL. Excellent offering of its kind. Miss Ayres is well liked here since she appeared in "The Sheik." The support was excellent. Advertising: threes, ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

RED PEACOCK. For me, positively awful. It's a big price if they give it to you. Advertising: papers, ones, threes, photos, slide. Patronage: family. Attendance: fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Do This Too

Mr. T. F. Ware, of Star and Palace Theatres, Talladega, Alabama, says:

"I haven't been writing up pictures in the past, but from now on I think I will."

More power to you. We will all be glad to have your reports. And others who make the same decision will surely get the glad hand.

SATURDAY NIGHT. All star cast. This is a very good feature but did not pull at all well in our town. This style picture may go in the city, but will not get the business in a small town. Town of 1,800; mixed patronage. Admission: 25. Attendance: poor. Fred S. Widenor, Opera House, Belvidere, New Jersey.

SINGED WINGS, with Bebe Daniels. A high class picture for high class audiences in every sense of the word. The title will draw alone, but better advertise, too, and tell what the picture is. Some church people might object, but we didn't. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SIREN CALL. Pleased here immensely. Weather caused a light attendance, but where they like Westerns, get this! Fine cast, beautiful photography and regular direction. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SIREN CALL. A good picture of the Northwest. Advertising: good. Patronage: mixed. Attendance: good. Mr. Daniel Buss, Star Theatre, Tonawanda, New York.

SIREN CALL. Dorothy Dalton in another Northern picture, but it is one that seems to please. Distinct originality in a picture is no great asset as the people do not seem to appreciate it, but cling to the old formulas, as in this one. It is a good picture for any house that likes Northern action stories. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SPEED GIRL. Star: Bebe Daniels. A good program picture which some have panned; but it went over good here and is a sequence to Miss Daniels' two weeks in jail for speeding in California which was a reality and received much publicity in the press at that time. Would advise mentioning this in your advertising. Draw from all classes but no foreigners, my patrons will stand for nothing but the best, no roughneck stuff. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

TILLIE. Star: Mary Miles Minter. A simple but satisfactory average release, with peculiar Mennonite characters and customs as a background for the star's innocence and purity. Advertising: regular, newspaper, program, etc. Town of 1,000, drawing farmers. Admission: 10-30 or 20-40. Attendance: fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

TOP OF NEW YORK. Star: McAvoy. Very simple, but good for Xmas Day, went over in fine shape. Town of 5,000, drawing all classes. Admission: 10-25. Attendance: fine. L. A. Hoover, Gem Theatre, Durango, Colorado.

VALLEY OF SILENT MEN. One of the best Curwood stories I've yet seen. Pleased my crowds immensely. Advertising: usual. Patronage: mixed. Attendance: good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

WHEN KNIGHTHOOD WAS IN FLOWER. Cosmopolitan-Davies. The best money getter we have ever played. Exhibitors, book it while it is new and get the full benefit of the enormous publicity. Advertising: mailing list and all kinds of accessories. City of 6,000; general patronage. Admission: 10-25. Attendance: good. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

WHEN KNIGHTHOOD WAS IN FLOWER. Played while still heavily advertised in big cities and did good business. Should be played early to get best results. Picture has much to commend it—action, excellent cast, good direction and wonderful settings. Advertising: everything available for big features. Attendance: good two days. J. J. Wood, Redding Theatre, Redding, California.

WOMAN WHO WALKED ALONE. Star: Dorothy Dalton. Here is an old one, but if you have not played it, book it and advertise it heavy. Dalton doesn't usually go here, but they liked her in this picture, which I think is a one hundred per cent. production. Advertising: six sheets and lobby. Town of 3,000, drawing all classes. Admission: 10-20. Attendance: average. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WOMAN WHO WALKED ALONE. A dandy and one that will please. Directing and photography splendid. Advertising: slide, photos, posters, newspaper. Town of 7,000; general patronage. Admission: 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

WOMAN WHO WALKED ALONE. Star: Dorothy Dalton. A picture which pleased all. Paramount always means good business for me. Ran it with a Lloyd comedy. Advertising: billboards. Patronage: small town, mixed. Attendance: good. Guy C. Sawyer, Town Hall, Chester, Vermont.

WORLD'S CHAMPION. Star: Wallace Reid. Fair picture. Advertising: twos, ones, 11x14. City of 14,000, drawing working class. Admission: 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

WORLD'S CHAMPION. Why do they do it!—get out a big lot of flashy paper on a boxing match and have only a flash on the screen? It's all bunk to me and I can't say much for Reid in this picture on that account. This is not the only picture that has it, either. Advertising: two papers, ones, three, photos, slide. Patronage: average. Attendance: poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Pathe

NANOOK OF THE NORTH. The best of its kind. Will please a hundred per cent. Will not pull, so you will have to double your advertising. Buy it right, advertise like sin and you should clean up. Advertising: all kinds. Town of 3,000, draw all classes. Admission: 15-30, 25-50. Attendance: good. Adolph Schultz, Liberty Theatre, Silver City, New Mexico.

NANOOK OF THE NORTH. More of these pictures and I will run them. While I would go broke doing it, still I would die with a smile. After using all the exploitation that I knew, still they would stand outside and admire the lobby display and would not come in. A tie-up with the schools was the only thing that kept me from losing money, and the kids all liked it. Could not draw the old folks out. Advertising: ones, threes, twenty-four, window cards, slide, sixes. Town of 1,800, drawing factory peo-

pie. Admission: 10-25; special up to 50. J. S. Wadsworth, Republic Theatre, Grant Falls, South Carolina.

POWER WITHIN. Excellent. Many fine comments from all classes of patrons. The moral is fine. Theme good and well executed. Advertising: plastered territory, billboards, newspaper. Town of 282; town and country patronage. Admission: 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Playgoers

ISLE OF DOUBT. Star: Wyndham Standing. A nice picture; one that is sure to please most any one. Good acting and good story. But not a Special. Advertising angles: South Sea Island Mystery. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

RECKLESS CHANCES. Here is a dandy for Saturday; went over big, and I got lots of compliments on this one. Plenty of action. Advertising: lobby and six sheets. Business fair. A Mitchell, Dixie Theatre, Russellville, Kentucky.

TRACKS. This is a good one for any house. Not a blood and thunder drama, but one replete with thrills and mysterious complications. Advertising: large handbills, threes, ones, photos, paper and slide. Town of 282; small town patronage. Admission: 10-20-25. Attendance: excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Selznick

CHANNING OF NORTHWEST. Star: Eugene O'Brien. A picture of the Northwest which will please most any movie patron. Lot of favorable comment on this one. Advertising: six, three, one, slide, lobby. City, neighborhood draw. Admission: 10 at all times. Attendance: fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CONCEIT. A very good program picture of every day life. It sure did please all who saw it. Your people will like it. Advertising: usual. Town of 1,100, draw railroad men and miners. Admission: 10-20. Attendance: poor. T. J. Hickes, Liberty Theatre, Saxon, Pennsylvana.

JOHN SMITH. Ordinary program picture with quite a few laughing situations. Advertising: usual accessories. Patronage: mixed. Attendance: poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MAN OF STONE. Star: Conway Tearle. The scenery saved this one. The romantic parts are a joke. Imagine Black and White

Use these reports to guide your bookings and send reports to guide others. While you're thinking of it—USE THE BLANK BELOW.

and White as the "triangle" with the Black winning. Advertising: regular. Town of 282, drawing regular small town and country. Admission: 10-20-25. Attendance: poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PROPHET'S PARADISE. Used as part of double feature. Fine sets, mediocre acting, and poor story. Picture pleased about twenty per cent. Can't recommend it. Advertising: regular. Patronage: small town. Attendance: good. A. La Valla, Community Theatre, Bethel, Connecticut.

UNDER OATH. This is one of the pictures that will please most any kind or class of people. Nobody here ever kicks on Hammerstein. Patronage: mixed. Attendance: fair. A. R. Workman, Colliseum Theatre, Marseilles, Illinois.

United Artists

DOLL'S HOUSE. Star: Nazimova. If you are mad with your patrons and want to spite them, just try this and invite them in. Comments were, "I don't like it," "nothing to it." Advertising: ordinary. Town of 5,000. best class in town to pull from. Attendance: I never smiled! Nuf Sed. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

ORPHANS OF THE STORM. Stars: Lillian and Dorothy Gish. D. W. Griffith should certainly be congratulated in the highest for making productions of this calibre. It's wonderful in every way. Advertising: special printed ones, program, etc City of 12,000, drawing all classes. Admission: changes. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Universal

ANOTHER MAN'S SHOES. Star: Herbert Rawlinson. A good, first-class picture. Advertising: two ones, 11 x 14. City of 14,000, draw working class. Admission: 10-25. J. M. Bertling, Favorite Theatre, Piqua, Ohio.

ACROSS THE DEAD LINE. Just a fair program picture. Advertising: photos and newspaper. Patronage: small town, (600). Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

HEADIN' WEST. Star: Hoot Gibson. First time here for Hoot, and not so bad. Hardly probable, though; too much shooting for this day and age. Advertising: photos, and weekly newspaper. Town of 600. Draw regular small town type. Admission: 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

LONG CHANCE. Book it. It will go good to any audience. Walthall, Graves and Marjorie Daw at their best. Advertising: regular. Patronage: mixed. Attendance: very good. John Cleva, Jr., Enterprises Theatre, Glenalum, West Virginia.

MILLIONAIRE. Star: Herbert Rawlinson. Good story and lots of action adequately balanced with humorous situations. No padding here. Some producers would have made seven reels of this. Town of 800, draw ex-farmers, business men. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

PLAYING WITH FIRE. Star: Gladys Walton. Lots of pep and jazz, with a wealth of humorous subtitles. Good entertainment. Town of 800 drawing ex-farmers and business men. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

PLAYING WITH FIRE. Just fair. Miss Walton not suited to the part of a girl of the Bowery District. Pleased only fifty per cent. Advertising: photos and weekly newspaper. Town of 600, regular type. Admission: 10-25. Attendance: fair. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

RIDIN' WILD. Star: Hoot Gibson. A fair Gibson picture but lacks some of the punch of his regulars. Advertising: one, three, 11x14, slide, dodgers. Town of 1,195, regular type. Admission: 10-20. Attendance: good. T. J. Hicks, Liberty Theatre, Saxton, Pennsylvania.

UNDER TWO FLAGS. Star: Priscilla Dean. Big hit with everybody. Most every one said it was as good a picture as they ever saw. Those Universal-Jewels will give the theatre a reputation for following the best pictures. Attendance: medium, account of everything being busy with Christmas shopping. E. M. Jarmuth, Pack Theatre, Asheville, North Aarolina.

UNDER TWO FLAGS. Very, very good. Book it. City of 32,000, get 30 admission. Attendance: big. H. W. Perry, Ogden Theatre, Ogden, Utah.

WILD HONEY. Star: Priscilla Dean. We were agreeably surprised by this one. It's a corking good picture, with several big moments that lift it above average. Miss Dean gives a good performance and the production is a big one. Advertising angles: star, novel and big "dam" scenes. Played

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Advertising Angles ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....

Clyde Cook in "The Eskimo" with it; a dandy comedy. City of 14,000, draw from clerks, merchants, farmers. Admission: 10-25. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Vitagraph

FIGTING GUIDE. Star: William Duncan. The poorest William Duncan ever made. Just film. Leaving it alone wouldn't make me sorry. Advertising: slides, posters, newspaper, photos. Town of 7,000, general type to draw from. Admission: 10-25-35. Attendance: fair. Jno. W. Creamer Strand Theatre, Chillicothe, Missouri.

LADDER JINX. Special cast. This is something different. Good comedy drama; will please any audience. Good patronage Good drawing card and box office coin getter. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

MORAL FIBRE. Star: Corrine Griffith. Fairly good picture, but did not draw. Advertising: regular. Town of 6,000, drawing from working people, including railroad workers. Admission: 10-20. Attendance: fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Comedies

CHICKEN PARADE (Vita - Jimmy Aubrey). Bought right; picture very good. A Vitagraph comedy for me any time; they are all good. Advertised it with three, one and slide, it drew good. I get ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COUNTER JUMPER (Vita-Larry Semon). Used this two reeler with another two-reel subject and a one-reel novelty. Put out a clown band ballyhoo, featured Larry strong. Result: broke box office records for the week. Did more on this than we did on a big feature played the same week. Every one laughing yet. Our hat is off to Larry. Drawing small town people, we got ten and twenty-five cents and had S. R. O. for two shows. F. P. Werner, Queen Theatre, Trinity, Texas.

HOKUS POKUS (Christie). A comedy that *made* them laugh. What more is there to be desired in a comedy? Advertised with posters, pulled the better class, with fair attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HIGH LIFE (Univ-Sweet). Not so bad. The stunts get him by in this one, but not the star's best, by far. Used handbills, threes, ones and slide on this, had poor attendance at 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

HICKSVILLE ROMEO (Univ-Moran). Very good Century. Monkey great. Took very well here. Used special advertising on this, and at 10-25 the attendance was very good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HOME-MADE MOVIES (FirstNatl.-Turpin). Full of slapstick and at times extremely funny. Caused a number of laughs. Advertised it regular way, admission being 10-20-30-40, and attendance was good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

LITTLE RASCAL (Univ.-Baby Peggy). This kid is great, and they sure put her through some stunts in this one. Find Century comedies average up as good as Educationals. I use one sheet on comedies, get 5-10 and 10-20 admission, my attendance on this one was average. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

OUT OF PLACE (Fox-St. John). Pleasing two-reel comedy. Never did as yet have a Fox comedy that didn't satisfy. The worst Fox comedy is all the time better than some of the so-called "Good" comedies of other companies. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Growing Fast

Straight From the Shoulder is growing all the time. In less than a year it has doubled in space. Why? Because exhibitors have found it the dependable tip department and have asked for more reports.

It is great to see how exhibitors have come through with more reports when they knew their tips were helpful. Exhibitors are the greatest in generosity of any body of men you can find.

Join the sincere host sending dependable picture reports. Keep Straight From the Shoulder going strong and growing stronger.

TAKING A CHANCE (Pathe-Lloyd reissue). A scream. This one is real. Book it and watch them howl. Had this on with "Billy Jim" so that helped the people to call the show "fair." D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THAT'S HIM (Pathe-Lloyd reissue). This picture is fine; kept the house in a continuous laugh. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WISE BIRDS (Fox-Lee Kids). Where these children are known you should not hesitate in getting these comedies. We advertised them big and we were well paid for our efforts. Just the kind of comedies for children, and they will bring their parents. Used heralds, photos, posters and slide on this, had good attendance at 10-22 admission. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Serials

ROBINSON CRUSOE (Univ). Star: Harry Myers. On episode seven, still a drawing card for our house; liked by all who come especially to see it, young and old alike. Use one sheets and slide on it, my attendance is good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WINNERS OF WEST (Univ.). Star: Art Acord. We are now playing the eleventh chapter, so we believe we are qualified to send in a report. This serial has many good points in its favor, also some bad ones which the exchange failed to mention when they sold it to us. However, it seems to be giving fair satisfaction as the attendance holds up good. Art Acord is neither a handsome nor a convincing actor, but his supporting cast is fair, and through their efforts the picture is made more interesting than otherwise. It is as good as the average, and that's something in these days. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

Short Subjects

FLAMING TRAIL (Pathe-Edgar Jones). Could not say much for this two-reel Western picture but running with my serial and short reel program, including "Timber Queen" and Lloyd one-reel reissues, and Hal Roach "Land Lubber," made a good show J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

State Rights

ANOTHER MAN'S BOOTS (Anchor). Star: Francis Ford. A good program picture. Star is making very good pictures of late. Advertised with six, three, ones, slide, lobby. City, drawing all classes. Admission 10 at all times. Attendance: very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BETTER MAN WINS (Sanford Prod.). This is a very good picture. Pleased all who saw it. Wish for more like this. Advertising: same as usual. Attendance: very good. Regent Theatre, Indianapolis, Indiana.

BACK FIRE (Arrow). Star: Jack Hoxie. This is one of the best Hoxie pictures I have run. Will please all. You can boost this strong. We ran it two days; first day good, second day off. William Thacher, Royal Theatre, Salina, Kansas.

DERBY DAY (Federated). Star: Monty Banks. This is a dandy comedy. Some of them went out saying, "Better than Lloyd." This is one of Banks' new comedies. If they are all as good, he will be O. K. Advertised with ones, photos. City of 15,000 draw middle class trade. Get 10-20. Attendance fair. William Thacher, Royal Theatre, Salina, Kansas.

FLESH AND BLOOD (Western Pict. Expl.). This picture went good for us. Our audiences enjoyed it. Lon Chaney was great, and his acting was talked about. Advertising: posters and slides. Town of 4,500, draw from better class. Attendance: fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

FICKLE WOMEN (F & R). Everybody liked this show and we think same an excellent production. Advertising: four ones. Town of 800 draw from German and Irish. Get 15-25. Jerry Wertin, Winter Theatre, Albany, Minnesota.

THE MIDLANDERS (Federated). Star: Bessie Love. Although an old picture, it took very well with my audience, especially with the Factory people, and gave me a very satisfactory Tuesday business. Advertised with ones, threes, 11x14s, 22x28, slide. Town of 1,800, factory people predominate in my patronage. Regular admission 10-25, specials up to 50. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

RAGS TO RICHES (Warner). Good picture, and pleased all. About on a par with "School Days" here. Patronage: family. Attendance: fair. R. J. Relf, Star Theatre, Decorah, Iowa.

RIDERS OF THE LAW (Arrow). Star: Jack Hoxie. Not as good as some pictures that we have seen but if properly advertised will get by satisfactorily. Advertising: regular. Attendance: fair, heard no kicks. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WHAT NO MAN KNOWS (Equity). Star: Clara Kimball Young. Excellent. Very good show, full of pep, and very entertaining. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. Smashed all house records with this one and everybody seemed to like the picture. Grab it and get behind it. You'll cash in. City of 40,000, draw high class. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

WHEN EAST COMES WEST (Goldstone). Another good story with plenty of pep. Star and supporting cast very good. Will go over in the best of houses. Advertised with six, three, ones, slide and lobby. Get 10 at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WORLDLY MADONNA (Equity). Star: Clara Kimball Young. Not quite as good as some of the pictures from this star, but still it pleased. Advertising angles: the star. Draw small town type in town of 2,200. Get 10-20 admission. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

The Cast

Jim Russell.....John Bowers
Rudolph Martin.....Milton Sills
Sheila Dorne.....Marguerite De La Motte
Esther Russell.....Evelyn McCoy
Tracy McGrath.....Harry Todd
Maggie McGrath.....Aggie Herring
Lillian Martin.....Francelia Billington
Percy.....Bertram Johns
Terry.....Ernest Butterworth
Maxfield.....John Stepling

Story by Bradley King.
Directed by John Griffith Wray.
Length, 6,228 feet.

Story

Sheila Dorne maries Jim Russell, a cattle rancher, after he promises that he will not interfere with her literary career. Soon after, he regrets the promise as he sees that her writing is taking too much of her time. He goes with her to the city for the sake of work, and has to take a humiliating position to earn a living. Rudolph Martin, a playwright, gets interested in Sheila's novel and incidentally in her. Jim does not fit in with her new friends, but Sheila loves him none the less. His brutal attitude on the eve of her success makes her hesitate in agreeing to go back home with him as she had planned. From then on their lives grow more and more unhappy, and separation, jealousy and fear make them miserable. The reunion comes only after a thrilling climax.

"A Pauper Millionaire"

Interesting Theme and Characterization in Release from Playgoers Picture

Reviewed by Mary Kelly

A situation that will be interesting to almost anyone is developed in detail in this release from Playgoers Pictures. It will be particularly entertaining to those of a thoughtful bent as the director has concentrated on the execution of a single idea.

The action shows what happened to a millionaire who is deprived of all belongings and identification while travelling in a foreign country. Every attempt to get assistance is a disappointment. The picture handles the theme painstakingly, shows a neat construction of events, and is not without comedy touches.

As most of the emphasis is upon characterization, the action is more or less conservative. C. M. Hallard gives a thoughtful performance that sustains interest in the chief role. The other players are pleasing in parts that are not especially significant.

It is an attraction that will appeal to those who enjoy a quiet, finished production that shows a closer attention to logical construction than to getting big dramatic effects.

Cast

John Pye Smith.....C. M. Hallard
Mrs. Pye Smith.....Norma Whalley
Harry Smith.....J. P. Roberts
Hilda Martin.....Katherine Blair
Jenks.....Jeff Barlow
Old Sally.....Pollie Emery

Based upon Novel by Austin Fryers.
Scenario by Eliot Stannard.
Photography by William Shenton.
Direction by Frank H. Crane.
Length, 4,804 feet.

Story

An American millionaire sails for England to find out if the girl his son is in love with is a fortune hunter.

When his valet gets left behind, his troubles commence, for he is so helpless without his servant that he eventually finds himself walking the streets of London, footsore and hungry. Only by hard labor does he extricate himself from the dilemma.

"Nobody's Money"

Jack Holt Makes Good in His First Comedy Role in Pleasing Paramount Production

Reviewed by C. S. Sewell

Jack Holt, whose versatility has already been shown in roles varying from heavy villains to heroic leads and then as a star, makes his bow in a comedy role in the Paramount production, "Nobodys Money," adapted from a stage play. This was to be expected after the way he handled the comedy scenes in "Making a Man."

Although at first he seemed a little out of place as a book agent, the star soon found his stride in posing as a successful author and suitor for a charming girl and seemed to enjoy his work.

This is a comedy bordering on farce. It is of the type of picture built solely to entertain, with situations that sometimes stretch logic. It accomplished its purpose, however, and is an offering that will please Jack Holt fans and the majority of audiences as well.

The star does not indulge in any buffoonery, but has really a straight role with comedy touches and situations, in fact his work is not as broad as some of the scenes in the previous picture.

The picture has been nicely directed by Wallace Worsley, and there is a surprise at the end which adds to the interest, also a pleasing little romance. The supporting cast headed by Wanda Hawley is entirely satisfactory. Much of the comedy depends on Harry Depp as the star's ex-burglar secretary and is worked up by Walter McGrail and Robert Schable, both of whom we believe, are new to comedy. Julia Faye, Will Walling, James Neill, Charles Clary, Josephine Crowell and others in minor roles are effective.

Cast

John Webster.....Jack Holt
Grace Kendall.....Wanda Hawley
Eddie Maloney.....Harry Depp
Carl Russell.....Robert Schable
Frank Carey.....Walter McGrail
Mrs. Judson.....Josephine Crowell
Annette.....Julia Faye
Gov. Kendall.....Charles Clary
Briscoe.....Will R. Walling
Kelly.....Clarence Burton
Prue Kimball.....Eileen Manning
Miller.....James Neill

Based on play by William LeBaron.
Adapted by Beulah Marie Dix.
Directed by Wallace Worsley.
Photographed by Charles Schoenbaum.
Length, 5,584 feet.

Story

A supposed book agent is drafted by two journalists to pose as a fictitious author. He soon learns they are dodging their income tax and have jumped their contract with a publisher. This puts them in his power, with amusing results. How he helps re-elect the governor, uncovers fraud on the part of the manager of a lumber company, who tried to frame the governor, and turns out to be the real owner of the lumber company, and wins the governor's daughter, furnishes the remainder of the story.

"One Stolen Night"

Vitagraph Production for Alice Calhoun Has Appeal for the Extremely Romantic.

Reviewed by Mary Kelly

It requires an extremely romantic nature to find complete enjoyment in this latest Vitagraph production for Alice Calhoun The scenes are colored by an unrestricted imagination and there seems to be no attempt whatever at realism.

Atmospherically, the story belongs to the sheik class. The locale is Arabia and most of the scenes are on the desert with outlaw raids to furnish the melodrama. But the main part of the action is far too mild and idealistic to be actually compared to the typical sheik drama. Those who like far-fetched romance and Arabian atmosphere will surely find diversion in "One Stolen Night."

It deals with an American girl's nocturnal adventure on the desert. Distant music and a mild night appeal to her imagination and she goes forth to the desert where she is interrupted in an impromptu dance by the arrival of a mysterious friend whom she has met before. The story of their romance follows, the conclusion being that this unrecognized suitor proves to be her fiance whom she has not seen for two years. The entire plot is similarly improbable. For many, the picture has a spectacular appeal, and the settings, costumes and atmosphere will be appreciated by this class.

Alice Calhoun's performance reflects the spirit of the drama and is highly imaginative rather than emotional .She is so pleasing to look at and shows such promise that any sincere admirer cannot refrain from wishing to see her in material that is really adaptable.

Cast

Diantha Ebberly.....Alice Calhoun
Herbert Medford.....Herbert Heyes
Horace Ebberly.....Otto Hoffman
Mrs. Ebberly.....Adele Farrington
Sheik Amud.....Oliver Hardy

Story by D. D. Calhoun
Scenario by Bradley J. Smollen
Direction by Robert Ensminger
Length, 4,900 Feet

Story

Diantha Ebberley, from a conservative Boston family, responds to the lure of the desert and takes her parents with her to the Sahara. She is defended from some reckless beggars by a mysterious stranger. Later she meets him on a romantic night when she has wandered out into the desert alone. She falls deeply in love with him, but realizes upon returning home that it is an impossible union. He is known to his friends as the sheik of the desert, but reveals his real identity to her later, and everything is settled happily.

"Speed King"

Richard Talmadge Pleases Stunt Fans in Phil Goldstone Production.

Reviewed by Mary Kelly

Richard Talmadge extricates himself from a rapid succession of dangers in "Speed King" in his usual spectacular style. This is the primary appeal of the picture. The story itself is not up to the standard of some of his recent features so that the picture is more apt to please stunt fans and Richard Talmadge fans rather than all classes.

The star, in a double role, plays a motorcycle champion and a king of a fictitious foreign country. The plot is far-fetched and is merely an opportunity for the "speed king" to show his resourcefulness in eluding the royal ambassadors. Richard Talmadge shows his interesting ability in volplaning over his enemies and leaping and diving in thrilling style. A fencing match on the top of a high narrow wall is one of the thrills. Double exposure is not used frequently and fortunately the star's rather unconvincing performance of the king has only a small part in the drama. There is some pomp and ceremony connected with the conducting of affairs in the palace and these scenes are done with considerable dash. The picture's most salable points are the flashes of swift action and the star's technique.

Cast

Jimmy Martin } .....Richard Talmadge
King Charles }
Princess Margaret.....Virginia Warwick
General Mendell.....Mark Fenton
Rodolph D'Henri.....Harry Van Meter

Story not credited.
Direction by Grover Jones.
Length, five reels.

Story

"The Speed King" is the story of a fictitious kingdom with Dick playing a dual role. As King Charles, the beloved ruler of Mandavia, he is abducted and imprisoned by the traitor, Rodolph D'Henri to permit the acquisition of Mandavian territory by a neighboring country, Selmarnia. As Jimmy Martin, "The Speed King" of the world, he is induced by false statements and promises to impersonate King Charles. D'Henri's plot is successful until Jimmy falls in love with Princess Margaret of Alvernia discloses his true identity and turns his activities toward rescuing the real King and exposing the traitor.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Live News

E. P. Nelson is now officiating as advertising and exploitation manager of the F. & R. Independent Exchange in Minneapolis. J. Fred Cubberly is manager of this exchange.

Oscar Lund has formed the Lund Productions, Inc., for the purpose of making a feature in natural colors.

Ricord Gradwell, president of Producers Security Corporation, was this week confined to his home with a touch of influenza.

Charles H. Rosenfeld, general manager of Primrose Pictures Corporation, this week was the recipient of hundreds of letters of congratulation on his advent as the proud father of a third son.

"The Germ," a six-reel feature, will be produced by the Shamrock Pictures Corporation in San Antonio, Tex., according to a special wire from that city.

William Vogel has purchased the foreign rights to the Edward Sloman picture, "The Last Hour," which C. C. Burr is distributing in the independent market.

The late Joe Horwitz's rights in "Ten Nights in a Barroom" in Michigan have been taken over by Jack Moss.

Fred H. Hearn, pioneer character man, died this week in Los Angeles after a week's illness.

An alleged anti-Ku Klu Klan picture, "Hooded Mob," has made its appearance. However, the enterprise is being accepted as a "promotion venture" and is destined to die before it has even been officially launched.

R. I. Robinson arrived in Cleveland last week and took up his new duties at the Progress Exchange in that city.

J. Charles Davis, 2nd, publicity director and assistant to Dr. W. E. Shallenberger of Arrow Film Corporation, this week went to Albany, N. Y., to make arrangements for the showing there of "Lost in a Big City."

L. K. Brin of Kwality Films, Inc., of Seattlee, Wash., is expected in New York next week.

Lyman H. Howe, president of Lyman H. Howe Films, Inc., of Wilkes-Barre, Pa., died at a hospital in Brookline, Mass., this week. He was 68 years of age.

Export & Import Films, Inc., in conjunction with Kilner's Exclusive Films, Ltd., of England, have come to an understanding whereby the latter will handle the former's product in England through their own exchanges. The first picture is "A Woman in Chains."

Oscar Oldknow of the Southern Film Company of Atlanta, Ga., was spending his honeymoon in New York this week.

There was a rumor circulated in film circles this week that an independent producer in the East had signed Mary Miles Minter for a series of pictures. The rumor was denied, despite the fact that Miss Minter will come to New York next week.

Hary Wilson and Walter Anthony of the Principal Pictures Corporation's West Coast forces narrowly escaped death in an automobile accident just outside of Los Angeles last week.

"Knocking the Knocker"

The practice of "knocking" pictures for which some buyer has unsuccessfully bid has grown in such proportion that the time is here when attention must be directed to this unpardonable evil. There is no person so obnoxious as the habitual "knocker." "Knocking" tactics certainly have not remedied any evil and most assuredy they have not "sold" any opposition pictures. And yet it is being practiced. And for no reason whatsoever.

"Knockng" the picture industry has seemingly become quite a popular pastime among newspapers and reformers, but when it is found within the confines of the industry itself it is nigh time to call a halt. Surely, no good can come from such behavior. And the sooner this fact is realized the better it will be for the trade in general.

Bobby North and Larry Weber, realizing the growing demand for more and more big pictures from independents, this week signed two screen, favorites, Tom Moore and Ann Forrest, for leading roles in their latest production, "Marriage and Morals," which Will Nigh is directing.

A certain distributor has suggested a bonding proposition as a means of safeguarding picture handlers that notes made by certain exchangemen will be met. The only opposition so far noted comes from those who have made it a practice of giving worthless notes.

E. O. Van Pelt, formerly with Producers Security, now in Los Angeles, this week wrote:

"Anyone who thinks there is a slump in independent production here should pay a visit to Hollywood. All of which is gratifying. There is much new talent and sound business engineers taking the places of men who have been responsible for considerable production waste in the past. These newcomers know what they are doing. The slogan here among the independents is "more better pictures and at a lower cost."

Getting a first run on Broadway is an impossibility insofar as the regular picture houses on that street are concerned. These houses are all controlled or owned outright by program corporations and the terms for their use for showing independent pictures are prohibitively ridiculous. What independents need most right now insofar as the exhibition of their pictures is concerned is a real Broadway house. The sooner one is obtained so much nearer the public recognition goal will be independent productions. On the surface an independent picture house on Broadway looks like a big paying proposition.

Tom Soriero, who pulled the Park Theatre in Boston out of the "Lemon" class and converted it into one of the best first run houses in the country, is now managing director of Charley Whitehurst's Century Theatre in Baltimore. Since Tom's arrival in Baltimore rival managers have been at loss to know just what he will pull next. As a direct result of Soriero's showmanship, the spacious Century Theatre with its roof garden, etc., has increased its patronage fully 100 per cent.

Soriero always was a friend of the independent producer. Two weeks ago he presented "The World's A Stage," a Principal Picture at the Century. It was the first independent picture shown in that house—and the box office receipts were so satisfactory that he is now looking over the field for equally good possibilities. Tom accomplished wonders with that picture and packed his auditorium at every show despite the enormous capacity of the house. In fact, the Century hasn't known a flop since Soriero took charge. Opposition managers are asking: "How does he do it?" The answer is simple: Showmanship. Unfortunately, there is not enough showmanship in the exhibiting end.

Just how the Lesser-Gore-Ramish acquisition of the Turner & Dahnken Theatre interests on the Coast will affect independent picture exhibition on the Coast remains to be seen. However, the Lessers should remember one thing and that is that it was the independent market that made possible their ascension to the exalted place they hold in the picture industry today. Their own independent producing and distributing venture, Principal Pictures Corporation, already has obtained quite a grip and with good pctures it should grow into one of the most powerful independent institutions in the business.

Theatre Reports

PROVIDENCE, R. I.—(Special)—Warner Brothers' "Beautiful and Damned" is scoring one of the best financial hits recorded this season at the Strand Theatre. The week is one of the biggest theatres here have known, inasmuch as top attractions are current at all theatres, with managers spreading themselves on advertising.

CHICAGO — (Special)—"Shadows," the Preferred feature starring Lon Chaney, Harrison Ford and others, was hooked up with a unique cabaret number during its recent showing at the Castle Theatre. Foster Moore, Preferred's special representative, engineered the stunt. The song, "Ching, Chong Chinaman," was sung by the chorus of girls. Ruth Fischer led a specially costumed number in which each girl waved a lettered scarf and held it in front of her in such a manner as to spell "Shadows."

TROY, N. Y.—(Special)—The Lincoln Theatre, a first run house here, has booked the entire product of Preferred Pictures. H. Wilkinson, manager of the house, closed the deal personally with Mr. Lichtman on a recent visit to New York last week.

BOSTON, MASS.—(Special).—"The Hero," the latest Preferred Picture, has been booked into the Boston Theatre here for a long engagement, starting February 5. The same week it also opens at the Strand in Hartford, Conn.

PASSAIC, N. J.—Bill Kraft, publicity purveyor for L. Lawrence Weber and Bobby North, landed a special human interest story in the local dailies on "Notoriety" during the showing of the Will Nigh feature at the Rialto by arranging with the directors of the St. Mary Hospital here by having the invalids there review the picture. Tom Shinners, one of the invalids who saw the picpicture reviewed it for a local paper.

NEW YORK CITY—(Special)—If a deal now under way materializes Warner Brothers' latest special, "Lit-the Church Around the Corner," will be shown at the Strand Theatre here during the week of February 11.

BALTIMORE — (Special)—For the first time since the Century Theatre was built an independent picture was booked into that house. Tom Moore, who operates the Principal Pictures franchise in that territory, booked "The World's a Stage," with Dorothy Phillips, into that house last week, the picture scoring big financially.

INDIANAPOLIS — (Special)—"The Streets of New York," Burton King's Arrow picture, is getting good dates in this territory.

MINNEAPOLIS, MINN.—(Special)—"What's Wrong With the Women?" Dr. Daniel Carson Goodman's special for Equity, has developed into one of the best consistent money-making independent pictures shown in this territory. Exhibitors are agreed almost 100 per cent., according to exhibitor reports, that that picture made moeny for them.

KEARNEY, NEB.—(Special)—Manager H. E. Swan of the Empress goes on record as saying that his best money-making pictures are those in which Richard Talmadge appears. The latest Talmadge picture, "The Unknown," was a cleanup for this house, according to Swan.

Demand for More Big Box Office Productions Greater Than Supply

Drastic action is proposed by certain distributors of high-class productions against local exchangemen who utilize those pictures as whips in forcing exhibitors to buy their cheap stuff or being forced to do without the better pictures that are in particularly big demand. That the supply of big independent pictures is not as great as the demand was made apparent this week when a score of exchangemen came to New York in search of this type of film.

Never before in the history of the independent market has there been such an unusual demand for big independent pictures. However, conditions have developed in the past month whereby local exchangemen are at a loss to know what to do with the exhibitors' demand for high-class pictures. Indeed, the independent market this year has shown a decided and marked improvement in quality of pictures. This fact is substantiated by the record-breaking number of bookings on these productions.

The "fly-by-nights" have virtually disappeared and the active exchanges are doing a bulk of the business. Another problem is presented in the form of the reluctance of a certain type of exchanges to offer real cash for pictures. Exchanges tied up with distributors offering a definite number of independent releases seem to be doing the most business. Some of these have gone to their shelves and revived old pictures and forced them on theatre owners by refusing to sell them the later productions unless they bought the poorer stuff. Several of the distributors involved already are considering various means of meeting this new situation.

That 1923-24 will see important changes in the lineup of exchanges handling the product of the leading national independent distributors is accepted as a fact in reliably informed circles.

That exhibitors are anxious to book high class productions with box office value is evidenced by the meteoric success of the Al Lichtman product, which is going like wildfire. "Rich Men's Wives" will go down into history as one of the biggest money-making pictures of the year, with "Shadows" giving it a close run. "The Hero," "Thorns and Orange Blossoms" and "Poor Men's Wives' already are off to flying start.

Warner Brothers have increased their business tremendously with every big key city well taken care of. "Heroes of the Streets," "Rags to Riches" and "Beautiful and Damned" all are in big demand and making money. Those who have seen "The Little Church Around the Corner" contend it to be one of the truly great pictures of the year.

Satisfactory reports also are pouring in from live-wire exchanges handling the product of Charles C. Burr, C. B. C. Film Sales Corporation, Arrow Film Corporation and the others. "Sure Fire Flint," with Johnny Hines, is living up to its name of being sure-fire. "Only a Shop Girl" is surprising no few with its box office drawing power, while "What's Wrong With the Women" is still doing a top business.

C. B. C. Film Sales Corporation Announce New Picture Deal

Announcement was made this week by Joe Brandt, of C. B. C. Films Sales Corporation, of the acquisition by that firm of new independent pictures to be released in addition to the regular "Big Six" productions, the first two of which, "More to Be Pitied" and "Only a Shop Girl," are being shown and the third, "Temptation," ready for release. Arrangements were completed this week whereby C. B. C. will handle a special Dallas M. Fitzgerald production. The cast includes Miriam Cooper, Forrest Stanley, Mitchell Lewis, Maude Wayne and Kate Lester. As yet no title has been selected for the production.

C. B. C. Gets "Passionate Friends"

George H. Davis this week announced that he had closed a deal with C. B. C. Film Sales Corporation this week hereby that company will release his newest picture, "The Passionate Friends," based on a novel by H. G. Wells, in the independent market. The cast of the picture, however, was not announced this week.

"The Hero" Gets Many Bookings

"The Hero," one of the latest Preferred Pictures being released by Al Lichtman Corporation, is scheduled to open shortly for first runs in the Boston Theatre, Boston, and Strand Theatre, Hartford, Conn., next week. Other important bookings for first run showings have been completed by Al Lichtman exchanges in other territories.

Cast for New Warner Feature Is Completed

LOS ANGELES — (Special) — The addition of several screen players to the Warner Brothers' classic of the screen, "Main Street," being directed by Harry Beaumont under the supervision of Sam and Jack Warner, completed last week the full cast chosen to interpret the roles in the picturization of Sinclair Lewis' novel.

A veritable city representative of Gopher Prairie, as described in the novel, has been built on the Warner lot. Thousands of "extras" will be used in the filming of this miniature city, and the entire structure is reported to have cost $50,000 to build. The story deals with small town traditional beliefs as contrasted with present day progressive ideals.

Florence Vidor and Monte Blue have been cast in the leading roles, and other prominent members of the cast include Harry Meyers, Louise Fazenda, Noah Beery, Alan Hale, Robert Gordon, Josephine Crowell, Otis Harlan, Gordon Griffith, Lon Poff, J. P. Lockney, Gilbert Clayton and Jack MacDonald.

Rathner Closes Big South Deal

Harry Rathner, special sales representative, travelling out of the New York offices of Principal Pictures Corporation, this week closed what is termed one of the biggest sales deals of the past month when he negotiated with the Enterprise Distributing Corporation, which release to all the S. A. Lynch houses in the South, for the rights to the output of that company. "The World's a Stage," starring Dorothy Phillips, will be the first release.

The territory involved in this deal includes Georgia, Florida, Alabama, North and South Carolina, Louisiana, Texas, Oklahoma Kansas, Missouri, Iowa, Nebraska, Southern Illinois and Tennessee, representing approximately 20 per cent. of the country.

Rathner will be on the road for about five more weeks, going to the Northwest, then to California, and from there will visit all exchange centres on his way back to New York.

Philly Seeking Pictures; Best Season in Swing

PHILADELPHIA—(Special)—Local independent exchangemen here are seeking more product. Everything available in the independent market has been bought up here. In fact, conditions in this territory are such that local buyers in their anxiety to acquire pictures are usually the first to tie up with some new product.

Business in this territory has increased tremendously for the independent exchanges. The better pictures are having no trouble in getting dates, while the mediocre and low-priced material also is being given a good play. The exhibitors are patronizing the exchanges, but the latter in many cases are unable to meet the demands of the former for pictures.

Lou Berman of Independent Film Corporation this week went to New York for the purpose of negotiating for future product. At present he is releasing the seven Warner Brothers' features, but in a statement to a Moving Picture World representative stated that he could use at least eight new pictures. Ben Amsterdam, who operates the Al Lichtman and Masterpiece Film Attraction Exchanges here, seems to be perfectly contented with his lineup, and is probably the only exchangeman with sufficient film to meet the exhibitor demand for pictures. He is releasing the Al Lichtman specials, all of which have been making money for the theatre owners in this territory.

Tony Luchese of De Luxe Film Exchange seems perfectly satisfied, although in the field for new product. David Segal of Royal Pictures Corporation is in need of pictures. Bob Lynch of Metro independent exchange has stored a goodly supply of pictures. He recently closed with C. C. Burr of Mastodon Films, Inc., and will handle the latter's latest releases. Gene Marcus of Twentieth Century Film Exchange has tied up with Principal Pictures Corporation, the Lesser outfit, and is at present releasing "Environment," with Milton Sills and Alice Lake, and "The World's a Stage," with Dorothy Phillips.

The willingness of the Stanley circuit to book quality independent pictures in their theatres has considerably lessened the gamble of local exchangemen, who in the past argued that with the Stanley houses closed to them, they had a hard road to travel to secure their investment back, let alone a profit. However, this condition has seemingly changed.

Bob Lynch of Metro has purchased the eastern Pennsylvania and southern New Jersey rights to C. C. Burr's Edward Sloman melodrama, "The Last Hour," with an all-star cast.

Certain exchangemen here who operate their own exchanges in Washington, D. C., argue the point that the percentage valuations placed on territories are unfair. The Washington territory is valued at 3½ per cent., while the Philadelphia district is worth 4½ per cent.

Arrow to Release Dunn Comedies

Arrow Film Corporation announced this week that "Our Alley" and "Poor But Honest," the last two in the series of fourteen Bobby Dunn-Mirthquake Comedies, have been completed and are ready for release. Arrow also stated this week that Dunn will start work on a new series of thirteen which it will release in the independent market this year.

Tom Moore and Ann Forrest Signed by Nigh for Next Weber-North Film

Production was started this week at the New York Metro studios in New York on the second Will Nigh production for distribution by L. Lawrence Weber and Bobby North. Production started Wednesday morning. Following several weeks of negotiations, Nigh and Weber early this week completed their cast by signing Tom Moore, one of the best known leading men and acknowledgedly a first rate box-office star, and Ann Forrest, a David Belasco star, for the leading roles in this production, which has been entitled, "Marriage and Morals."

The first Will Nigh production, "Notoriety," is now being shown throughout the country. He will make four specials for independent distribution. The latest picture involves an unusual story with remarkable exploitation values and in line with the previous Will Nigh successes, among which are included, "Why Girls Leave Home," "My Four Years in Germany" and "School Days." It is expected that Nign will be six weeks in turning out this picture, which will be an early spring release.

Jess Smith this week announced that Pedro De Cordoba had been signed by Gaumont of England for a leading role in "Fires of Faith," which will be produced abroad. This is the picture that Tom Terris will produce. De Cordoba and Nigel Barrie, who also has been signed, left New York for England last Saturday.

The Archie Comedies, Inc., has been incorporated in New York for the purpose of producing twelve two-reel comedies. The series is to be known as "The Indiscretions of Archie," based on stories by P. G. Wodehouse. The comedies will be made in New York.

Louise Huff and Ben Lynn, both well known in the screen world, have apparently deserted the pictures for all time, for they both made their first appearance in a stage play in New York last week in "Mary the Third."

Johnny Hines, who is starring in "Luck," is authority for the statement that, in his opinion, his latest picture which C. C. Burr will handle, is the best in which he has appeared. Johnny refuses to show the picture until he has finally completed it.

Miss Beatrice Milner, a Ziegfeld Follies beauty, has been added to the cast that will appear in the first of the Abbey Productions.

Miss Jean Girardin has also been signed for roles in pictures that Abbey Pictures, Inc., will produce for the independent market.

Word received in New York this week from the Coast that Principal Pictures Corporation have guaranteed Bert Lytell a flat salary of $2,000 a week for his work in "The Meanest Man in the World."

"Through the Skylight," the five-reel farce starring Henry and Mary Thurman, for which Producers Security Corporation has releasing arrangements came near being destroyed last week, when an incipent fire started in the laboratory. Val Weedig, one of the girls cutting the films, rushed back and saved the film.

Thomas Dixon will shortly start on another production, for which Producers Security Corporation will make distributing arrangements. Warner P. Richmond, whose last screen appearance was in Johnny Hines' latest vehicle, "Luck," has been signed by Dixon for a juvenile role.

Carlton King, president of Carlton King Productions, Inc., who has been in the East several weeks with his manager, J. Frank Moore, making distribution arrangements for his series of twelve two-reel dramas, in which he is starred, returned to the Coast this week. He will resume work on his two-reelers dealing with the O. Henry stories.

Here's one that Richard Travers pulls in discussing "The Love Nest," which was made up in Maine: "Not only did we freeze while making our exteriors on that frozen Maine coast, but the shack in which the interiors were filmed was so cold our makeup froze before we could get it on."

Principal Moves to New Quarters

LOS ANGELES — (Special) — The West Coast headquarters of Principal Pictures Corporation has moved to its new and larger quarters in the new Principal studio plant in Hollywood. This was formerly the Vidor studio, taken over by Sol and Irving Lesser and Michael Rosenberg several weeks ago. The studio is divided into three buildings, one devoted to production, the other to distribution, while the third is occupied by executives of the company. Sol Lesser and Michael Rosenberg have their offices in the executive building, while Harry Wilson, publicity and exploitation director, and Walter Anthony are located in the production building.

The New York offices of Principal Pictures Corporation moved to larger quarters in the Loew State Building, 1540 Broadway. The offices moved from the 12th down to the 10th floor, taking over the entire 45th street wing of the building. Irving Lesser is in charge of the New York offices.

"Notoriety" to Get Big Show

CHICAGO — (Special) — Joe L. Friedman, of Celebrated Film Players' Exchange here, has arranged for a special showing of Will Nigh's Weber & North offering, "Notoriety," at the Randolph Theatre here, starting February 5. J. L. McCurdy will be in charge of the presentation. The picture was being cleverly exploited this week. The picture was to have opened here, but a hitch arose at the 11th hour and a postponement was necessary.

Old, But Still Dough Maker

John C. Graham, of the Lyric Theatre, Butler, and Merit Films, Inc., who control "Deserted at the Altar" in the Pittsburgh film section, set all Butler, Pa., wild recently upon the opening day of "Deserted at the Altar," when they held a marriage upon the stage of Miss Myrtle Martin, of Butler, and Mr. Earl Prantzman, of Kane, Pa.

Thousands and thousands of photoplay fans fought their way toward the theatre doors in an endeavor to gain admission to see "Deserted at the Altar" and the wedding of the local couple, and all box-office records were left far behind.

Some persons, unknown, telephoned the district attorney that Mr. Prantzman was not of age, and it seemed for a time, just when the wedding was to be performed, that a good many photoplay fans would be disappointed at not seeing the much advertised wedding, but in a few minutes Mr. Prantzman was able to prove his age, and the wedding proceeded.

Harry Rapf Will Make Warner's "Lucretia Lombard"

Another novel has been added to the long list of stage plays and popular books to be produced by the Warner Brothers for the coming season, according to Harry M. Warner. "Lucretia Lombard," conceded to be one of the best sellers in the fiction field and written by Kathleen Norris, was purchased last week. It will be produced by Harry Rapf and will be known as a Rapf production. Sada Cowan is adapting the novel for the screen.

Mr. Rapf who is assisting Sidney Franklin in editing and titling the Charles G. Norris novel, "Brass," is expected to arrive East with the finished print within the next fortnight. The completion of this production is declared to mark one of the greatest picturizations ever made of a popular book. It was produced with painstaking care, nine weeks having been spent in the perfection of each detail.

Interpreting the many roles are Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Harry Meyers, Miss DuPont, Pat O'Malley, Helen Ferguson, Vera Lewis, Harvey Clark, Margaret Seddon and Edward Jobson. The scenario was written by Julien Josephson.

"The Fighting Skipper" Title of New Arrow-Francis Ford Serial

Arrow Film Corporation announces that they have decided upon a title for the new Francis Ford serial featuring Peggy O'Day and Jack Perrin. It will be called "The Fighting Skipper" and will be released in fifteen episodes.

Already four territories have been sold. De Luxe Film Company, of Philadelphia, have contracted for "The Fighting Skipper" for Eastern Pennsylvania, Southern New Jersey and Delaware. Arthur C. Bromberg, president of Progress Pictures Company, Inc., has signed for the three big Southern territories—North and South Carolina going to Progress Pictures of Charlotte; Georgia, Florida and Alabama going to Progress Pictures of New Orleans.

New Warner Feature Arrives

The complete print of the Warner Brothers' latest classic of the screen, "Little Church Around the Corner," arrived last week from the Warner Coast studios. Arrangements for the showing of the feature at the Strand Theatre, New York, which has contracted for the entire series of Warner classics, are being made, and it is expected that a definite release date will be decided upon within the near future. The cast includes Claire Windsor, Kenneth Harlan, Hobart Bosworth, Walter Long, Pauline Stark, Margaret Seddon, George Cooper, Alex Francis, Winter Hall and Cyril Chadwick.

Bromberg Buys "Streets of New York"

W. Ray Johnston, vice-president of Arrow Film Corporation, announced that Arthur C. Bromberg, of Atlanta, Ga., had purchased the rights to Burton King's "Streets of New York" for North and South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi. Mr. Bromberg maintains Progress Exchanges in Atlanta, Charlotte and New Orleans.

HERE'S a picture they want! A picture that tells something—a smashing photodrama of men and women of TODAY—a screen document that reaches right down to the very roots of modern life and daringly exposes it with a dramatic onslaught that will shatter box-office records everywhere. Here's the picture that will get more word-of-mouth advertising than anything you've shown in many months. Get after it NOW—it's a sure-fire clean-up!

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Written and Produced by

DANIEL CARSON GOODMAN

and Brilliantly Acted by a Great All-Star Cast, including

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Robert Edeson
Mary Alden
Vincent Coleman
Elinor Fair
Hedda Hopper
and others

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Ask for a copy of the remarkable Advertising Campaign Book.

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Public and Critics Brave Storm to Witness "Poor Men's Wives"

"Poor Men's Wives," the Preferred Pictures production, presented by B. P. Schulberg, directed by Gasnier and released by the Al Lichtman Corporation, was accorded an enthusiastic reception when it opened at the Criterion Theatre Sunday, January 28, for a prolonged run at $1.50 top.

Incidentally, Al Lichtman and J. G. Bachmann came forward as Broadway showmen of talent. Although Mr. Lichtman doesn't posses a title in connection with this big run he is actually the managing director of it, and Mr. Bachmann is his right-hand man.

A "baby blizzard" was raging when the picture was given its premiere at the Sunday matinee. "The Dangerous Age" was playing at the Strand and "Robin Hood" at the Capitol. Crowds flock into the Criterion and the house was well filled. The evening performance was a sell-out. The same attendance prevailed at the ensuing daily showings.

The musical program was an elaborate one, arranged by Dr. Hugo Riessenfeld and the orchestra was conducted by Josiah Zure There was an interesting prologue, especially staged for "Poor Men's Wives" by Dr. Riesenfeld, called "The Dance of the Moths." This was announced as a "musical and terpsichorean allegory of the great lesson of life emphasized by 'Poor Men's Wives.'"

The showing of the picture created a powerful impression and the New York critics were enthusiastic in their praise of it. Following is the substance of what they had to say:

Robert E. Sherwood in the Herald—It is a picture in which women play the heroic roles and which therefore will make its greatest appeal to the ladies. God bless 'em! The story is uncomplicated, obvious and direct. Gasnier directed the picture and handled it well. He selected a good cast to carry out his directions and there are particularly effective performances by Barbara La Marr, David Butler and Zasu Pitts. "Poor Men's Wives" proves one important thing: That box office value and hokum are not necessarily synonymous terms.

J. O. Spearing in the Times—The performance of Barbara La Marr as the Poor Man's Wife rings true.

Don Allen in the Evening World—"Poor Men's Wives," a Preferred Picture, looked to be just that yesterday for thousands seemed to prefer it and jammed the Criterion for the evening showing. It is the latest directorial bit for Al Lichtman and reflects great credit on those concerned. The direction is excellent and the photography leaves but little to be desired.

Evening Sun—There are several highly dramatic situations and the picture is quite likely to appeal to all those who wish they were millionaires.

Evening Telegram—That love and poverty, if properly applied, will triumph over poverty and riches, was never presented more forcibly to the public by way of the cinema than through "Poor Men's Wives," with Miss Barbara La Marr playing the leading role, which was presented for the first time yesterday at the Criterion Theatre to a capacity house. "Poor Men's Wives," presented by B. P. Schulberg and directed by Gasnier, creator of "Rich Men's Wives," is a picture you cannot afford to miss.

Leo Pollock in the Evening Journal—The feeling is that Gasnier has done an eminently fine job. The outstanding quality is talented direction for the reason that, putting to one side consideration of the story itself, the conversion of the author's ideas into photographed action is well night flawless. Gasnier apparently has been content to record the narrative furnished him without interpolating these little tricks that some directors think so strikingly clever—and which very often are not. The result is a creation that fans will richly relish. Barbara La Marr, for whom this scribe confesses a weakness, is the central character.

Harriete Underhill in the Tribune—Barbara La Marr proves that she really can act. David Butler is convincing as Jim Maberne, the poor man who takes a wife. Richard Tucker is exceptionally good as the bad husband.

P. W. Gallico in the Daily News—Mr. Gasnier's best work is done in the courtship of Jim and Laura. The scene on the roller coaster is delightful, the sensations registered are perfect.

Dorothy Day in the Morning Telegraph—Melodrama in a Tiffany setting seems best to describe this picture. Babara La Marr and Betty Francisco are both admirable as the girls who marry for love and wealth, respectively. Zasu Pitts adds a comedy touch in her quaint fashion. Muriel McCormac and Mickie McBan are adorable as a pair of "Enfants Terrible," and the picture has been well directed by Mr. Gasnier.

Chicago's Human Dynamo in Action



Bert Lytell and Eileen Percy Signed by Principal Pictures; Newsy Studio Notes from Coast

LOS ANGELES — (Special) — Bert Lytell, former Metro star, has been signed by Principal Pictures Corporation for the titular role in that firm's George M. Cohan special production, "The Meanest Man in the World," on which production starts the latter part of this week. Also signed for an important role in this picture is Eileen Percy.

Announcement was made by Sol and Irving Lesser and Michael Rosenberg, officials of Principal Pictures Corporation, that they are negotiating for other stars to appear in forthcoming Principal independent releases. All Principal pictures will be made at the Principal studios in Hollywood.

Farming out stars at an enormous profit seems to be quite a sport in this part of the country. The other day an independent producer sought a certain star whose contract called for $600 a week. On inquiry the holder of the contract demanded twice that figure—and the producer signed.

James Calnay, a promoter who has on several occasions come to the attention of independents, is being held by the Los Angeles police charged with passing bad checks. He has been promoting a supposed anti-dope film which was to have been made with money furnished by a Coast woman.

Marin Sais, former Kalem daredevil and wife of Jack Hoxie, will return to the screen, according to reports circulated here. Her first picture will be "A Son of the Desert," which F. W. Kramer will produce.

Harry Rapf, the Warner producer, was to have left the middle of this week with a print of his latest picture. He was to be accompanied by another Warner Brothers' producer, Sam L. Warner. They will be in the East several weeks.

Ambitious plans are under way by the Halperin Productions, Inc., which has started production on a super special, entitled "Tea With a Kick." Victor Halperin is the author. Harvey Thew wrote the scenario.

Production is expected to be started on Principal Pictures Corporation's first George M. Cohan special, "The Meanest Man in the World," starring Bert Lytell, at the Principal studios some time next week.

Irving Cummings will make "East Side-West Side" for Principal Pictures Corporation at the Principal studios as soon as a leading man has been selected. Negotiations have been opened with a number of leading men for the role.

Distribution has been started on the Hobart Bosworth picture, "The Man Alone," which Anchor Film Distributors, Inc., is State righting.

Little Arthur Trimble, child star of the two-reel pictures being released in the independent market, has recovered. He was confined to his bed at his home with a serious throat ailment.

Anchor Film Distributors, Inc., a Western independent distributing organization, of which Morris Schlank is president, is seeking new comedy two-reelers and feature pictures to handle.

Phil Rosen, who directed Rodolph Valentino in "The Young Rajah" and Wallace Reid in "Across the Continent," has joined the Phil Goldstone organization. His first picture for Phil Goldstone will be Richard Talmadge in "Honor Bound."

Jack Natteford will do the continuity for the next Phil Goldstone special, "David Crockett." The story will start at the time David Crockett was in Congress, his defeat for re-election, through to the time when he joined the defenders of the Alamo in Texas.

The following is the cast in "His Last Race": Pauline Stark, Gladye Brockwell, Noah Beery, Robert McKim, Tully Marshall, Alec B. Francis, Rex (Snowy) Baker, Dick Sutherland, William Scott and others. Reaves Eason is directing.

Doris May has been signed by Edward and Victor Hugo Halperin for their next picture, which will be a satire. Creighton Hale, Stuart Holmes, Kenneth Harlan, Gale Henry, Rosemary Theby, Victor Potel and Robert McKim are also in the cast.

Frankie Lee's contract with Popular Pictures Corporation has terminated.

The cast for Gasnier's next production for B. P. Schulberg's Preferred Pictures, which are being released by Al Lichtman Corporation, will include Gaston Glass, Edith Yorke, Joseph Swickard, Crauford Kent and Viola Vale. The title is "Mothers-in-Law."

Louis Baum to Travel in Interest of New Equity Film

So intense has been the interest shown by the independent exchangemen and so heavy and so general have been the stream of inquiries into the office of Tquity Pictures Corporation for their latest "Special" production, "Has the World Gone Mad?" that Louis Baum, vice president of Equity, has decided to make a personal tour of all the key cities and territories of the United States within the next two or three weeks.

Seen at his office last week, Mr. Baum asserted that never before in his experience with the State right field has he seen such a tremendous interest and demand for a picture as he witnessed on this new Equity release.

"I have never seen anything like it," said Mr. Baum, "in all my film experience. Right now I can place my hand on at least two or three inquiries from every territory and this is what convinces me that I should take a trip around the country so that I may be able to judge for myself as to whom I should place my product with and feel certain that it will be sold and exploited with the greatest efficiency.

"You know, the State right boys realize that I gave them a surefire success in "What's Wrong With the Women?" and they also know that Daniel Carson Goodman is making pictures for me that mean big business for them everywhere. Consequently, I am led to believe that the remarkable success achieved by "What's Wrong With the Women?" is the real reason for these advance inquiries on "Has the World Gone Mad?" and right now, I want to assure every State right buyer in the country that this picture is bigger and better in every way than Daniel Carson Goodman's previous success. And when the boys realize that my last three pictures were winners for them, they should realize that there is more truth in this statement than poetry. I will probably start my trip within the next two weeks, and from present indications, it will be a flying one."



AL LICHTMAN'S

Latest Preferred Picture is Brilliantly exploited and shown at Criterion Theatre, New York. Note world's largest sign advertising "Poor Men's Wives."

Big Pictures Are Northwest Demand

SEATTLE—(Staff Special)—Independent productions of a lavish and extensive exploitable calibre are in demand in this territory. The bigger specials are making money and being rapidly booked by theatre owners. However, there are not enough of them. "Give us more of the high class stuff," says the exhibitors, "less of the cheap bunk." Reissues are unpopular in this section.

Trade News

The second troupe of players of the All-Star comedies produced by C. C. Burr left for St. Augustine, Fla., several days ago to film the exteriors of another comedy. The first troupe, under the direction of Dick Thorpe, has returned to the Glendale Studios of the company to finish the interior scenes on still another comedy.

"Secrets of Paris," "The Last Hour" and "You Are Guilty," three of the big features being released by C. C. Burr are nationally advertised in six of the leading fan and fiction periodicals of the country.

Johnny Hines, who had arranged a vacation trip to the Bahamas and to South America, has been delayed by the editing and titling of "Luck," his latest melo-comedy for C. C. Burr. While on tour Johnny will pick up various and sundry items of interest for use in his next Burr picture.

Dick Thorpe, production manager for C. C. Burr, has turned down an offer to return to France as leading man at the Champs Elysees Theatre. Mr. Thorpe was at one time the matinee idol of France. He ended his connection with the Champs Elysees Theatre about a year and a half ago, to return to this country as a film actor and later in his present capacity with the Burr organization.

Edgar Lewis has finished "You Are Guilty," starring James Kirkwood and Doris Kenyon, and will begin within the next few days on "Oh Ye Fools." Mr. Lewis wrote this story for the screen and will handle the megaphone for it.

Victor B. Fischer of Fisher Productions, Inc., of Los Angeles, this week announced that he had purchased the screen rights to George Gibbs' book, "Youth Triumphant."

Lou Berman of Independent Film Corporation of Philadelphia was in New York this week dickering for new pictures for distribution in his territory. He is handling the Warner product in Philadelphia and Washington.

Harry Charnas of Standard and Al Lichtman Exchanges in Cleveland, Cincinnati, Pittsburgh and Detroit is still in New York arranging for additional product for those territories.

There is a deal under way whereby Weber & North will take over the distribution of the Joe Rock comedies, which were contracted for by Federated Film Exchanges, Inc.

L. K. Brin, manager of Kwality Exchanges, left January 23, for a three weeks' trip to New York, returning via California. Mr. Brin will attend a convention and will confer with Warner Brothers concerning the new season's output.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, while here, made his headquarters at the exchange of Greater Features, Inc. Dr. Shallenberger is a personal friend of Lannon and Sheffield. Purchase was made by Greater Features, Inc., of the two specials, "Night Life in Hollywood," and "Streets of New York." A third, "Man and Wife," will be sent here for an early screening.

F. S. Mattison, representing Phil Goldstone productions, is in Seattle on the first lap of an eight weeks' trip throughout the United States in the interests of "Deserted at the Altar." He left Hollyood last week and will make thirty-two stops in all.

De Luxe Feature Film Corp. announces a flock of good bookings on the Principal Pictures feature, "The World's a Stage," which is going over big at the Seattle Coliseum this week, and on the Al Lichtman specials "Shadows," which has just finished a successful run at the Butte Rialto, and is now at the Portland, Columbia. It will have an early Seattle showing. "Thorns and Orange Blossoms" is in Butte this week, and will also be seen here shortly.

A. W. McCrae, formerly with First National and Film Booking Offices here, has gone on the road for De Luxe, out of the Seattle office.

There was a strong and persistent rumor afoot in New York this past week that Frank Hall, who for the past three years has been confining himself to the operation of theatres in New Jersey, will return to the picture distribution business.

Aywon Film Corporation, of which Nathan Hirsch is president, has taken over the New York rights to the Norca production, "Love's Old Sweet Song." David Segal of Royal Pictures, Inc., of Philadelphia, has purchased the Philadelphia rights.

West Coast Theatres, Inc., the Lesser-Rosenberg outfit, which last week took over the Turner & Dahnken theatres, have booked "Poor Men's Wives," which opens at the Kinema Theatre in Los Angeles next week. The feature will play the entire circuit.

Market Demanding Big Pictures

Taking into consideration the fact the only pictures which the state right exchanges are interested in at this time are big pictures with big stars, Arthur A. Lee, president of the Lee-Bradford Corporation, made a hurried trip to Florida, where he was able to secure the exclusive rights for distribution throughout the world on a picture entitled "The Broad Road," adapted from a published story by Hapsburg Liebe.

May Allison, who is considered one of the big stars of the day, takes the leading role and is assisted by Richard Travers. It is the intentions of the Lee-Bradford Corporation to offer this production to the state right buyers throughout the country.

"Last Hour" Breaks N. E. Booking Record

BOSTON—(Special)—What is characterized as one of the most remarkable booking records made in New England was closed this week by Sam Moscow of Moscow Films, Inc., who is handling all the C. C. Burr product. The record booking was on C. C. Burr's latest picture, "The Last Hour" the Edward Sloman production. The houses he has signed include the following: Gordon's circuit theatres in Boston, Brockton, Lynn, Cambridge and Gloucester, Mass; Strand, Worcester; Fay's Providence, R. I.; Dawes, Bridgeport; Colonial, Haverhill; Orpheum, Malden; Fenway, Allston, Dudley, Bijou, Franklin, Park and Dorchetser, Boston; Capitol, Allen's and Casino, New Bedford, Mass.; Royal, Olneyville, R. I.; Liberty, Cranston, R. I.; Modern, Lawrence, Mass.; Imperial, Pawtucket, R. I.; Rialto, Fall River; Strand, Woonsocket, R. I.; Strand, Chelsea, Mass.; Medford, Medford, Mass.; Opera House Newport, R. I.; Colonial, Nashua, N H., and Star, Manchester, N. H.

"Thorns and Orange Blossoms" was, financially, one of the best pictures shown at the Rialto Theatre in Providence, R. I., according to Manager William Mahoney, who has contracted for the entire Al Lichtman product.

Two premiere showings of independent pictures are scheduled for the eewk of February 12 in Providence, R. I. At the Rialto Arrow's "Streets of New York" will be headlined, while at Edward F. Albee's Victory Theatre Matt Reilly will stage a premiere showing of Equity Pictures Corporation's latest Daniel Carson Goodman special, "Has the World Gone Mad?"

Charles Waldron's Casino Theatre, a burlesque house, in order to plug business at his house, is now showing pictures in conjunction with Columbia burlesque attractions.

"Environment," with Milton Sills and Alice Lake, is the attraction at the Modern and Beacon Theatres this week, sharing the billing with "Bulldog Drummond."

Yankee Doodle, Jr., is now being generally released in the New England territory by Geo. M. Fecke of Motion Picture Distributing Corporation, who, by the way, is also representing the national owners of this film.

Business generally in this territory is improving, according to exhibitors, and the independent exchanges with money-making pictures are not wanting for patronage from the theatre owners.

"The Beautiful and Damned," Warner Brothers' latest special, is the attraction at the Strand Theatre in Providence, R. I., playing to top business on Monday and Tuesday, despite stiff opposition, the Victory having booked in "Robin Hood" at popular prices for two weeks, with the other houses presenting equally big attractions and special acts.

Cummings to Make "East Side West Side"

LOS ANGELES—Word was given out here this week that Irving Cummings, producer of "Environment," will make "East Side West Side" for the reorganized Principal Pictures Corporation at the Principal studios here. This selection was made following a conference in which Sol Lesser and Michael Rosenberg participated, with Irving Lesser, in New York, being consulted by long distance. Four leading men are being considered for the principal male role. They include Eugene O'Brien, Ralph Graves, Harrison Ford and Tom Moore.

Film News From Abroad

"What's Wrong with the Women?" a Daniel Carson Goodman production, which Equity handled, is setting as great a pace in the British kinemas as it did in this country. Pearl Films, Ltd., found it necessary to order a record number of prints to fill the record bookings that have been coming in.

Napoleon Films, Ltd., have acquired the British Isle rights to "A Royal Divorce," produced by C. B. Samuelson.

Goldwyn's "Sherlock Holmes" is being released in England as "Moriarity," where it is meeting with great success.

The Grangers will present Gerald Ames and Constance Worth in a new production based on Mrs. Henry Woods' novel, "Within the Maze."

S. G. Newman of Exhibitors' Films, Ltd., of London, left New York on Saturday for London, after spending six weeks in the metropolis. While here he purchased British rights to many American productions. He will return here late in the fall.

The British writers are unusually enthusiastic over the work of Mae Marsh, who is now in this country, in "Paddy the Next Best Thing," her latest foreign-made production.

Czecho-Slovakia is now to enter the producing film world. Prince Sashas, a captain of the army, is studying all branches of the business at Universal City on the Coast. He intends organizing a company of his own, engaging a few American players.

The Inter-Allied Commission in Germany has prohibited, states the Central News, the showing of a film in occupied Germany, which represents Germany as being robbed by France of the coal which is necessary to the former country.

Rodolph Valentino, in the course of an address delivered at the Hippodrome, New York, where he took part in the annual Actors' Fund show on Sunday night, denied the report from England that he had signed to make a tour of the British variety theatres in March.

"Foolish Wives," the Universal super-special, is still making history in England, according to reports received this week from European Film Distributors, Ltd., offices in various British exchange centres.

Harold Lloyd's latest comedy, "Dr. Jack," is being released in England as "Doctor's Orders," and opens in London next week.

At a recent conference of Chief Constables in London to discuss the question of censorship of films, the general opinion was that the Government should establish a film censorship in the same way as the censorship of plays in England.

Ted "Kid" Lewis, once a contender for the American middleweight championship, is being starred in "Queer Street," a new production being made in England.

Two so-called big pictures are intriguing Paris at present. One is entitled "The Wheel," and is 36,000 feet in length. Its producers claim it cost four million francs to produce. It took three years to produce and stars one Ivy Close. The other film is German-made, dealing with the supposed love of Queen Elizabeth for the Earl of Essex. This latter picture has caused quite some caustic comment in British film circles.

American super-special attractions are still doing a phenomenal business in London picture houses. "The Four Horsemen of the Apocalypse" is still drawing capacity, while "Robin Hood" is playing to good business at the Pavilion, with "Monte Cristo" and "Oliver Twist" also turning in neat gross.

What's What in Foreign Countries

LONDON—British producers have decided on an All-British Film Week in all British countries for next fall. In an effort to offset the popularity of American productions abroad the British and French producers are contemplating the inauguration of a propaganda destined, they say, to increase the demand for European pictures in the international market.

ROME, ITALY—A syndicate of Italian producers have forwarded Rodolph Valentino an offer starring him in a series of pictures to be made in Italy under his complete supervision. The offer was made following publication in the Italian newspapers of a despatch from America that Valentino, while he could not work in pictures for anybody but Famous Players, could not be barred from making pictures in foreign lands, over which the American courts have no jurisdiction. (Rodolph Valentino has turned down that offer, and will shortly start a twenty-week tour of the B. F. Keith vaudeville houses at $6,000 a week—a record salary.)

LONDON—Since formal announcement was made in America of the signing of Jackie Coogan by Marcus Loew for Metro Pictures Corporation, Jury Imperial Pictures, Ltd., Metro's British distributors, have been besieged by English cinema owners who seek to tie up with this little star, who is concededly the best drawing card here.

BERLIN—All news films showing French soldiers in German territory have been banned by the German authorities.

BUENOS AIRES, ARGENTINA—Never in the history of the motion picture industry have conditions here been better. However, the situation is far from being satisfactory artistically, for pictures based on suggestive themes are seemingly doing the best business.

TORONTO, ONT.—Canadian exhibitors are contemplating the incorporation of a direct-to-the-exhibitor distributing service, similar to that being planned by the recently formed Motion Picture Theatre Owners' Distributing Corporation in the States. A meeting of Canadian exhibitors is set for this city late in February, when the project is expected to be formally launched.

MONTREAL, QUE.—Two English distributing companies representing British and French producers will establish distributing agencies here, according to a story published in the Montreal *Star*.

Victor Seastrom, the Swedish Biograph director, left Wednesday for Los Angeles, where he will start production on the first of a series of pictures for Goldwyn.

Metro's "The Prisoner of Zenda" is playing to splendid business at the Palace Theatre in London.

Negotiations were opened this week for the premiere showing of Nazimova's "Salome" in London and Paris. C. H. Cochran, the "Ziegfeld of London," is negotiating for the picture for one of his houses.

The owner of a string of picture houses in Rome, Naples and Florence, Italy, is forming an opera company to sing popular operas in abbreviated form. This is to be a feature of the special program he will give at each of his houses in conjunction with the showing of pictures. The experiment is being watched with considerable interest by the European film trade in general.

Twenty-five films on the program of the British National Film League have already been shown to the trade here, one of which will be released weekly.

Five of the leading British producing firms are making an effort to ensure that the All-British Film Week next fall shall be a triumphant success. However, the fact remains that very little is being done by the producers, although there is a lot of talk anent what will be offered, but that is seemingly all.

Much success has attended the work of the British Film Clearing House, which was organized some three months ago, according to reports that have reached this country from London. The companies concerned in this clearing house project include Gaumont's, International, Interest Films, General Film Renting in Scotland and the Mercury Film Service of Leeds.

As a means of stimulating matinee business the Moss Empires in England are experimenting with a plan that is similar to the two-seats-for-the-price-of-one scheme that legitimate attractions have used to "plug" their shows in America. The plan is increasing attendance tremendously, there being hundreds turned away at each matinee. However, competing exhibitors are taking exceptions to such a project, claiming the stunt to be unjust.

Charles Wilcox, representing Graham-Wilcox Productions, Ltd., of London, is at the Waldorf Hotel in New York. He is here making distribution arrangements for "Paddy the Next Best Thing," and "Flames of Passion," both starring Mae Marsh. The pictures were made in England.

Announcement of the sale of the foreign rights to "Oliver Twist," for Czecho-Slovakia, Austria, Hungary, Yugo-Slavia, Poland, Bulgaria, Roumania, European Turkey and Greece, was made this week.

The Chinese mission, which made a tour of the world studying the motion picture industry in various countries, is now in Paris. It will spend two weeks studying the methods utilized by the French producers and distributors and then proceed to Italy.

Gus Schlesinger, the Warner Brothers' foreign representative, has negotiated several important tieups for his firm in France, Italy and the Central countries. However, no definite announcement concerning the foreign distributors of Warner Brothers' 1923-24 product will be made until late next month.

Despite reports sent to America by propagandists seeking reduction in the price of film rentals the fact remains that cinematographically, conditions in England, France and Italy never were better. The movie palaces in the Central countries also are prosperous.

According to a cablegram received this week, the German newspapers forgot the French invasion long enough on Sunday to devote the feature column on their first page to announcing the formal engagement of Charles Chaplin and Pola Negri.

Famous Players-Lasky Corporation, satisfied that its extensive direct-to-the-public campaign in America is successful, is now selling its Paramount trade mark to Europe in like fashion. Newspapers are being lavishly used.

Sol Newman, the British Exhibitors Films, Ltd., owner, who was here for a few weeks and who left last week, carried back with him a trunk full of data concerning exploitation tactics utilized by American exploiteers. Just before he left he told The World representative that he was going to follow the example of Americans in exploiting pictures in England.

Seven American leading women during the past week received offers from French producing concerns to go abroad to take parts in pictures the French destine for international distribution.

Luporini Brothers, foreign distributors agents, have a plan under consideration concerning the revival of shelved American pictures. They claim that a vast majority of films the companies here are shelving would make money in foreign countries and they are now trying to "sell" distributors this theory, guaranteeing an advance in certain instances.

Charles Seeleye, who brought "The Affairs of Lady Hamilton" to this country, is authority for the statement that he has completed an arrangement with a national distributing concern which will handle this picture.

The British theatre booking congestion that for a long time held up showings of American pictures in kinemas in England is gradually working itself out.

Scott on Road for Burr

Lester F. Scott, Jr., general sales representative for C. C. Burr, left Chicago last Saturday for the South to close several important contracts with leading Southern independent exchanges for the distribution rights to "Secrets of Paris," the Whitman Bennett special which C. C. Burr is releasing.

With the exception of one or two territories in the North the closing of territorial distribution rights in the South will affect a record closing out of territory on this picture. "Secrets of Paris" had its premier in New York several weeks ago and snce then several important contracts were closed on the strength of the New York showing.

Mr. Edward will return to the New York office after closing in the South and then will most probably concentrate on the sale of the Edward Sloman production, "The Last Hour," which is ready for release. "The Last Hour" features Milton Sills and Carmel Myers among a cast of well-known players.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Scientist Praises "Adam's Rib"

Cecil B. DeMille's new picture, "Adam's Rib," is the subject of an interesting tribute as to the accurate manner in which motion picture producers are treating subjects requiring technical knowledge and skill, the bestower of praise being Prof. R. S. Bassler, Curator of the Division of Paleontology of the Smithsonian Institution, Washington, D. C.

Recently Prof. Bassler supplied Mr. DeMille with data for the reproduction in Hollywood of two of the immense two-ton dinosaurs which are features of the Smithsonian exhibit of animals which roamed America 14,000,000 years ago. "Adam's Rib" is now completed and Prof. Bassler has been shown a set of photographs showing the reproductions made in the Paramount studio.

"They might have been twins of our triceratops and stegosaurus," said Prof. Bassler. "Mr. DeMille's work is accurate from a scientific point of view. From the educational side, his use of this material, so unusual for pictures, is to be highly commended. Certainly through his picture thousands who never knew of these strange and interesting creatures will learn of them for the first time."

Special Accessory for "Omar"

As part of the accessories on the Richard Walton Tully production, "Omar the Tentmaker," with Guy Bates Post as the star, First National has made up an eight page rotogravure section for distribution by exhibitors to the newspapers in their locality. One syndicate in New York has already used the rotogravure as part of the weekly material sent to its twelve rotogravure clients.

For exhibitor use space has been left at the top of the first page for the imprint of the local newspaper using it. The four pages are handsomely done in sepia and show many of the important scenes in "Omar." The cast and a synopsis of the play are given on the back page.

"Wives Who Fail" to Be Made by Ince

Thomas H. Ince has made announcement that "Wives Who Fail," a big feature drama, will be one of the first released on his fall production program.

Telling a powerful story of modern day matrimony from a brand new angle, the "special" will be one of the biggest ever sent out from his studios, the producer declares. An all-star cast will be directed by John Griffith Wray.

Goldwyn Procuring More Female Stars

Goldwyn Pictures Corporation has been busy recently acquiring the services of several feminine motion picture stars to play the leading roles in forthcoming productions. Four women who have starred in productions by other concerns have been signed by Goldwyn within two or three weeks.

Blanche Sweet has been engaged to play the role of Tess in Marshall Neilan's production of "Tess of the D'Urbervilles."

Corinne Griffith will portray for Goldwyn the leading role in Elinor Glyn's "Six Days."

Marie Prevost is under contract to play the leading role in the picture which Clarence G. Badger will produce from the new mystery play by Edward E. Rose, "Red Lights." Alice Lake will also have an important role in this picture.

Mabel Ballin has just completed the first production which her husband, Hugo Ballin, has made for Goldwyn, "Vanity Fair," adapted from Thackeray's novel, and it is said to be probable that she will act the lead in a second production which Mr. Ballin will produce for Goldwyn release.

Bessie Love, another well known film star, has been engaged for an important part in Marshall Neilan's second Goldwyn production, "The Eternal Three." Claire Windsor, has the principal feminine role in this production.

Eleanor Boardman is acting the lead in Goldwyn's new Rupert Hughes picture, "Souls for Sale." Mae Busch, fresh from her triumph as "Glory Quayle" in the Maurice Tourneur production of "The Christian," is also cast for a prominent part in 'Souls for Sale."

Intensive Campaign on Fairbanks Film

The engagement for "Douglas Fairbanks in Robin Hood" at the A. H. Blank Strand Theatre, Omaha, Neb., which began its premiere in Nebraska and adjacent territory, was handled as a strictly big-time proposition, says United Artists, with a campaign that began four weeks in advance of the showing, and the effect of which was marked by capacity business.

The preparation for the opening, an event for which Omaha had a keenly stimulated interest, was planned by Harry Wattes of the Strand. A newspaper advertising campaign was laid out that called for 400 inches of space up to and including the opening. There was also a deal of other advertising and exploitation all timed effectively to culminate on the opening day.

Cabanne Production Is Proving Popular

The Associated Exhibitors feature, "Till We Meet Again," a William Christy Cabanne production featuring Mae Marsh, and with her Norman Kerry and Martha Mansfield, is proving one of the most popular offering of the season, if the comments of reviewers in towns where there have been runs and the heavy bookings reported by the releasing company can be taken as a criterion, sayes Associated Exhibitors.

"Till We Meet Again" has been the feature during an entire week in George T. Grovenstein's Carman Theatre, in Philadelphia. During a week's run, recently, in the Stanley Amusement Company's Karlton, the Philadelphia newspapers are said to have united in warm praise of the offering. Among the other well known houses in which there already have been runs are: Fox's Terminal, Newark; Warren & Cohen's Colonial, Detroit; O. D. Rose's Apollo, Kansas City; Joseph L. Stuerle's Walnut, Louisville, Ky.; J. M. Griswold's Savoy, Syracuse, N. Y.; the Tivoli, Chattanooga, Tenn., on the Lynch Circuit; William Hempky's Crystal, Cedar Rapids, Ia., and L. Boas's Rialto, Fall River, Mass.

Among many bookings for the near future are those of Ascher's Merrill Theatre, Milwaukee, the Southern Enterprises' Old Mill, Dallas, Tex.; Manager Sparrow's Strand, Washington; Skouras Bros.' West End Lyric, St. Louis; C. C. McAllister's Criterion, Oklahoma City.

Receives Inquiries on "Second Fiddle"

In the wake of the nation-wide advertising campaign which the W. W. Hodkinson Corporation has launched advertising "Second Fiddle," the Film Guild Production starring Glenn Hunter with Mary Astor in the leading feminine role, it is reported that the offices have been deluged with inquiries.

In connection with the advertisements which have been appearing in The Saturday Evening Post, a miniature violin in the form of a pin is presented to anyone answering the advertisement. Numerous letters have already been received, and each mail brings a greater influx.

Much satisfaction is expressed by the Hodkinson officials over the response to their advertising, and they believe it is evidence of the widespread interest which is being taken in "Second Fiddle" and future productions starring Glenn Hunter.

The miniature violins which are being sent out are mounted on a card which bears an inscription to the effect that the card and pin represents membership in the "Second Fiddle Club," together with some pertinent facts relative to the club's purpose. It is very artistically arranged and carefully packed and mailed in a special box.

"Going Up" Is in Production

Production work on "Going Up" Douglas MacLean's first feature for Associated Exhibitors, is now in full swing at the Hollywood Studios, in Hollywood, where Douglas MacLean Productions, Inc., his newly organized company, has its headquarters.

Marjorie Daw and a cast of equally well known and popular players, will support Mr. MacLean. The scenerio was written by Raymond Griffith. Lloyd Ingraham is directing.

Playgoers Film for February 11

The adventures of a penniless Croesus are recounted in "A Pauper Millionaire," Playgoers next release, which is scheduled to be out February 11. How can a poor man have more money than a millionaire? Can a millionaire retain his wealth and his health and yet be forced by circumstances to beg for the wherewithal for a cheap meal? These questions are said to be answered in this photoplay.

Playgoers, in a campaign book recently sent out, gives exhibitors many helpful suggestions on exploitation, it is stated.

California Critics Laud "Salome"

The critic for the Los Angeles Examiner in a review of Nazimova's "Salome" shown recently at the California Theatre, Los Angeles, under an Allied Producers and Distributors Corporation release, says "A page of description wouldn't tell you half there is to say about this picture."

"You will see art, real cinematic art, when you see Nazimova's 'Salome,'" wrote the critic for the Evening Herald. "'Salome' is a vital production and merits the attention of every earnest and thoughtful person," said the critic for the Evening Express.

Said the reviewer for the Daily Times, "You will find Nazimova's 'Salome' a painstaking attempt to bring to the screen something really artistic."

Three Ingenues in "The White Rose"

Three ingenues, each of whom have either starred or had important leading roles in a number of photoplays, will appear in D. W. Griffith's forthcoming production, "The White Rose." They are Mae Marsh, Carol Dempster, and Jane Thomas.

Benda Makes Posters for "Adam and Eva"

W. T. Benda, famous illustrator, made the posters for Marion Davies' new Cosmopolitan picture "Adam and Eva" which opens at the Rivoli Theatre February 11.

Mr. Benda has used his brilliant imagination to create some very striking and effective designs to illustrate this sparkling screen comedy adapted to the films from the stage play by Guy Bolton and George Middleton.

Marion Davies as "Eva" has an entirely different role from anything in which she has yet appeared.

Anna Q. Nilsson in Paramount Film

In addition to Betty Compson and Conway Tearle, who were chosen to play the leading roles in Herbert Brenon's production of "The Rustle of Silk" some time ago, the producer has secured Anna Q. Nilsson and Cyril Chadwick as the remaining members of the quartet of principals in this Paramount picture.

Work Progressing on Picture

Work is progressing rapidly at the Tilford studios in West 44th Street, New York City, on Richard Barthelmess' production of "The Bright Shawl." Last week one of the biggest scenes of the photoplay, showing the interior and stage of a Havana theatre in the '50s was shot under the direction of John Robertson. A notable cast is said to surround Mr. Barthelmess.

Goldwyn Preparing Several Pictures

King Vidor is ready to shoot his first picture for Goldwyn, "Three Wise Fools," from the stage play by Austin Strong.

Alec Francis, who is now appearing in Marshall Neilan's production of "The Eternal Three" and who has been seen in several previous Goldwyn releases, is in "Three Wise Fools," as is also Brinsley Shaw. The leading role will be played by Claude Gillingwater.

Marshall Neilan is taking the company filming his own story, "The Eternal Three," to Banff, Canada, where some of the exteriors will be made. Other outdoor scenes will be shot in the Grand Canyon.

Eric von Stroheim will start production on Frank Norris's "McTeague" the middle of February. He is still in San Francisco completing the continuity and getting locations.

Big Exploitation for Metro Picture

All records for an advance advertising campaign covering the newspapers in Chicago have been broken, says Metro, by the exploitation accorded "Quincy Adams Sawyer" for one week prior to its opening at Balaban & Katz' Chicago Theatre the week beginning January 29.

Working in conjunction with S. A. Shirley, local Metro representative, Bert Ennis handled a special campaign for Herbert Lubin of S-L Pictures, sponsors for the all-star Metro offering. More than $10,000 was spent in newspaper advertising alone.

Tie-ups were also effected with the Yellow Taxicab Company. Three of Chicago's large department stores also co-operated in the exploitation of "Quincy Adams Sawyer," and many local booksellers displayed the novel and still scenes from the picture.

Distinctive Buys Archer's Melodrama

"The Green Goddess," William Archer's melodrama in which George Arliss has been making a triumphal tour of the country, has been bought by Distinctive Pictures Corporation for production as a motion picture.

Arthur S. Friend, president of Distinctive, also announces that he has acquired the picture rights to a new Clarence Budington Kelland romance—"Barred Doors," which will appear serially in Collier's in March.

Mr. Friend gave no indication of the price which had been paid for the play or the details of production, except that it would be done on a lavish scale in keeping with the bigness of Distinctive's 1923 list and also in keeping with its value as a drawing attraction.

"The Green Goddess" has been regarded as one of the most valuable stage properties of the last two years and its screen worth has been enhanced by the successes of this drama on the road. The play deals with the thrilling adventures of a beautiful English woman in the domain of the Rajah of Rukh, one of the princes of India.

Mr. Kelland's new story is an appealing romance of the life of a Western waif and how he beats down the barred doors of society. Kelland is the author of "Backbone," just completed by Distinctive Pictures.

Both pictures will be made in the new Distinctive - Biograph Studios in New York City. The Moving Picture World announced last week that Mr. Friend had signed a long-term lease giving his company exclusive use of the historic building in New York City.

Race Horses Used to Advertise Film

Jack Pickford's new racing film, "Garrison's Finish," an Allied Producers and Distributors Corporation release, completed a highly successful week at Keith's Victory Theatre, Providence, R. I., January 20, having done big business throughout the engagement, its is reported.

A feature of the showing at the Victory, which was the first run for Providence, was the staging of an elaborate presentation for the film production.

Four real race horses were used by the Victory management to play up the importance of the picture. Two of them, were used for a street stunt advertising the show and were ridden by jockeys in uniform. The other two were used on the stage at the Victory in the presentation.

Hyman's Singers Sing Over the Radio

Managing Director Edward L. Hyman of the Brooklyn Mark Strand, dispatched two of his singers, Everett Clark and Edna Burhans, to the Westinghouse Radio Broadcasting station in New Jersey as one move in the exploitation campaign for "When Knighthood Was In Flower."

The official announcer for Westinghouse made the announcement of the picture's engagement at the Mark Strand—the singers sang — the radio radioed — the transmitter transmitted — and thousands of people heard about Knighthood and Eddie Hyman's generosity in supplying singers.

Marion Davies in Three Different Roles

In three widely different roles Marion Davies, star of Cosmopolitan Productions, is attracting public interest just now. While her picture "When Knighthood Was in Flower" in which she plays the part of a prince is being shown in large cities all over the country, New York is interested in Miss Davies' forthcoming debut at the Rivoli Theatre in that city on February 11 in "Adam and Eva" in which she plays the part of a dainty country lass attired in a gingham gown.

And while the screen is showing her in these widely contrasting roles Miss Davies is at work on "Little Old New York" in which she plays the part of a young boy!

Schenck Signs Lloyd for Another Film

Joseph H. Schenck has signed Frank Lloyd to direct the next Norma Talmadge picture, "Ashes of Vengeance." Lloyd is now directing Miss Talmadge in "Within the Law." He directed her in her last two pictures released by First National, "The Eternal Flame" and "Voices from the Minaret."

"Ashes of Vengeance" was purchased in London during Mr. Schenck's recent trip abroad.

The complete cast for "Within the Law" has just been announced by Mr. Schenck. It contains some big screen names. Supporting Miss Talmadge will be Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Arthur S. Hull, Helen Ferguson, Lincoln Plummer, Thomas Ricketts, Warde Crane, Catherine Murphy and De Witt Jennings.

Frank Ormstrom is the art director and Captain O'Brien of the New York police force, who is in California on a vacation, is acting in an advisory capacity.

To Make Another

Hugo Ballin, who has just completed at the Goldwyn studios, a big special production of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin, has decided to make another production at those studios. He is considering several big stories and will soon make his decision from among those now under consideration.

"The Prisoner" Is Listed by Universal

"The Prisoner," Universal's screen production of George Barr McCutcheon's romantic novel "Castle Craneycrow," has been completed and the first print has just reached New York. It is now in Universal's Fort Lee factory, where prints are being made for early distribution to exchanges.

Members of the reviewing committee of the Universal home office staff say "The Prisoner" is of Jewel quality, which means that it ranks in excellence with the features and super-features released as Universal-Jewel productions. "The Prisoner," however, will not be released as a Jewel, but will be retained as one of the list of Universal Attractions. Consequently, it will be available for screening within a few weeks, and will be turned over to exhibitors at a rental price considerably below its actual value, Universal says.

"The Prisoner" has been used by Universal as a starring vehicle for Herbert Rawlinson. It is said to be his most ambitious picture. It is expected to go far in adding to the popularity Rawlinson won by his good work in "Don't Shoot," "The Black Bag," "The Man Under Cover" and similar hits. It is stated that the picture cost more to make than any picture ever released on the Universal attraction schedule of five-reel features.

In the supporting cast the leading woman is Eileen Percy, a star in her own right, and who just now is being seen in the title role of "The Flirt," Universal's super-Jewel picture of Booth Tarkington's novel. June Elvidge and Bertram Grassby also take important roles.

"The Prisoner" was planned as a Universal-Jewel and was to have been filmed in Europe. Harry Myers was to have been the star. But the Universal scouts found that efficient and economical production was practically impossible in Europe, owing to the lack of modern American studio equipment and to the impossibility of finding players who could approximate American standards of screen acting.

After Myers completed his contract with Universal, it was decided to film "The Prisoner" with Herbert Rawlinson. It would have been made for Jewel release had it not been for the fact Universal had promised its exhibitor patrons a certain number of Rawlinson pictures on the Universal attraction schedule. It finally was decided to make the picture as originally intended as to quality and excellence, but to release it as five-reel feature, at a lower price, regardless of its super-qualities. Jack Conway directed it.

Universal plans to have "The Prisoner" ready for release during the last week in February.

"Super Thirty-Nine" Starts in February

With the release of "When Knighthood Was in Flower" and "Dark Secrets" on February 4, Paramount introduces its "Super Thirty-Nine," the second half of its program of features for the current picture year.

In listing Marion Davies in Cosmopolitan's "When Knighthood Was in Flower" as the first February attraction the Paramount distribution department gets away to a running start. In addition to its record-breaking continuous run in New York at the Criterion and Rivoli theatres, this picture has played long engagements in Chicago, Boston, Los Angeles, Philadelphia, Pittsburgh, Washington and other big cities.

In "Dark Secrets," Dorothy Dalton is the star. The story and scenario were written by Edmund Goulding, who adapted "Tol'able David" for the screen.

The picture scheduled for February 11 is Gloria Swanson in "My American Wife," a Sam Wood production. Antonio Moreno makes his debut as a Paramount player in the leading male role.

Released the 18th are "Drums of Fate," starring Mary Miles Minter, and Jack Holt in "Nobody's Money." The Minter picture was directed by Charles Maigne and is an adaptation by Will M. Ritchey of the novel, "Sacrifice," by Stephen French Whitman.

In "Nobody's Money," Jack Holt is seen for the first time in a comedy role. The picture was directed by Wallace Worsley. Wanda Hawley is Mr. Holt's leading woman. George Melford's production of Joseph Hergesheimer's story of old Salem, "Java Head," is scheduled for the 25th.

Is Nearly Finished Selecting the Cast

Casting for "Red Lights," the screen version of Edward E. Rose's new mystery play, is nearly complete. Clarence G. Badger, who directed the Will Rogers pictures for Goldwyn, was recently signed to direct this film.

Johnnie Walker has been loaned to Goldwyn by F. B. O. for an important character in this picture. Alice Lake, who has starred in many Metro productions, has an important role. Other recent additions to the cast include Lionel Belmore, Frank Elliott and George H. Reed.

The leading feminine role will be acted by Marie Prevost, former Mack Sennett comedy beauty, recently starred by Universal. Raymond Griffith has the leading male role.

Wide Publicity Is Planned for Film

In order to acquaint himself with the "atmosphere" surrounding the subject of whaling and to acquire first hand knowledge that may be used in the exploitation of Hodkinson special production "Down to the Sea in Ships," Harry McDonald, chief of the sales promotion department of the W. W. Hodkinson Corporation returned recently from a trip to New Bedford, Mass., where the whaling industry still survives and which Elmer Clifton selected as the location for the filming of his production of the whaling industry.

Mr. McDonald returned with quite an assortment of curios which will be used extensively in the exploitation of this production. Upon his return to the home office Mr. McDonald immediately called a conference of his assistants and it is stated that ways and means were gone into to provide one of the most extensive campaigns ever planned in conjunction with a motion picture.

Records Broken by Griffith Production

Following an exceptional lithograph and "sniping" campaign, plus plenty of newspaper advertising space, D. W. Griffith's latest picture feature, "One Exciting Night," smashed all attendance records at regular prices during the first of a two weeks' run at the Stillman Theatre, Cleveland, Ohio, says United Artists. The picture could have stayed at the Stillman for a third week had it not been that previous bookings made it necessary to take it off.

F. Desburg, of the Loew's Ohio theatres, controlling the Stillman house, wrote as follows concerning the showing: "Just completed two weeks' run of 'One Exciting Night' at the Stillman Theatre, Cleveland. Business exceptionally fine both weeks. Picture enthusiastically received. Properly exploited, it should make a hit anywhere."

Another Record for Harold Lloyd Film

The Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," has just added another to its record-breaking collection of records, and, incidentally, the attendance and duration record for what it believed to be the only railway station theatre in the world has been smashed, according to reports from the releasing company.

An article in this paper a few weeks ago told of the inauguration on the Chicago-St. Louis Limited of the Chicago & Alton's motion picture service, with "Grandma's Boy" as the feature. Also the St. Louis Union station which maintains a fully equipped picture theatre, making it unique among such institutions. The station theatre has housed many great gatherings, but, according to railway officials, it remained for "Grandma's Boy" to demonstrate the real value of this "movie" house for travelers, breaking all former records for attendance.

"Bohemian Girl" to Be at Cameo Theatre

"The Bohemian Girl," the Harley Knoles production of Balfe's famous old opera, will have its first showing in this country at B. S. Moss' Cameo Theatre, Sunday, February 4. It is a production distributed by American Releasing, with a cast headed by Ivor Novello and Gladys Cooper, and strengthened by Ellen Terry, Constance Collier, C. Aubrey Smith, Henry Vibart, Gibb McLaughlin, and a hundred others.

Ivor Novello, about whose ability and prepossessing appearance much has been written, is now in this country under contract to D. W. Griffith.

Gladys Cooper is a noted London beauty whose position as a dramatic actress is second to none in Great Britain, says American Releasing.

Dustin Farnum in "The Buster"

Dustin Farnum will be seen in Jack Strumwasser's adaptation of "The Buster," the William Patterson White story, on February 18, according to announcement from Fox Film Corporation.

The production was directed by Colin Campbell and numbers in its cast Doris Pawn, Lucille Hutton and Pee Wee Holmes.

"The Wise Cracker" for February 18

"The Wise Cracker," a new Sunshine Comedy, will be released by Fox Film Corporation, February 4. It is said to present Si Jenks in many amusing situations.

Jenks played the country hick in "The Village Blacksmith," a recently released Fox special.

"The Artist" Slated for February 4

"The Artist," the two-reel special comedy starring Clyde Cook, will be released February 4, according to Fox Film Corporation, which announces that the comedy is replete with odd and novel gag and affords the clever comedian an ideal vehicle. It was directed by Slim Summerville.

Walthall Returns to the Screen

Henry B. Walthall returns to the photodrama in the latest Fox special production, "The Face On The Barroom Foor."

The characterization which Walthal portrays in this production promises to be a role really worthy of the splendid emotional ability which he has demonstrated in previous photoplays, says Fox.

Jupiter Closes Big Foreign Deal

Jupiter Film Corporation with offices at 1482 Broadway, which recently acquired all the Vitagraph productions for practically all of South America, has closed a deal with the Chilean Cinema Corporation for the distribution in the Republics of Chile, Peru, Bolivia and Ecuador of six serials, fifty-five features and specials and fifty-six comedies of two reels each.

Many Preparations for Film Opening

From Liverpool, England, come particulars of unusual preparations for the opening of Pyramid's "Queen of the Moulin Rouge" at the Scala Theatre, January 28, for an indefinite engagement.

There will be a "Moulin Rouge" carnival at the Adelphi Hotel February 2 for the benefit of the Stanley Hospital. Co-operation of the London and North Western Railway has been obtained, and a special train will be run early in the morning following the carnival to all suburban points.

Cast Completed for Big Universal Film

Wallace Worsley, director of Universal's big 1923 Jewel picture, "The Hunchback of Notre Dame," has completed the large cast necessary for adapting Victor Hugo's celebrated novel to the screen, and production has started with a rush, Universal announces.

Universal asserts that "The Hunchback of Notre Dame" will have the most outstanding cast of any film production ever made. Besides a group of half-a-dozen recognized stars, it will include a score of well known players in roles of varying importance. Even the extra parts portray such unique characters that expert film players are required to fill them.

In addition to Lon Chaney, Patsy Ruth Miller, Norman Kerry and Raymond Hatton, the four leading players heretofore announced as engaged for featured roles in the big Universal production, the following have recently been added to the cast of principals; Kate Lester, Brandon Hurst, Ernest Torrence, Harry Van Meter, Winifred Bryson, Eulalie Hensen, and Nick de Ruiz.

The scenes depicting the Court of Miracles, that strange gathering place of 15th Century Paris where beggars, cripples, pickpockets and other crooks assembled after night-fall to discard their wooden legs, uncover their "sightless" eyes and otherwise become normal, has called for the combined attention of the Universal scenario and casting departments. The characters being reproduced are so strange and weird, great attention has to be paid to make-up, costuming and acting of every extra in these scenes.

Among the players who have been engaged to portray important characters in the Court of Miracles are John Cossar, Wilson Hummel, Jay Hunt, C. E. Collins, Walter Rodgers, Alfred Hollingsworth, Russell Powell, Albert Prisco, Andy MacClellan, Alfred Gronell, Harry Mann, Albert MacQuarrie, James Collins, Fred T. Walker and Fred Herzog, Pearl Tupper, Eva Lewis, Lou Salter, Jane Sherman, Helen Brunneau, Gladys Johnston, Lydia Yeamans Titus, Nick Shaid, John Implito, Louis Miller, Roy Laidlaw, Harry DeVere and Nick de Ruis.

Officials at the Universal home office announce that the production of "The Hunchback of Notre Dame," already has taken pro portions which indicate it will be a far greater cinematic feat even than was "Foolish Wives," which has been recognized as one of the costliest and most elaborate of screen productions.

In order to reproduce faithfully the settings of 15th Century Paris, the technical department at Universal City has had to go to great lengths. The reproduction of the Cathedral of Notre Dame will stand alone as the greatest piece of cinema construction work, Universal says, while the picture will call for dozens of other sets, varying from several large squares of 15th Century architecture to interiors of French homes, cafe's, dives, and even the torture chambers of that period.

Universal production managers have taken a cue from war time activities in planning for "The Hunchback of Notre Dame." In many of the scenes, hundreds of extras are used. Each, of course, has a distinctive costume, corresponding with the dress and fashions of medieval Paris. In order to supply the extras these costumes, arrangements have been made to equip them just as recruits are equipped at big training camps. Storage buildings with many windows have been constructed and an elaborate system of issue and supply has been worked out, which will save many thousands of dollars in non-wasted time.

Worsley's directional staff consists of James Dugan, William Wyles and Jack Sullivan. The novel was adapted for the screen by Perley Poore Sheehan and Edward T. Lowe, Jr., Charles Stallings, production manager, and Elmer Sheeley, art director at Universal City, assisted by Sidney Ullman, have direct charge of the construction of sets for the film spectacle.

Good Business Done by Pickford Film

Jack Pickford and his first independent film production, "Garrison's Finish," in which he plays the star role, registered a distinct hit when the picture was shown recently at the California Theatre, San Francisco, says Allied Producers and Distributors. The picture played to satisfactory box office business and won quick and emphatic approval from critics and public, it is stated.

"Jack Pickford's return to the screen is an unqualified success," said the reviewer for the Call. "There have been a good many pictures lately with horse racing providing the principal interest, but none of them can compare in real interest and excitement with 'Garrison's Finish'," said the critic for the Examiner.

"'Garrison's Finish' is a good, fast-moving photoplay, well done by Jack Pickford, Madge Bellamy and a strong supporting cast," said the reviewer for the Chronicle. "An enterprising picture in every particular," was the opinion of the Bulletin's critic.

"Plenty of new twists in this picture, and the novelty of the plot contributes much to its entertainment value," wrote the reviewer for the Daily News.



BLANCHE SWEET

Who's to act Tess in Marshall Neilan's second production in association with Goldwyn, "Tess of the D'Urberville's," by Thomas Hardy.

U. B. O. Books Big Hodkinson Release

An announcement of unusual interest has been received from the W. W. Hodkinson Corporation which states that the United Booking Offices have contracted for the Maurice Tourneur production "While Paris Sleeps," to be booked over their entire circuit of theatres.

In the estimation of the Hodkinson officials this is evidence of the big box office value of "While Paris Sleeps," and is further proof of the confidence which exhibitors repose in the Hodkinson program.

Many Metros Listed Among Best Films

In its last two lists of photoplays commendable both for their entertainment and wholesomeness, the National Board of Review includes the following. Laurette Taylor in "Peg o' My Heart," Reginald Barker's production of "Hearts Aflame," "All the Brothers Were Valiant," "Quincy Adams Sawyer," "The Toll of the Sea," Viola Dana in "Love in the Dark."

All these productions are distributed by Metro Pictures Corporation. The Metro-Louis B. Mayer production, "Hearts Aflame," and the Metro-SL special, "Quincy Adams Sawyer," are starred, to indicate especial merit.

Filming Own Photoplay

Marshall Neilan's second production in association with Goldwyn will be "The Eternal Three." It is said to be a eulogy of the physician's work and his service to humanity, told with the simplicity and naturalness that Mr. Neilan brings to all of his screen work. It is powerfully dramatic with a deep emotional appeal, it is said.

"The Dangerous Age" Is Lauded by New York Newspaper Critics

Having met a successful reception in many first-run houses throughout the country, John Stahl's "The Dangerous Age," a First National release, was shown at the Strand in New York recently and received the same high praise from the New York critics as it received in other big cities.

The New York World critic wrote: "Interesting. Mr. Stone, as usual, good and there is a girl, Edith Roberts, who is likely to be heard of again right soon . . . of the type which cinema kings refer to as 'a —— good audience picture.'"

"Entertaining matrimonial story," New York Times. "We enjoyed every flicker of the picture . . . Interesting theme, well acted and perfectly directed. We cheerfully recommend it." Harriet Underhill in the New York Tribune.

"Interesting. Ingenuously timely." N. Y. American. "It is one of the pictures that can be placed on the credit side of the industry." Louella Parsons in the New York Telegraph. "It is wonderfully well done," New York Daily News.

"A Real Masterpiece"

Out in Los Angeles, where the picture had an early run at the Kinema, the critics wrote: "There is suspense, more than enough thrills and, above all, thoughtful and capable direction. The cast is excellent." Florence Lawrence in the Examiner.

"A real masterpiece, a genuine reflection of life on the screen at last. And to John Stahl more power. If the public doesn't take to 'The Dangerous Age' like a duck takes to water, I shall cease worrying about pictures and begin worrying about audiences." Grace Kingsley in the Times.

"A forceful interpretation of a sound theme by a dramatis Personae that virtually live the portrayal." Guy Price in the Herald.

"It is all so well told by Director Stahl that the story lives through the humanness of its characters." Charles Goss in the Express.

Chicago critics said:

"Full of good acting." Mae Tinee, Tribune. "So vividly told, appeadingly human and perfectly enacted that you feel as if you had been gazing into a crystal and having your future revealed to you." Chicago Herald and Examiner. "An excellent picture . . . a real drama of married life." Rob Reel, Chicago Eve. American.

Trade Paper Critics Enthusiastic

The trade paper critics, too, were enthusiastic. "This will likely be one of the big box office attractions of the year." Exhibitors' Herald. "This picture may safely be listed as an unqualified triumph for Director John Stahl and his talented cast of players," Exhibitors' Trade Review.

"This is the best picture in every way that John M. Stahl has ever offered the industry, it is a production that approaches the much talked about 100 per cent. class." M. P. News.

"If 'The Dangerous Age' does not fill every demand of the exhibitor and a fickle public for entertaining, interesting and diversifying pictures, then here is one writer who will admit that his conception of entertainment is all wrong. Meanwhile, he will adhere to his conviction that in 'The Dangerous Age,' John M. Stahl has given to the cinematographic show world a production that can be ranked among the most logical and entertaining the current year has uncovered. Masterly produced in a manner that denotes careful handling by the director of every foot of film photographed, 'The Dangerous Age,' in our humble opinion, will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box-office records." Moving Picture World.



IVOR NOVELLO

Featured in "The Bohemian Girl," a Harley Knoles production seen for the first time in America at the Cameo Theatre, New York, on February 4. The production is handled by the American Releasing Company.

1000 Persons in "Old New York" Scene

Over one thousand persons were used in the gigantic scene showing Bowling Green and the Battery as they were a century ago in the Cosmopolitan picture, "Little Old New York," starring Marion Davies. Men in high hats and women in poke bonnets wend their way along the battery and pass back and forth in front of the old Courthouse, the stockades and the whipping post.

In one of the scenes Miss Davies, as "Patricia O'Day," the plucky little Irish girl who poses as a boy in order to inherit a fortune, is almost the victim of mob violence when she is threatened with a public whipping.

The most extensive research work was necessary on the part of Miss Davies, Director Sidney Olcott, Joseph Urban, who designed the settings, and Luther Reed, who made the adaptation in order to faithfully reproduce the atmosphere of New York of 1810

Delmonico's Restaurant with its open front resembling a present day lunch wagon Bowling Green Park with the old iron fence surrounding the spot today just as it was a century ago; the old City Hall, and the Battery are all included in this set, the largest ever built, in the Twenty-third Regiment Armory, Brooklyn, which was the only place big enough to accommodate it.

The old fire wagon with its leather buckets, the stately grey coach in which dignified ladies of that day rode have been accurately copied and reproduced from models in the New York Historical Society.

American to Release "Grub Stake"

Completing arrangements with American Releasing for the distribution of her latest picture, "The Grub-Stake," Nell Shipman and Bert Van Tuyle, managing director, left New York ten days ago for their camp at Priest Lake, Idaho, and are now in the northern country, which they do not intend to leave for another year, while other pictures are under way.

Interesting reports of their progress over the fifty-six miles of snow and ice lying between the railroad station and their camp have reached the East.

They transported fourteen tons of supplies by dog-sled and boat. The ice was so thick it had to be blasted every mile of the way for the boat to pass, men in rowboats following to keep the channel clear for the return trip.

LUDWIG G.B. ERB,
PRESIDENT



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Schenck Gets "Dulcy" for Constance Talmadge

Although Joseph M. Schenck had several stories on hand for Constance Talmadge he has purchased the picture rights to the play "Dulcy," and will use it as Miss Talmadge's next First National release.

"Dulcy" is a delightful comedy by George Kaufman and Marx Connolly. Lynn Fontaine scored a triumph in it on Broadway last season and it is still playing to capacity audiences on the road.

When Mr. Schenck was abroad he purchased the rights to the play "Madame Pompadour" which is a big hit in Paris. John Emerson and Anita Loos also had a screen comedy ready for Miss Talmadge, but when Mr. Schenck finally completed arrangements for "Dulcy" he decided to make it Miss Talmadge's next, said thereby take advantage of its popularity on the road.

Sidney Franklin will direct "Dulcy," and John Emerson and Anita Loos will adapt it.

Universal Names February Releases

Universal will release four strong five-reel attractions during February. These will include a picture made by each of the popular Universal stars, Frank Mayo, Gladys Walton, Edward (Hoot) Gibson and Herbert Rawlinson They were made by a trio of Universal's best directors, King Baggot, Jack Conway and Edward Sedgwick, the last of whom had charge of two of the four releases.

February will see the release of "The First Degree," a screen adaptation of a popular magazine story by the well known author, George Pattullo. The story was put into continuity form by another American author, George Randolph Chester, who now is a leading member of the Universal City scenario staff.

"The First Degree" has been used as a starring vehicle for Frank Mayo. This star is said to have done the best work of his entire screen career in this picture. It shows him in a role of great repression, yet filled with such dramatic situations that the suspense grips from start to finish.

Included in the strong cast engaged by Universal to support Mayo in this feature were Sylvia Breamer, Philo McCullough, George A. Williams and Harry Carter. The story concerns a man called before the grand jury to testify concerning some of his sheep which have been stolen, but who through ignorance of why he is called, rushes in and confesses to a crime on his own part. Although this idea has been used before in literature and on the screen, Universal has given to it an entirely new treatment, and one which does not let the interest lag.

Gladys Walton's February release will be "The Love Letter" which will reach the screen on February 12. It is an amusing comedy drama adapted by Hugh Hoffman from a story by Bradley King. King Baggot, creater of a number of highly successful Gladys Walton features, directed it.

Edward Hearn, who plays the bashful lover role opposite Eileen Percy in "The Flirt," has a somewhat similar role in "The Love Letter," opposite Miss Walton. He takes the part of a village blacksmith who falls in love with a smart city girl.

Others in the cast are: George Cooper, Fountaine LaRue, Alberta Lee, Walter Whitman, Florence D. Lee, Boyd Irwin, Jim Corey, Danny Hoy, Lucy Donahoe and Sadie Gordon.

"The Gentleman From America," Edward (Hoot) Gibson's February release, which will be available for exhibitors on February 19, is a rollicking picture of romance and adventure developed around the escapades of a couple of doughboys who go A. W. O. L. from their outfit in France and who end up "somewhere in Spain." It was written especially for Gibson by Raymond Schrock, scenario editor at Universal City, and was directed by Edward Sedgwick, a master hand at Hoot Gibson comedy dramas.

Included in the cast which supports Gibson is Louise Lorraine as leading woman, Carmen Phillips, Tom O'Brien, Frank Leigh, Jack Crane, Bob McKenzie, Albert Prisco and Rosa Rosonova.

Although dealing with a couple of doughboys, it is not a war picture, but is filled with the hilarious comedy, of the kind that will be appreciated by anyone who ever wore O. D. or was related to a soldier or who ever knew a soldier.

The last release of the month will be "The Prisoner," Universal's de luxe adaptation of George Barr McCutcheon's best seller "Castle Craneycrow." Herbert Rawlinson is the star, and is supported by Eileen Percy and a strong cast. Jack Conway directed it. The picture was originally intended for Jewel release, but when Rawlinson was assigned to it, it was decided to keep it on the Universal Attraction release schedule. It it said to be the most elaborate Universal five-reeler ever made.

It will be released February 26.

Many Stunts Devised for Pathe's "Dr. Jack"

Harold Lloyd's "Dr. Jack" will go down in film history, Pathe predicts, as the champion inspirer of unique exploitation stunts. The number and variety of these attendance stimplators written up in newspapers and reported by branch exchanges speak volumes for the showmanship qualities displayed by many exhibitors. They are given due credit, for instance, in accounting for the continuous capacity business done by "Dr. Jack" in northern Pacific Coast cities in spite of particularly abominable weather conditions.

In cities and in conditions where the usual announcements of Harold Lloyd in a new feature comedy would be sufficient to guarantee full houses, exhibitors have shown themselves equally alive to the many business-getting suggestions which stare at them out of the title of "Dr. Jack" alone.

In the San Francisco territory—where the New Portola Theatre has played its sixth big week, and the New Franklin at Oakland and Goddard's at Sacramento have reported house records broken—"Dr. Jack's" professional reputation overshadows that of the oldest established regular practitioner.

Having "Dr. Jack" paged at the leading hotels and clubs is reported to be a highly profitable, though obvious stunt. In San Francisco such special luncheons as those given by the Ad Club, Commonwealth Club, Civic Centre Club, One Hundred Per Cent. Club, etc., were enlivened with hurry calls for "Dr. Jack."

Typical physicians' closed cars with "Dr. Jack" plainly displayed on their doors made highly effective ballyhoos. The living image of Harold Lloyd hurrying through main thoroughfares carrying a "Dr. Jack" black bag attracted crowds of interested followers right up to the entrance of the New Portola.

The New Franklyn Theatre management at Oakland reports huge success for its cripple ballyhoo. This was a man swathed in bandages, hobbling around town on a crutch with absolutely no signs on him. Every little while he would stop sympathetic people and beg to be kindly directed to the office of "Dr. Jack," as he wanted to take the "laugh cure."

In Galesburg, Illinois, an enterprising exhibitor tied up with an electrical appliance store in a way that kept crowds before the window all day long. The attraction was a 24-sheet cut-out of Harold Lloyd's head with the smiling face of the earth, the latter slit across at the mouth and actuated by an electric motor to open and close in hearty laughter, instead of a mere pencilled smile. A Rock Island, Ill., exhibitor improved on this with an added element—a laughing record placed behind the mouth with a repeating attachment to make the laughter continuous.

The much talked about series of "Dr. H. L. Jack" teaser ads have been fruitful in newspaper accounts of Health Boards and individual "physicians'" stern searches for the "quack"—which invariably led to the theatre's door and the confession of, "Stung."

Miss Dove With Fox

Billie Dove, featured screen actress in a number of big productions, has been engaged by William Fox to play opposite John Gilbert in his new picture, "Red Darkness," directed by Jerome Storm, and now in course of production on the West Coast.

Metro Provides Many Ideas to Put Over "Hearts Aflame"

Exhibitors who have arranged to play "Hearts Aflame," the picture produced by Reginald Barker from Harold Titus' novel, "Timber," presented by Louis B. Mayer and released through Metro, will be delighted with the completeness of the accessories and box office aids provided for that production.

From the posters, comprising twenty-four sheet, six sheet, threes and ones, all "pullers," through the lobby cards, both 11 by 4 and 22 by 28, down to the stunt ideas, trailer and slide, the cuts and newspaper stories, there is a very apparent effort to give the exhibitors something better than merely ink on paper. The paper has the pep; the ink has the pull.

Stunt ideas are furnished that are dignified and in harmony with the bigness of the production, yet they retain the quality of attention attractors.

There is a full line of newspaper cuts, both in mat and block form, with scenes from the production that are not mere "pretty pictures," but that play upon the powerful situations of the story.

"Hearts Aflame" lends itself readily to exploitation. The story of the big timber land and the man who makes good in it, is full of situations and crises that furnish plenty of scope for readable newspaper stories. The vast timber fire, on which twenty cameras were used as "Old Ironface," the antiquated locomotive with which hero and heroine made their dash through the blazing forest to get the explosives with which to dynamite the forest and save the timber, allows of many striking catchlines, reading notices and other forms of publicity.

It is seldom that a picture so well combines in stars, story and spectacle such possibilities, so well backed up with accessories.



Scene from Thomas H. Ince big production, "Scars of Jealousy," to be released by First National.

Lloyd and Spark Plug in Big Laughter Race

Waiting for "Dr. Jack" to arrive in Birmingham, Ala.—where the whole city is reported to consist of Harold Lloyd "fans,"—inspired the Birmingham News to announce a prize letter contest called "The Great Laughter Handicap." According to that newspaper's accounts the result amounts to a unique tie-up of first class exploitation value, the two entrants in the race being Harold Lloyd and "Spark Plug." The newspaper attracts many new readers of its columns, in which the celebrated comic strip regularly appears, and at the same time public eagerness to see Lloyd's latest feature comedy success is kept at fever heat.

Two days before "Dr. Jack" opened at the Strand Theatre in Birmingham, the News' report of the Lloyd-"Spark Plug" contest contained the following:

"With just two days more to run, Sparky is stretching that blanket of his until the buttons threaten to pop off, trying to widen the gap between himself and Lloyd. But Saturday night the winner of the Abadaba, Tobasco and Onion Handicaps slipped a little and Lloyd cut down his tremendous lead in the Great Laughter Handicap.

"Of course, the main argument for Sparky is that he is up there day by day in every way getting funnier and funnier. But the proponents for Harold Lloyd argue that when he comes along in a new picture such as "Dr. Jack" at the Strand this week, he provides food for laughter to bridge over the days until his next comedy is out."

"Driven" Scheduled for March Release

Universal is so enthusiastic concerning its recent acquisition, "Driven," a strong Blue Ridge feature made by Charles Brabin with Charles Emmett Mack in a featured role, that it is to be released as the Universal-Jewel production for March. It will be substituted for "The Shock," a Lon Chaney picture heretofore scheduled as the Jewel release for March. It is not known at this time whether "The Shock" will be released the following month, or inserted elsewhere in Universal's 12 Jewel schedule for 1923.

"Driven" is said to have an exceptional cast. Mr. Mack was lent to Brabin especially for this production through the courtesy of D. W. Griffith.

The Brabin picture has been accorded the distinction of being selected for "major mention" by the Exceptional Photoplays Committee of the National Board of Review.

Also, the picture will be shown at a special presentation arranged by the committee in the Town Hall, New York City, next Monday evening, February 5. This showing will be for the entire membership of the committee, some two hundred members, and their guests, including leading literary, stage and screen figures.

Universal is getting behind "Driven" with the same exploitation power put behind a Universal City made Jewel. A big selection of lobby and other accessories are being made up and an exceptional exploitation campaign is said to be in the making.

The picture is Brabin's first independent production. It was adapted from "The Flower of the Flock," a story by Jay Gelzer. It is a screen romance, said to contain strong heart interest and much dramatic strength, with smashing climaxes.

Universal's decision, just arrived at, to insert "Driven" immediately into the Jewel schedule, even at the expense of holding back another Jewel, indicated the high fervor the picture has with Mr. Carl Laemmle, Universal president.

"The Christian" Gets Important Dates

As a combined result of the recent trade showing of Goldwyn's Maurice Tourneur production of "The Christian," held at the Capitol Theatre, New York, and of the enthusiasm which James R. Grainger has aroused among salesmen and exhibitors on his swing about the branch exchanges on his trip to the Pacific Coast, many important first-run contracts for that picture have been closed.

The exhibitor enthusiasm for the picture aroused at the New York showing has penetrated to the exhibitors of the country, says Goldwyn, and they have all been anxious to receive from Mr. Grainger and from the managers of the branch exchanges all the information concerning the picture, available booking dates, exploitation angles, etc., that could be given them. Wherever the film has been run off for them they have expressed their approbation and their confidence in its box-office value in no uncertain terms, it is stated. They have been warm in their approval of Goldwyn's announced intention not to road-show the film despite the many offers from managers of "legitimate" theatres to book it for extended runs at advanced prices.

Mr. Grainger has arranged for an advance showing of the picture in Detroit and Eddie Bonns, manager of exploitation, has gone to that city to aid John Wilstach, Goldwynner, in exploiting it. Prominent exhibitors from much of the territory surrounding Detroit will be present.

Mr. Grainger has visited Detroit, Chicago, St. Louis and other exchanges on his trip to the Pacific Coast and received assurances from the big exhibitors who have closed contracts for early first-runs of the picture that they are going to get behind it and boost it from every possible angle, it is stated.

Among the big first-run bookings recently closed for "The Christian" are the following: Balaban & Katz' Chicago Theatre in Chicago; Libson's Capitol Theatre in Cincinnati; the B. F. Keith house in Providence; Libson's Strand in Dayton, and Southern in Columbus, O.; Phil Gleichman's Broadway-Strand in Detroit; Rowland & Clark's State Theatre in Pittsburgh; Tom Moore's Rialto Theatre in Washington, and the Capitol Theatre in New York City.

All Star Cast Is in "Does It Pay?"

"Does It Pay?" the recently announced special added to the list of Fox Film Corporation's releases for this year, is said to have an all-star cast.

Among the names on the roster of performers are: Hope Hampton, Robert T. Haines, Marjorie Rambeau's principal support in "The Goldfish" during its New York run; Mary Thurman, Bunny Grauer, the featured young actor in "The Town That Forgot God," which recently ran three months at the Astor Theatre; Peggy Shaw, Florence Short, Marie Shotwell and Charles Wellesley. Charles Horan is the director.

"Does It Pay?" is the cryptic title of a story that is destined to excite a great deal of curiosity, according to the Fox Film Corporation; the picture itself answering the question it propounds with convincing skill, according to reports.

"Robin Hood" Breaks Records

Despite the blizzard that swept New York City last Sunday, January 28, Douglas Fairbanks in "Robin Hood" opened at the Capitol Theatre, showing at popular prices for the first time in New York, to a smashing day's box-office business, receipts for the day being $11,500.

On Monday, second day of the run, the receipts reached a total of $7,104.52, setting a new house record for any Monday since the Capitol opened, the previous high record being $6,175.84.

The receipts for Tuesday, the third day, climbed to $7,134.

On Wednesday, the fourth day, the house was packed early in the afternoon, and every indication pointed to a still bigger box-office than on the preceding week days, it is stated.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Paul Parrott Comedy Heads Pathe February 11 Schedule

Pathe program for February 11 finds the new Pearl White serial, "Plunder," in its third episode, "The Hidden Thing," maintaining the high standard of thrills and interest aroused by the previous episodes. In this chapter, Pearl in her quest of the building stock goes to the home of an eccentric professor, where she finds herself face to face with a giant ape. How she cleverly works on the animal's aptitude for imitating humans and makes it kill itself furnishes a thrill. The punch at the end of the reel shows her in a cavern with the door locked behind her and a gigantic monster rising from a bier right in front of her.

The Hal Roach comedy for the week is "Jailed and Bailed," featuring Paul Parrott, assisted by Jobyna Ralston, in which a girl speeds herself into jail and promises to wed the suitor who gets there first to bail her out. Our hero wins by getting himself arrested after the rivals have obstructured each other's progress until most of the vehicles in the town are wrecked.

Also on this program is the Aesop Film Fable, "The Gliders," with the moral: "It is not always safe to imitate a bad example." Cartoonist Paul Terry has cleverly shown farmer Al Falfa in a gliding contest after all of the farm animals have demonstrated their expertness in this direction. He is carried up among the stars and planets and then into the infernal regions, meeting with some wonderful adventures.

Screen Snapshots reaches its nineteenth issue, opening with scenes of Rodolph Valentino at home. Then follows a dinner by the Hollywood Chamber of Commerce to Doug and Mary on their return home. There are also scenes of Cecil DeMille, Theodore Roberts, Lois Wilson, Leatrice Joy and Thomas Meighan in a superproduction showing the filming of a gigantic and characteristic DeMille spectacle. Thomas H. Ince explains a script to Madge Bellamy, which is illustrated by scenes from the film. There is a unique "auto" race between Jackie Coogan and Eddie Hearn, which Jackie wins, and also a section which shows a parade and reception to a number of film stars in Philadelphia.

Pathe Review No. 6 contains a particularly interesting section photographed at night, showing how the Japanese use cormorants to catch fish, tying a string at the base of the bird's neck so that it will not swallow the fish. Another interesting section, which is in color, shows the inhabitants of the desert section of Arabia and the manner in which they fight, using shields of goatskin just as they have done for at least 2,000 years.

Two issues of Pathe News and one of Topics of the Day complete the list of eight releases.

Coue Film for Educational Being Made in Record Time

Production work on the two-reel subject, "The Message of Emile Coue," which Educational will distribute, is fast nearing completion. The scenes in which M. Coue, himself, appears have already been completed, leaving only a few minor scenes to be filmed.

As M. Coue's time was very limited it was necessary that every detail be worked out in advance and every precaution taken in filming this picture. The entire resources of the Motion Picture Arts studio at New Rochelle were utilized, several sets were erected at once, the company moving on to the next one as soon as one scene was finished. As a consequence, it is believed that the rapidity of making this production has established a record for a film of this calibre. Six cameras were used to photograph the scenes in order to prevent the possibility of retakes in case of defective photography. A number of extra lights were also secured in order that even the time for transferring the lights from one set to the next would be done away with.

It is said that in appearing in this picture, in which he will give his message to the world in film form, Mr. Coue was the least excited man on the set and all were impressed with the earnestness and determination with which he faced the ordeal. Director McCutcheon states: "I have never seen an actor on a motion picture set who was less temperamental. I believe the man is inspired by the truth and greatness of the message he is trying to convey and that prevented any camera consciousness or stage fright."

Educational is rushing work on special advertising and exploitation to accompany this sensational special. M. Coue is scheduled to sail for Europe on February 10, and every effort is being made to have "The Message of Emile Coue" finished so that he may see himself on the screen and inspect his work before sailing.

Again announcing that he is not a miracle man, and has never cured anyone, but only shows others how to cure themselves, M. Coue states: "By means of the cinema it will be shown that imagination dominates the will and makes things possible or impossible. The theory of consciously impressing the subconscious mind and in that way willfully mastering the imagination will be delineated and illustrated by means of players so that every beholder can understand and benefit."



How Saxe's Strand played up Educational's Lloyd Hamilton comedy, "The Educator," in Milwaukee Journal in three column advertisement.

Films of Ruhr

In keeping with their policies of showing at the earliest possible moment pictures of important world happenings, both Educational's Kinograms and Pathe News in current issues contain views of the French invasion of the Ruhr district of Germany to enforce reparations payments, including the occupation of Essen.

Now a Prologue!

Mark up one more on the score for the short subject. Manager H. B. Wright of the Strand Theatre in Seattle was so impressed with First National's "The Frozen North," starrng Buster Keaton, that he used a prologue with it. Clifton Montgomery, former stock star, appeared on the stage with rimmed hat, revolver, etc., and recited "The Shooting of Dan McGrew."

Manager Wright says the iden went over big and the semi-tragedy of the recitation acted as an effective contrast to the comedy.

Twelve Joe Rock Two-Reelers

Joe Rock Productions will release a series of twelve two-reel comedies starring this comedian, assisted by Billy Rhodes. Five are now ready: "Ali Baba" a parody on one of the Arabian Nights tales, "Aladdin," "Little Red Robin Hood" a travesty on "Little Red Riding Hood," "The Pill" and "The Cold Homestead."

These comedies are being distributed on the State rights market, by Apollo Exchange in New York, Celebrated Players in Chicago and Milwaukee, Federated Exchanges in Baltimore and New England, Bond Photoplay Corp., in Albany and Buffalo, Standard Film Service of Cleveland, Specialty Film Co., Dallas, Lannon-Sheffield of Denver, Masterpiece Exchange, Philadelphia, and Greater Features in Salt Lake.

Lee-Bradford Signs Shorty Hamilton

Arthur E. Lee, president of Lee-Bradford Corp., has closed a contract with R. E. Grobel of Associated Authors, Inc., for a series of eight or possibly twelve two-reel comedies starring Shorty Hamilton and Muriel Kingston. The company is leaving for Florida where the picture will be filmed. Shorty is well known to picture patrons and Miss Kingston appeared in Toonersville Comedies. J. E. Robbins will direct the series which will all be based on magazine stories by Hapsburg Liebe. The first two will be ready early in March.

Coue in Kinograms

The current issue of Kinograms, Educational's news reel, shows exclusive views of M. Coue, the famous disciple of auto-suggestion, approving the script for "The Message of Emile Coue," the only motion picture in which this eminent lecturer will appear during his stay in America, and the first motion picture in which he has appeared.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622

ARROW

Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

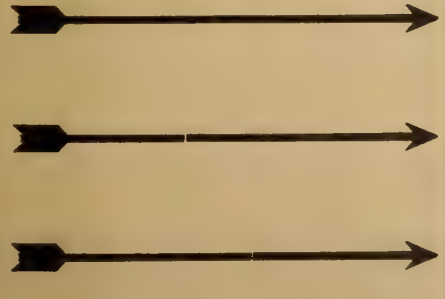
ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Dr. Jack	Harold Lloyd	Dec. 9		2,000
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorsement	Fay Compton	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

EDUCATIONAL FILMS CORP.

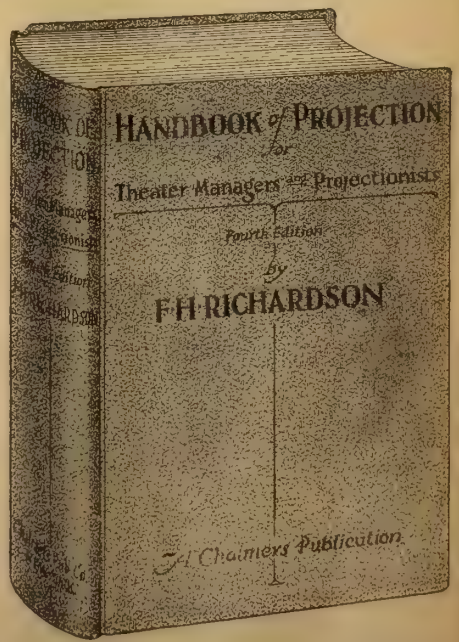
Kinograms	Twice a Week			1,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
The Enchanted City	Special	Feb. 18		1,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000
Second Childhood	Christie—Bobbie Vernon	Jan. 27		2,000
Bumps	Cameo—Jimmie Adams	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000





PRICE $6.00

CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.



(Continued from preceding page)

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
[illegible]	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,062
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6,061
Drums of Fate	Mary Miles Minter	Jan. 27		5,000
The World's Applause	Wm. & DeMille Prod.	Feb. 3		6,326
Dark Secrets	Dorothy Dalton	Feb. 3		4,337

FILM BOOKING OFFICE OF AMERICA

If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb 3		5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb 3		2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7.835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,90[illegible]
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6.563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,696
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath. MacDonald	Jan. 13		5,102
The Pilgrim	Charles Chaplin	Jan. 27		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess	Feb. 3		8,700

FOX FILM CORP.

Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,547
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,418
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,238
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		980
Out of Place	Al. St. John	Dec. 2		2,080
Bird Life	Educational	Dec. 2		1,800
While Justice Waits	Dustin Farnum	Dec. 9		4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		5,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Xix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000
The Custard Cup	Mary Carr	Jan. 27		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3		4,729

GOLDWYN

Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,548
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,088
The Blind Bargain	Lon Chaney	Dec. 16		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531
Gimme	Rupert Hughes Prod.	Jan. 27		5,769
The Christian	Tourneur Prod.			8,000

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810
While Paris Sleeps	Tourneur Prod.	Jan. 27		4,850
Dollar Devils	Cullen Landis	Feb. 3		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,048
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,800
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 25		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		
All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27		6,265
Crinoline and Romance	Viola Dana	Feb. 3		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	[illegible]
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Ball	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
Hook, Line and Sinker	Leo Maloney	Nov. 11		2,000
Washed Ashore	Snub Pollard	Nov. 11		2,000

(Continued on following page)

(Continued from preceding page)

The Price of Progress	Paul Parrott	Nov. 18		1,000
The Drifter	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Busted Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000
Dog's Paradise	Cartoon.	Jan. 13		750
Stung!	Johnny Jones	Jan. 13		2,000
The Frog and the Catfish	Cartoon.	Jan. 13		750
Royal Chinook	Instructive.	Jan. 13		1,000
Paste and Paper	Paul Parrott	Jan. 13		1,000
Mr. Hyppo	Paul Parrott	Jan. 20		2,000
Border Law	Leo Maloney	Jan. 20		1,000
Cheating the Cheaters	Cartoon.	Jan. 20		1,000
A Fisherman's Jinx	Cartoon	Jan. 27		1,000
The Champeen	"Our Gang" Comedy	Jan. 27		2,000
Smoked Out	Leo Maloney	Feb. 3		2,000
Don't Say Die	Paul Parrott	Feb. 3		1,000
A Rough Winter	Snub Pollard	Feb. 3		2,000
Raisin. Cake of Yeast	Cartoon Comedy	Feb. 3		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4800
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week.			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cunotry	Mary Pickfrd	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		3,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910

		Review	Consensus	Footage
Around the World in 18 Days	Serial	Jan. 6		
Some Service	Neely Edwards	Jan. 20		1,000
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mulhall, Serial	Jan. 13	10 2 reel chapters	
The Flame of Life	Priscila Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawinson	Jan. 20		4,417
Doomed Sentinels	Roy Stuart	Jan. 20		2,000
The Ghost Patrol	Ralph Graves—Bessie Love	Jan. 27		4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
A Fool for Luck	Lewis Sargent	Jan. 27		1,000
The First Degree	Frank Mayo	Feb. 3		4,385
Hoboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Farm Follies	Comedy	Feb. 3		2,000

VITAGRAPH

Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct, 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000

WARNER BROTHERS

Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000

MISCELLANEOUS

AYWON FILM CORP.

Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 11		6000

C. B. C.

Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish	Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,300

AMERICAN PROJECTION SOCIETY, Inc.
684 SEVENTH AVENUE
NEW YORK

January 25, 1923.

Mr. Frank Richardson,
516 Fifth Avenue,
New York City.

Dear Sir:

It has never been a part of the plan or policy of The American Projection Society to give its endorsement to any manufactured product, apparatus or appliances connected with or applied to the Motion Picture Industry and in the past this policy has been consistently adhered to.

But we feel that a time has arrived when we are justified in a change in the policy, while we say a few words in connection with your latest edition of the Handbook of Projection.

We turned the copy of the Handbook, for which accept our thanks, over to a committee of five of our members, for a report from them, on the matter of information contained therein, and its value to members of the craft.

The committee took their time and did their work well and on their report rendered at the regular meeting, we wish to state as follows:

The American Projection Society gives its full and unqualified approval and endorsement of the Handbook and consider it to be as near the last word on the subject as they expect to see for a number of years to come and as a reason for this statement state as follows: We doubt that any man will give the time and attention necessary to compile a book on similar lines, and also that you yourself will be able to improve on your work to a very great extent.

We therefore not only give unqualified endorsement to your book but congratulate you on the exhaustive amount of data and detail contained therein, and add to our approval, that any projectionist who will devote a part of his time to the study of the Handbook and then make use of the result of such study, will rapidly improve in his work, overcome seeming difficulties of the past and gain recognition as a high grade man.

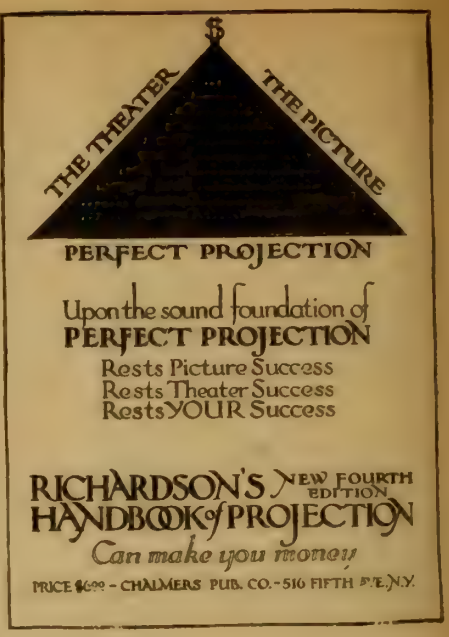
We thank you, Mr. Richardson, for your untiring efforts in behalf of the Projectionists throughout the entire country and wish for your continued success and prosperity.

Always yours for Better Projection

and Success,

THE AMERICAN PROJECTION SOCIETY, INC.

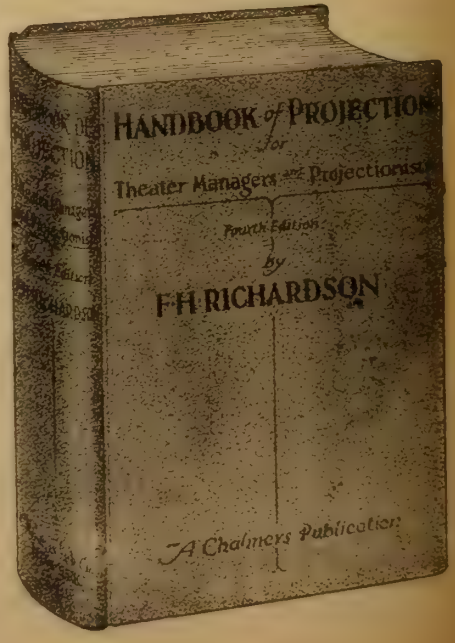
By Cecil R Wood.



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PROJECTION

EDITED BY F. H. RICHARDSON

Right and Wrong

I am going to place before you a letter which I ask you to read carefully—especially you men who have boys of your own. I shall not offer much comment, except to ask you how far men should or may go in prohibiting young men from selecting the vocation in life to which they feel themselves adapted.

I fully understand the need for a certain amount of restriction in the number of projectionists turned out, BUT would it not indefinitely better for each union to accept a certain given number of genuine apprentices, obliging them to agree to serve a certain length of time, say two years, before becoming full fledged projectionists, than to have the haphazard method now in vogue?

Would It Not Be Better

Would it not be better to oblige managers to accept these apprentices and pay them at least a living wage. Would it not be better for the union, the managers (exhibitors) and the whole industry, in the end, to have capable, experienced projectionists turned out in limited number, instead of being constantly flooded with the half baked school sort, as we are today? THINK IT OVER, GENTLEMEN.

The number of apprentices could very soon, through experience, be guaged to just about meet the demand, and in time a rule could be enforced in unionized territory that ONLY men who have served an apprenticeship, or its equivalent in point of time, will be allowed to work. I am for that.

An Example

The letter, the name and locality being for obvious reasons suppressed, reads as follows:

I am a young man, twenty years of age. I want to become a motion picture projectionist and to that end have been working nights in a small theatre as an apprentice.

But working at night in the projection room and in the shop in day time was too much for my health, which failed, and as the apprenticeship did not pay any money I was compelled to drop it.

I have both read and studied your last handbook—the "Blue Book of Projection"—and, believe me, it is GREAT! From it and the Projection Department I have learned much. I love to project pictures and when so engaged I could not be happier. I wish to learn and reach the point where I can secure a Massachusetts license, but in all this city (One of the good sized cities of Massachusetts.—Ed.) I am unable to find a single theatre where I can get on as apprentice, with living pay, so that I can give up the day work.

I am a high school graduate; also a graduate from the Chicago Engineering Works Electrical Course, which I took with a view of becoming a motion picture projectionist. What would you advise me to do?

With regards to change-over punch marks, I have seen some literally terrible examples up here. In some of the very latest releases I have seen as many as from one to six holes per reel, and these atrocities were allowed to show upon the screen day after day. Some reels even have a large X scratched from one corner to the other of one or more frames.

I attach a stamped envelope for reply. If there is any charge I will be very glad to pay it.

No Charge

Certainly there would be no charge, friend, even though I did not use the matter in the department. Had you sent money it would have gone back to you. I have never reached the point where I would take money for advice from a man who is struggling to get ahead as you are.

The city you are in I know well. Insofar as projection be concerned it is the most utterly impossible of any I know in the Bay State—in fact it is the only one I know of where projection is distinctly below par.

The men there are of the most non-progressive type I know of anywhere. They don't like me and I am rather glad of it! I am unable to offer you advice, except that you try to get a job in some small town and literally "bust in," as others do, since they won't let you in in the right and decent way.

If any theatre in Massachusetts or in nearby territory can use this young man let them write me and I will put them in touch with him. That is all I can offer, I am sorry to say.

There, I said I would not comment much, and I've gone and done it anyhow. Well, when I get interested it is hard to stop.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

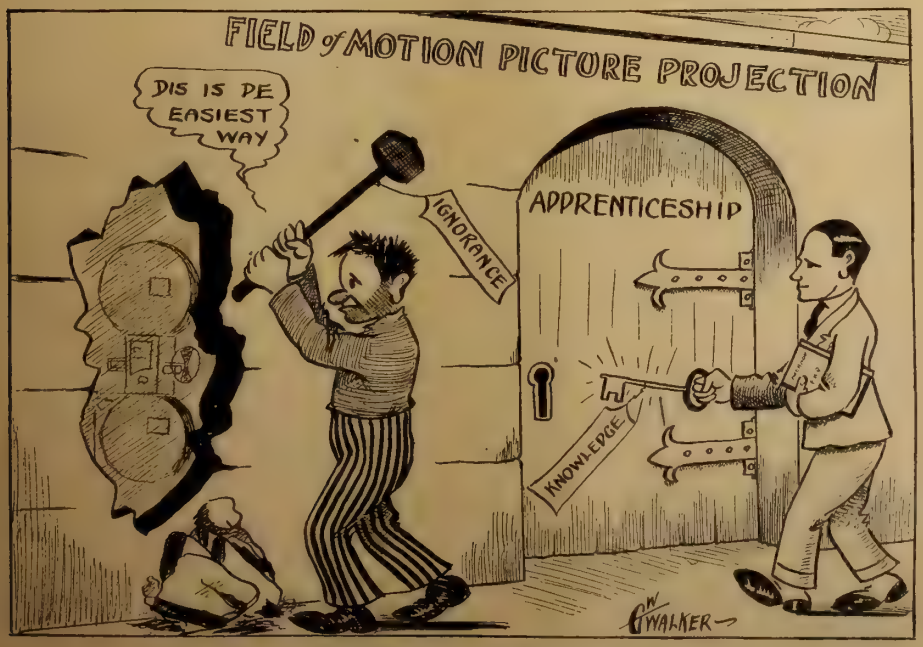
Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in succesful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.



KEY VS. SLEDGE HAMMER
Two ways of entering the projection room.

Walker Cartoon

The cartoon by G. W. Walker, appearing on this page is one which every projectionist and would-be projectionist will do well to study. It teaches a lesson and concerns not only the profession of projection, but the entire motion picture industry.

How Many

How many of YOU have battered YOUR way into the field of projection instead of entering by the door of apprenticeship which you unlocked with the key of knowledge?

Ask yourselves that question. And even after you gained entrance through the wall, instead of by the gate, how many of you possessed yourself of the KEY OF KNOWLEDGE?

Have You Bought Your Copy of F. H. Richardson's Latest Edition of His Handbook on Projection? Better Do It Now; the Edition is Selling Fast.

Some Tool Kit

Recently I published a letter and photos from O. H. Butler, Centerville, Iowa. In commenting on same I told you to rubber at the tool layout—especially you city "operators" who own a badly bent Woolworth screwdriver and a pair of plyers which were really pretty good plyers when you got them five, or was it six years ago.

I sent Butler a carbon of my comment and he comes back with a scribbled memorandum on a sheet torn from a note book, in which he says:

The List

I guess the following list of my tools will hand you a surprise even after having looked at the photographs:

Screwdrivers of all sizes,
2 machinist hammers,
2 riveting hammers,
1 claw hammer,
1 leather end mallet,
16 pairs of plyers (count 'em in photo),
17 files, all sizes and shapes,
1 hack saw and blades,
2 pair shears, large and small,
1 coping saw and blades
1 set of sixty drills,
21 fluted drills,
1 set (six) Edelman wrenches,
1 large and 1 small Stillson wrench,
1 outside and 1 inside caliper,
1 Goodell Pratt combination caliper, outside, inside and depth gauge, graduated in mm and 32ds of inch.
1 divider,
1 straight and 1 curved tin snip,
2 cold chisels,
5 nail sets,
6 pin punches,
1 centre punch,
1 set (four) broken screw extractors.
2 soldering irons,
1 prestolite tank and soldering outfit,
1 V block,
1 awl,
1 level,
1 Luther punch (NOT for films),
1 brace,
1 hand drill,
1 bench drill press,
1 motor-driven polishing press,
1 square,
3 rules,
1 vise,
1 large hand saw,
1 wood plane,
1 large sprocket tooth brush,
2 projector brushes (small),
2 large lamphouse brushes,
2 intermittent (large) bushing tools (home made), 1 short and 1 long,
Also various other little home-made tools which have no name, but serve their purpose.

The motors and emery wheel next the drill press in photo are supplied by the house. The rest belong to me.

More to Be Added

Also I have on waiting list, to buy, the following: One wire gauge—had one but it disappeared—one set machine screw taps and dies, one automatic hand drill, one counter sink, one tapered reamer, one expansion bit, one good bench lathe and one micrometer. Also I maybe will get a self-feed post drill.

Some Contrast

I, of course, would not recommend projectionists to invest in tools to such an extent as this. As a matter of fact a very large percentage of projectionists would not have the least bit of use for them, but Butler, I venture the assertion, has. The contrast with this small-town projection room outfit as compared with the tool outfit found in many large theatres is startling, however.

In many of the latter, where the projection machinery outfit is elaborate, the lack of adequate tools is often distressing. The screwdriver and pair of plyers are very often literally all one finds.

I remember one projection room in a high class theatre where I found the following: One percolator coffee pot. One electric toaster. One electric stove and frying pan. One set of six plates, six coffee cups and saucers, one sugar bowl and three cans of condensed milk—all the property of the two projectionists; also there was one bicycle monkey wrench, two screwdrivers, one pair of linemen's small cutting plyers, much the worse for wear, and one old, decrepit, god-forsaken gas plyer. The cooking utensils were all in first-class shape—mostly new and expensive.

Verily I say unto you there is a moral lying around loose here somewhere.

Strife and Worry

Nearly fell over in a dead faint when I opened a letter from our old friend A. J. Mason, now of Parrsboro, Nova Scotia, who for years was a department correspondent. Thought he'd fallen into the drink and pulled the drink in after him. Welcome back to our city, brother Mason. Here is what he says:

Dear Mr. Richardson: How are you these days of strife and worry? Suppose you haven't any at all! Am pleased (?—Ed.) to say we are enjoying (?—Ed.) a very bad winter in these parts. At this time (January 6—Ed.) we are in the very middle of the midst of a severe gale, accompanied by snow, which has kept myself and every one else away from the theatre—um, well the projectionist did go, but he 'phoned at eight o'clock that the place was chock full of very empty seats, so I told him to close the doors gently and lockum from the outside. The weather god is not very considerate of showmen at times. Think I'll buy a single ticket to California next winter.

I want one of the handbooks, last edition, for which find enclosed check. Would appreciate you sending it by return mail. The one I had has disappeared. Loaned it to my projectionist and—bingo! It "got lost." I'm going to keep this one and let them buy their own!

Swell Chance

Swell chance California has of seeing friend Mason. He is a confirmed Nova Scotian, whom you couldn't pry loose from the Land of Evangeline with a crow bar. Glad to hear from him and from Nova Scotia again.

Wolfville (Mason owns and operates the Wolfville Opera House and the Opera House at Parrsboro) is a pretty little city, and Mason gives 'em a good show. If I were he, or any other theatre manager, I would make it a condition of employment that the projectionist own a handbook and that he read, even though he do not study, the projection department and such other educational matter as is available. And that's no joke either.

I would demand it and would consider that I had the absolute RIGHT to demand it, because the man who does not is non-progressive, and is not, therefore, a good man to have in his charge such an important matter as the reproduction upon the screen of my theatre of the productions for which I pay substantial rentals and upon the correct and 100 per cent. reproduction of which depends the income of my theatre. Why not some of you Halifax, St. Johns and other Nova Scotia city or town projectionists wake up and let us know you're still above ground?

From Idaho

E. Nielsen, Projectionist, Gem Theatre Beautiful, Montpelier, Idaho, says:

With regard to the chap who splices film without scraping off the emulsion, why he is merely a very foolish fool. Such men have no right place in a projection room, unless it be sweeping it out, and even then they probably would make a bum job of it. Such men are lazy and careless. They don't care what kind of job they do so long as they get it done and off their hands.

I wonder how Mr. L. Careless (the "L" is for Lazy) like it when some other Mr. L. Careless does the same thing to the films HE must use. Heavens upon earth, WHAT a howl HE then puts up. The film breaks during the show, because of improper splices made by some other Mr. Carless, or Mr. Lazy, and the boss raises hallelujah with HIM. Oh, boy! That is very different!

Let This Soak In

If you are using films which are "on circuit," when you have finished with them rewind them, repairing all damage you may have done so far as is possible, making sure that all splices are in good condition. Put a band on each reel. Have some stickers with "O. K." and your initials. Put one on over the string, and if there happens to be something which you cannot make right, then have report blanks such as are shown on page 623 of the Third Edition of Richardson's Handbook, or page 880 of the fourth edition. Fill one out and include it in the shipment, or at least write a note giving the facts.

Excellent Advice

This is all excellent advice. I am unalterably opposed to projectionists acting as film exchange inspectors and repair men, but I also am just as much opposed to projectionists failing to make the best possible splices, or failing to, so far as possible, repair any damage they have done.

This is especially important when films are on circuit, but is true under any circumstances. Incidentally, brother Nielsen, it may interest you to know that my old Dad, now long since passed over the Great Divide, ran the first engine which entered your city—the track-laying engine of the Oregon Short Line. That was, unless I am in error a year one way or the other, in 1882. I fired the track laying engine from Shoshone to Weiser City in 1883 and 1884.

A Couple of Tips

It was suggested to me by some projectionist, not long ago, that when a collector condenser lens cracks approximately straight across, if the crack be turned vertical the lens will still last a long while and the effect of the crack will be negligible, insofar as any harm to the screen result be concerned.

I can neither commend or condemn this. Personally I do NOT believe in using a broken condenser. Just what the effect of a straight crack may be I do not know, though it seems only common sense that there must inevitably be some light loss. I would suppose also that there would be a certain amount of unevenness in screen illumination.

Another Tip

During the discussion at the Rochester meeting of the Society of Motion Picture Engineers the fact was brought out that acetone, which is one of the ingredients of film cement, has the quality of absorbing water readily and copiously, hence it should be kept tightly corked, especially on humid days; also on humid days cement will not hold so well because of the acetone having absorbed too much water.

Personally I cannot comment on this intelligently for the reason that I don't know a single darned thing about it. However, the information came from a source which ought to be reliable, hence the matter is worthy of your consideration and may be accepted to the extent of keeping the cork in your cement bottle tight during wet weather, or in damp climates. The rest of it is out of control anyhow. It should, in case of arc, be based on horizontal crater diameter.

A Caller

A. C. Russel, formerly of Ashcroft, B. C., now of Velva, North Dakota, was a caller at the office recently. Sorry to have missed him. Call again, Brother Russel, if you are ever down this way.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Looks Like a Big Year in Picture Theatre Building and Renovating

NINETEEN HUNDRED TWENTY-THREE picture theatre building activities have the throttle wide open and are going strong. The Moving Picture World, issue of January 13, reported two new houses contracted for, the issue of January 20 reported sixteen, the January 27 issue reported eleven and that of February 3 twenty-two planned or under construction, making a total of fifty-one in all.

The following list, which contains forty-five new theatres, makes a total of ninety-six new houses reported by the Moving Picture World since the beginning of the year.

Of the forty-five theatres listed below, the reports of but twenty-one are accompanied by an estimate of their cost, but this estimate of less than fifty per cent. of the construction work, calls for the expenditure of the tidy little sum of $6,467,000, which, added to $13,266,000 expenditure reported in our previous issues of the current year, makes a total of $19,733,000.

From $10,000 to $2,000,000

In the reports for the new houses listed this week, it will be noted that the highest figure for any individual operation is $2,000,000, at which cost one theatre will be erected. The lowest figure being $10,000, at which cost two picture theatres will be built. Between these extremes, there is one house at $1,500,000, one at $1,000,000, one at $500,000, one at $300,000, one at $250,000 and one at $200,000.

At $150,000 two houses will be built, one at $52,000, while the most popular figure is $50,000, which will be the cost of each of four houses.

Dropping to $45,000, there is one house; there is also one at $35,000, two at $25,000, and one at $15,000.

The Geographical Distribution

Geographically the new picture theatres will be distributed as follows:

California, 8; District of Columbia, 1; Illinois, 1; Massachusetts, 1; Michigan, 1; Minnesota, 1; Missouri, 1; Nebraska, 1; New Jersey, 1; New Mexico, 1; New York, 4; Ohio, 2; Oklahoma, 2; Oregon, 2; Pennsylvania, 9; Rhode Island, 1; Texas, 2; Virginia, 1; Washington, 2, and Wisconsin, 3.

Many Renovated Houses

And it is not only the builders of new picture theatres who are putting money into circulation these days. The proprietors of the older houses are remodelling, enlarging and refurnishing to a notable degree, as evidenced by the following notes regarding the improvements of nineteen theatres. An example of this is furnished by the Everett Theatre of Everett, Washington, a 1,500-seat house, which is devoting $100,000 to improvements.

It will furthermore be noted that the Central Theatre of Laporte, Indiana, the Metro of Redwing, Minn., the Star of Potsdam, N. Y., the Everett Theatre of Everett, Washington, the Row of Long Beach, Washington, have all increased their seating capacities.

Theatres Projected

LOS ANGELES, CALIF.—Agnes M. Damtree will erect theatre and store building at West Adams and Calais streets. Theatre will have seating capacity of 900.

PASADENA, CALIF.—Community Playhouse Association plans to erect community theatre on South El Molino avenue and Colorado street, to cost $25,000. Address William E. Reise, Jr.

POMONA, CALIF.—West Coast Theatres Company will erect new theatre, to cost $200,000.

RICHMOND, CALIF.—Alex E. Levin has plans by Reid Brothers for theatre to be erected at Geary street and 18th avenue, to cost $250,000.

SAN FRANCISCO, CALIF.—S. H. Levin plans to erect new theatre on Ocean avenue in Westwood district to be called the Balboa.

SAWTELLE, CALIF.—New theatre is planned for Third street and Arizona avenue, to cost $500,000. Thomas Spearman and George J. Cleveland, of Venice Investment Company and others are interested in project.

*WILMINGTON, CALIF.—Louis Denni and M. Barie, of Long Beach, will erect new theatre on Canal avenue, north of Ansheim street.

WILLOWBROOK, CALIF.—J. Miers will erect moving picture theatre, bank and store building at southwest corner Burton avenue and Willowbrook street.

WASHINGTON, D. C.—D. G. Joseph, 61st and Dix streets, N. E., has plans by J. Wenig, 721 Tenth street, N. W., for two-story brick and concrete Classic (moving picture) Theatre, 45 by 110 feet, to be erected at southeast corner 61st and Dix street, N. E., to cost $50,000.

CHICAGO, ILL.—Marks, Goodman, Marks & Harrison, 1641 West Roosevelt road, have purchased school building at southwest corner Sheridan road and Albion avenue as site for erection of large moving picture theatre, to cost approximately $1,500,000.

MALDEN, MASS.—David and Samuel Pearlswig are erecting large commercial building, to include 500-seat moving picture theatre, to cost $45,000.

DETROIT, MICH.—John Finn & Son, 7720 Plymouth road, have contract for theatre, office and store building to be erected at Grand River avenue and West Grand Boulevard for Northwestern Building Corporation, to cost $2,000,000. Theatre will have seating capacity of 3,600.

MINNEAPOLIS, MINN.—Oscar Fatkin, 145 West Seventh street, has plans by C. A. Hausler, 609 Pittsburgh Building, for one-story brick, terra-cotta and stone-trim theatre to be erected on Grand avenue, between Cambridge and Baldwin streets, to cost $52,000.

ST. LOUIS, MO.—E. J. Lawler, Chemical Building, is preparing plans for one-story brick and stone-trim fireproof moving picture theatre and stone building, 67 by 135 feet, to be erected at Easton street and Deer avenue, to cost $25,000.

HAVELOCK, NEB.—J. T. McLaughlin will erect theatre at 14th and K streets, to cost $30,000.

PIERCE, NEB.—New moving picture house has opened.

FREEHOLD, N. J.—Orpheum Amusement Company has leased garage on West Main street, which will be converted into theatre and conducted as the Ten Eyck's Orpheum.

ALBUQUERQUE, NEW MEXICO.—Joseph Barnett is having plans prepared for new theatre and office building to be erected at southeast corner Central avenue and Second street.

HEMPSTEAD, L. I., N. Y.—Max Weiss of Weiss Brothers, 1540 Broadway, New York, has plans by J. Fisher, 25 Avenue A, New York, for brick moving picture theatre, 125 by 83 feet.

NEW YORK, N. Y.—Nathan Wilson has purchased site at Second and Ditmars avenues for erection of new theatre.

MT. VERNON, N. Y.—Little Playhouse Corporation, 45 South Fourth street, has plans by M. M. Polansky, 208 South Tenth street, for one-story brick moving picture theatre to be erected on South Fifth avenue, between First and Second streets, to cost $150,000.

TUPPER LAKE, N. Y.—Pond Theatre Company will break ground about April 1 for new Pond Theatre, to cost approximately $35,000.

CINCINNATI, O.—Charles Weigel will erect moving picture theatre and office building at southeast corner Madison road and Ward avenue, to cost $50,000.

MIDDLETOWN, O.—J. Lorenzo has plans by Thomas H. Scott & Son, P. A. Sorg Building, for one-story brick moving picture theatre, 27 by 85 feet and 15 by 27 feet, to be erected on Crawford avenue, to cost about $15,000.

TULSA, OKLA.—O. Kubatsky, 1611 South Rockford avenue, will erect moving picture theatre at 1437-39 South Peoria avenue, to cost about $50,000.

TULSA, OKLA.—William M. Smith has purchased incomplete Edwards Building and will finish the construction work. Orpheum Theatre will occupy the ground floor.

BANDON, ORE.—Mrs. E. A. Hartman will erect new theatre.

PORTLAND, ORE.—Max L. Skibbe and M. Palley plan to erect moving picture theatre at northeast corner Jefferson and 12th streets.

DOYLESTOWN, PA.—Strand Amusement Company will erect moving picture house at Oakland avenue and Hamilton street, with seating capacity of 650, as soon as arrangements are completed.

*LEHIGHTON, PA.—Ground has been broken for new theatre for Andrew Bayer & Sons, to cost about $150,000.

NEWBERRY, PA.—George A. Mears, 707 Diamond street, has plans by Arthur Rianhard, Masonic Building, Williamsport, for one-story brick and terra-cotta moving picture theatre, 60 by 72 feet.

OIL CITY, PA.—Liberty Theatre Corporation has purchased site for erection of a large theatre.

PHILADELPHIA, PA.—Burton C. Simon, 20th street and Passyunk avenue, plans to erect one-story brick moving picture theatre, 60 by 146 feet, at 28th and Reed streets.

PHILADELPHIA, PA.—C. F. Kline, 110 North 60th street, has plans by John C. Norton, 29 West Lancaster avenue, Ardmore, for two-story brick theatre and store building, 85 by 200 feet.

PITTSTON, PA.—M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton, has plans by Leon Lempert & Son, Cutler Building, Rochester, N. Y., for three-story brick and reinforced concrete moving picture theatre, 150 by 144 feet.

READING, PA.—Edward Z. Schall, 136 Robeson street, is preparing plans for two-story brick theatre, 90 by 115 feet.

WEATHERBY, PA.—Fred Domott has plans by C. F. Storch, of Summit Hill, for one-story brick moving picture theatre, 30 by 95 feet, to cost $10,000.

EAST PROVIDENCE, R. I.—Chemical Industrial Company, 139 Knight street, has plans by Frandes Chiaverini, 32 Broadway, for brick and concrete-block moving picture theatre and store building to be erected at Taunton and Waterman avenues, to cost $50,000.

LULING, TEXAS.—New theatre will be opened by A. D. Baker.

MARLIN, TEXAS—Plans are being considered for rebuilding Orpheum Theatre, destroyed by fire some months ago.

ROANOKE, VA.—Raymond Capers, 618 Madison avenue, has plans by Eubank & Caldwell, Express Building, for one-story brick semi-fireproof moving picture theatre, 27 by 90 feet, to be erected on North East street, to cost $10,000.

COLUMBIA CITY, WASH.—Alfred Goddard plans to erect moving picture theatre, to cost $10,000.

WENATCHEE, WASH.—Permit has been issued to People's Theatre Company for erection of new theatre.

MADISON, WIS.—F. W. Fischer, 36 South State street, Chicago, Ill., plans to erect theatre, to cost $300,000.

MILWAUKEE, WIS.—Sixth and Grand Building, Inc., will erect theatre and office building at Sixth street and Grand avenue, with seating capacity of 3,500, to cost $1,000,000. Address Oscar Brach, secretary.

SEXTONVILLE, WIS.—Alert Opera House recently destroyed by fire will be rebuilt.

DURANT, OKLA.—Liberty Theatre will be remodeled.

PROVIDENCE, R. I.—Newport Opera House has been renovated and reopened under management of Harry R. Horgan with first-class picture policy.

CHATTANOOGA, TENN.—Reported that W. E. Wilkerson will expend $25,000 to remodel old Alcazar Theatre.

EVERETT, WASH.—Improvements will be made to Everett Theatre, and seating capacity increased to about 1,500, to cost approximately $100,000.

KELSO, WASH.—Pipe organ costing $20,000 has been installed in Vogue Theatre.

LONG BEACH, WASH.—Row Theatre has been enlarged and renovated.

SEATTLE, WASH.—Wilkes Theatre at Fifth avenue and Pine street, owned by R. M. Kinnear, will be reconstructed.

WHEELING, W. VA.—Bennwood Theatre has been remodeled.

*MADISON, WIS.—F. W. Fischer, who recently purchased Grand Theatre, has remodeled house and re-opened it as the New Madison.

MADISON, WIS.—Grand Theatre, owned by F. W. Fischer, will be remodeled.

Improving Theatres

BLOOMINGTON, IND.—Robert H. Harris, care Grand and Princess Theatre, has plans by John L. Nichols, 204 South Indiana avenue, for remodeling theatre.

LA PORTE, IND.—O. K. Reddington, owner Central Theatre, has purchased adjoining property and will enlarge theatre, increasing seating capacity to 1,400.

NEW ULM, MINN.—Lyric Theatre has been remodeled and reopened.

RED WING, MINN.—Extensive improvements are being made to Metro Theatre, including 100 additional seats.

ST. PAUL, MINN.—Blue Mouse Theatre has been thoroughly renovated and reopened.

POTSDAM, N. Y.—Sum $20,000 will be expended for improvements to Star Theatre, including new balcony. The seating capacity will be increased from 500 to 1200.

CINCINNATI, O.—Frank W. Foltz has contract to remodel Lyceum Theatre at 424 Central avenue into modern theatre and office building for Mary Thomas, to cost $42,000.

MINGO JUNCTION, O.—Palace Theatre recently purchased by Charles R. Rosenson, has been remodeled and reopened with first-class picture program.

BARTLESVILLE, OKLA.—Odeon Theatre has been enlarged and an $18,000 pipe organ installed.

Albany Incorporations

There were six motion picture companies receiving charters in New York State the week ending January 29, following incorporation at the State Capitol.

They were: American Life Pictures, $1,500, S. C. Hodge, Edward Marshall, N. Lemon, New York; Maysny Amusement Company, $50,000, Charles Warner, Belle Robins, B. E. Boss, New York; Lee Moran Comporation, $5,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York; Broadway and Forty-third Street Amusement Company, $5,000, T. F. Garrity, J. G. Griffin, G. Brock, New York; Hail and Farewell Co., $15,000, W. G. Lovatt, Alibel Corey, Sylvia Schwartzman, New York; Talking Publicity Corporation, $5,000, Ruth Vogel, Etta London, L. I. Fink, all of New York.

Northwest Notes

The Palace Hip Theatre of Seattle, has installed two new Type "S" Simplex Projectors, replacing Simplex machines installed some seven years ago. B. F. Shearer, Inc., Northwest Simplex distributor, made the installation.

Recent powers installations reported by the Theatre Equipment Co., of Seattle are 6B with G. E. Incandescent lamps to the MacDonald School and similar equipment in The Ravenna School.

Management Changes

MERCED, CALIF.—M. G. Keller has been appointed manager of Merced Theatre.

WASHINGTON, GA.—Strand Theatre has opened under management of Strand Amusement Company.

CHICAGO, ILL.—Harry T. Loper has disposed of Kimbark Theatre, a moving picture house, 6240 Kimbark avenue, to Charles Fecher and Fred Nortman.

CHICAGO, ILL.—Louis and Clara Brecka have purchased California Theatre, located at 26th street and Trumbull avenue, for consideration reported at $75,000.

CHICAGO, ILL.—President Theatre, on

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The Moving Picture World

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Garfield Boulevard, has been sold by Louis Amusement Company to Max Loeb for price reported at $50,000.

WAUKEGAN, ILL.—Orpheum Theatre, on South Genessee street, has been sold by M. H. Hussey to A. F. Beaubien for consideration reported at $18,500.

ALBIA, IA.—Old Comet Theatre has reopened under new management.

WATERLOO, IA.—Frank Amusement Company has purchased Rialto Theatre.

SHELBYVILLE, MO.—Albert Copenhaver has disposed of his interest in Shelbyville Theatre to Emmett McBride.

WEBB CITY, MO.—Blake Theatre has been purchased by W. F. Hammond, of Kansas City.

NEWARK, N. J.—Leo Anis has taken over Colonial Theatre, a moving picture house, with seating capacity of 650 for price reported around $90,000.

BATH, N. Y.—Gem Theatre has been leased by Chauncy Golder and will be opened soon with first-class picture program.

NEWTON FALLS, O.—Strand Theatre has reopened under management of J. H. Rubin.

ALTOONA, PA.—I. A. Farrah was recently appointed manager of Victoria Theatre at 11th avenue and 16th street.

CURRYVILLE, TEXAS — Playhouse Theatre has been purchased by Charles Mason.

EASTLAND, TEXAS—Majestic Theatre has been purchased by W. B. Wallace.

FORT WORTH, TEXAS—Utopia Theatre, formerly known as the Strand, has been reopened by A. L. Mitchell.

GATESVILLE, TEXAS—Royal Theatre has been taken over by L. B. Brown.

MARSHALL, TEXAS—Claude Dorough has purchased a half interest in Queen Theatre.

MARSHALL, TEXAS—G. T. Trammell has taken over management of Palace Theatre.

MISSION, TEXAS—Mission Theatre has been purchased by Smith & Mason.

NACOGDOCHES, TEXAS—Queen Theatre has changed its name to the Palace.

LA CROSSE, WIS.—La Crosse Theatre Company has sold old Bijou Theatre to Harry D. and Edward P. Newburg for price reported at $20,000.

New Auditoriums

SAN JOSE, CALIF.—Scottish Rite Temple will erect building at St. James and Third streets, to include an auditorium, with seating capacity of 1,000.

SHREVEPORT, LA.—A. F. & A. M. will erect Masonic Temple, including an auditorium, with seating capicity of 1,800, to cost $150,000.

ODESSA, MO.—Proposition being considered for erection of new auditorium. Address secretary, Chamber of Commerce.

ST. LOUIS, MO.—City Club will erect building at Eleventh and Locust streets, including an auditorium, with seating capacity of 1,200, to cost $1,000,000. Address George B. Logan.

ADAMS, NEB.—Board of Education has plans by J. W. Tyler, 418 Richards Building, Omaha, for enlarging high school auditorium.

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the equipment that your house has outgrown If They Knew Where to Get It. Tell Them About It in the

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WANTED—Thoroughly experienced manager seeks position with good motion picture theatre or motion pictures and vaudeville; five years' experience in both in first run theatres. P. S. Honeyman, 6 St. Ledger Apartments, Cincinnati, Ohio.

LIVE-WIRE MANAGER, now employed, desires change. Many years in pictures, vaudeville and combination houses. Expert exploitation and press work. Not afraid of work or long hours; prefer Pennsylvania, New York, New Jersey or New England States. Highest credentials. M. A. H. Mgr., care Moving Picture World, New York City.

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"D. W. Griffith has never made such an enjoyable picture.

"Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent. interest."

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More Money From Philadephia and a Record in Cleveland!

D. W. Griffith's "One Exciting Night," his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:—

"Enclosed find check to cover additional rental on "One Exciting Night."

"We have extended the engagement of this picture owing to its great popularity in Philadelphia.

"'One Exciting Night' is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith's "One Exciting Night" played to $18,113.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:—

"Thought you might like to know that 'One Exciting Night,' which completed a two weeks' run at the Stillman Theatre, Cleveland, has done remarkable business.

"The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere."

D. W. GRIFFITH'S
"One Exciting Night"

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The Strand Theatre of New York
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Made With "Way Down East" and
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And REMEMBER! "Way Down East" in stage and screen theatres, has played to twice as much business as any other two pictures ever made!

And this record was made during the most unfavorable weather in years.

$15,000 greater than "Way Down East"!

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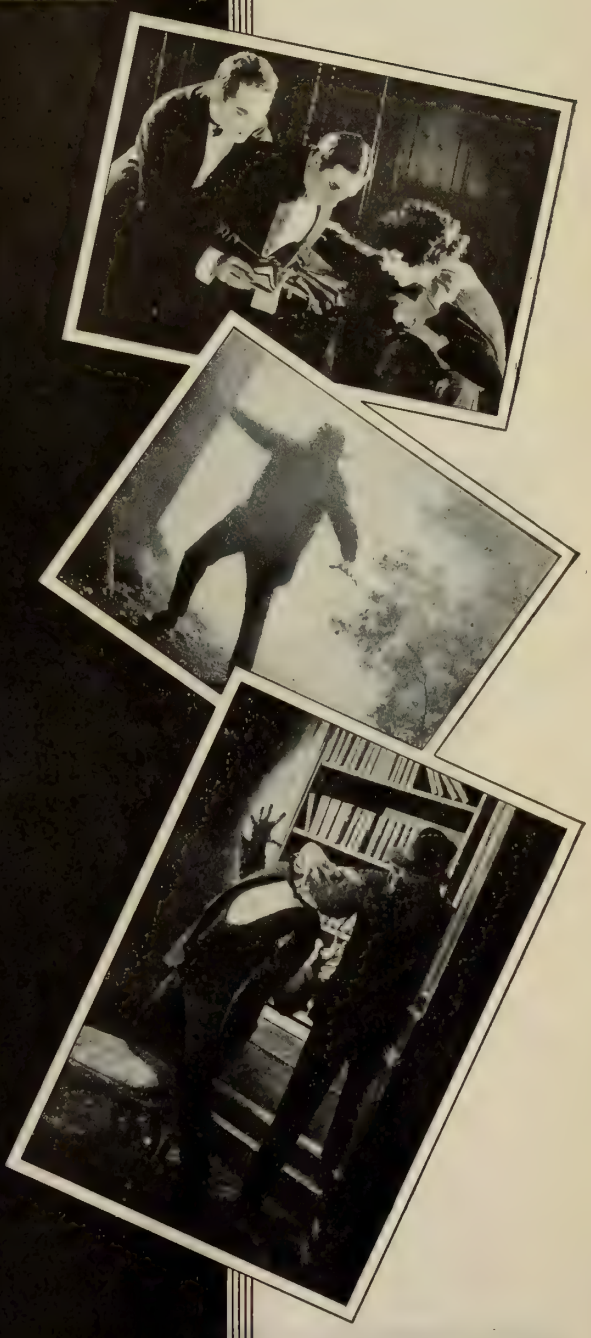
Read What Joseph Plunkett Says

"Dear Mr. Abrams—I am glad to write you that D. W. Griffith's 'ONE EXCITING NIGHT' did bigger business for us than either 'Way Down East' or 'Orphans of the Storm.' We were compelled to stop the sale of seats many times during the engagement of the picture. It certainly is a great audience attraction, which was plainly shown by the way our audiences received it."

Now Read What "Variety" Had to Say

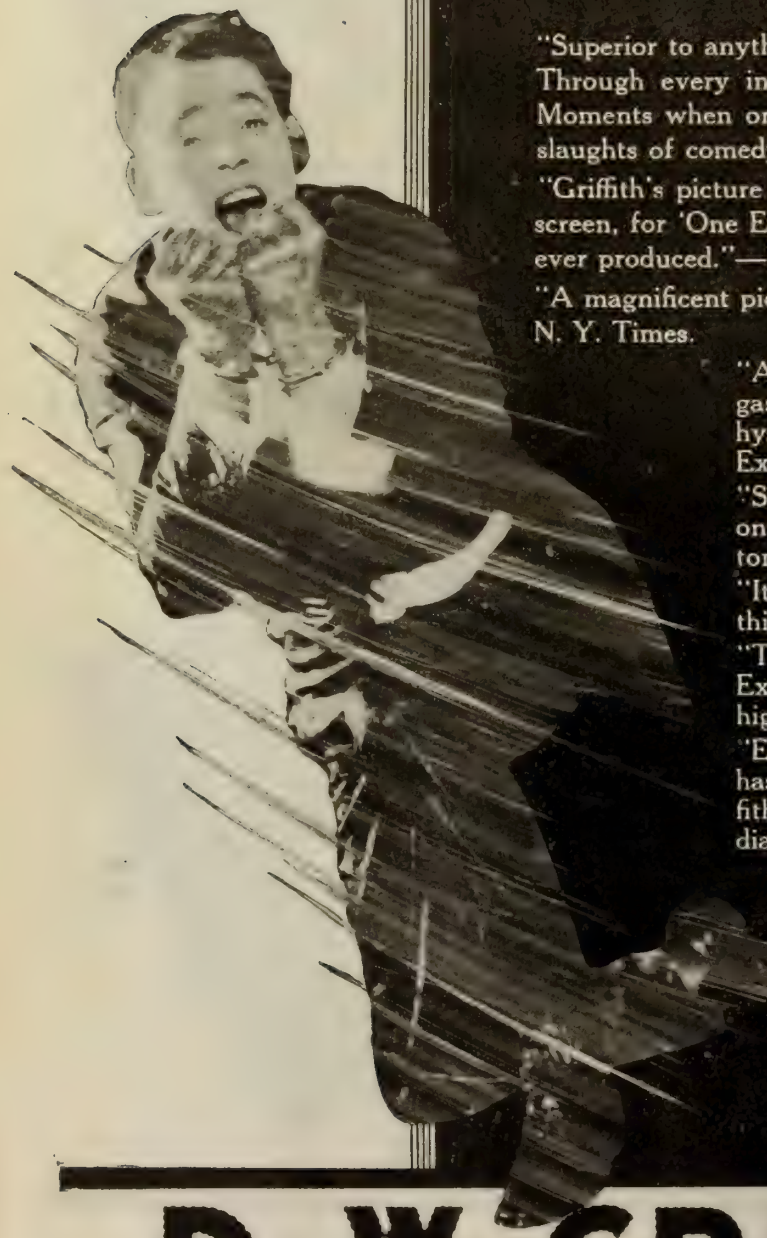
"Strand—'ONE EXCITING NIGHT!' (Griffith-United Artists.) Seats 2,900. Scale: 30-50-85. Was held over for second week and broke the house record on the business done by both 'Way Down East' and 'Orphans of the Storm,' previous Griffith's that played two weeks at the house. Got close to $29,000 on the week."

"Variety's" report for the first week at the Strand stated that "ONE EXCITING NIGHT" grossed "better than $31,000," adding that it was being held over.



D. W. GRIFFITH'S
"One Exciting Night"

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"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S
"One Exciting Night"

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New England Book

SLOMAN'S

Adapted from
"Blind Justice"
By Frank R. Adams







If you wait 'till the last minute the "Last Hour" will be gone.

THE BOOKINGS

Gordon's Scollay
Gordon's, Brockton
Gordon's, Lynn
Gordon's, Cambridge
Gordon's, Gloucester
Strand, Gloucester
Federal, Salem
Fay's, Providence
Dawes, Bridgeport
Colonial, Haverhill
Orpheum, Malden
Fenway, Boston
Allston, Boston
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15,000 Literary Digest Salesmen calling upon 300,000 families daily are telling those families about "Fun from the Press" and urging them to attend the theaters showing it! Every exhibitor knows that "word of mouth" advertising is a tremendous force. **Does any other short subject give you this help?**

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If The Literary Digest did not occupy the unique position that it does as America's greatest news weekly, the unparalleled co-operation which it is giving to exhibitors showing "Fun from the Press" would scarcely be possible. When you consider, however, that The Literary Digest regularly expends nearly two million dollars yearly in pushing the magazine and has been doing so for years, it is not only practicable but good business for the "Digest" to divert a liberal percentage of this expenditure for the benefit of exhibitors showing The Literary Digest reel "Fun from the Press."

WARNING—*"Fun from the Press" is the only reel produced and sponsored by "The Literary Digest." Any use of the name in connection with any other reel is unauthorized and illegal.*

"FUN FROM THE PRESS"

Produced by The Literary Digest **Distributed by W. W. Hodkinson Corporation**

THE ISLE OF DOUBT









OVER big circuits, in important first run theatres and at neighborhood houses everywhere, "The Isle of Doubt" has brought forth the same expression: "An attractive feature that pleased our audiences."

Newspapers from all sections of the country have praised it as an offering which satisfies and which reflects the careful production of a spirited story by a capable cast.

Right from the start, the trade press agreed in recommending it. The Motion Picture News, for example, said, "This is a picture much above the average of those released by some of the veteran producers."

Exhibitors say that a paragraph of performance is worth more than an entire press book of promise. Here is a sample paragraph, taken from the news pages of the Moving Picture World, "Chicago—'The Isle of Doubt' did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage."

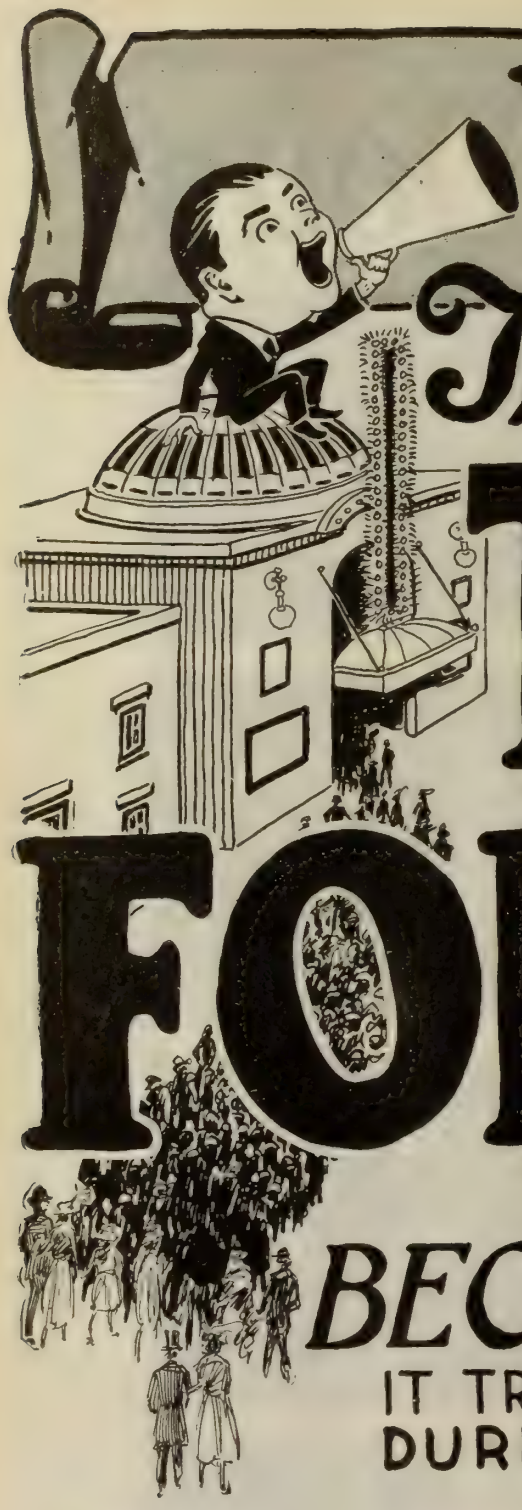
All of which proves that quality counts in the long run. "The Isle of Doubt" is running stronger every week, backed by the reputation it has gained through the expressed opinions of exhibitors who know by experience that it is a proven-by-performance box office attraction.

WYNDHAM STANDING heads the cast, supported by George Fawcett, Dorothy Mackaill, Warner Richmond and others. Hamilton Smith directed with Arthur Cadwell at the camera. The feature is presented by the Syracuse Motion Pictures Company.

PLAYGOERS PICTURES

Foreign Representative—
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.



We're shouting
About the WILLIAM FOX
The TOWN FORGOT

BECAUSE
IT TRIUMPHED ON BROADWAY
DURING A 3 MONTHS' RUN

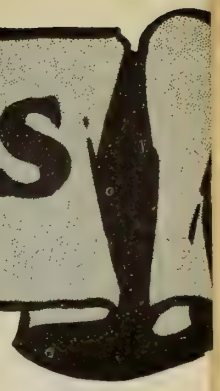
FOX
INDEPENDENCE & STRENGTH

BECAUSE
IT WILL GIVE YOUR PATRONS
THE BIGGEST THRILL THEY EVER HAD

FOX FILM CORPORATION

Soon – IF WINTER COMES

from the housetops
Special Production



THAT GOD

DIRECTED BY
HARRY MILLARDE
WHO STAGED
"OVER THE HILL"

BECAUSE
IT WILL MAKE MORE MONEY FOR YOU
THAN ANY PICTURE YOU PLAYED THIS SEASON

BECAUSE
IT SMASHED RECORDS IN EVERY
THEATRE IN WHICH IT HAS PLAYED

FOX
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Soon—IF WINTER COMES



Corrals the Crowd

William Fox presents

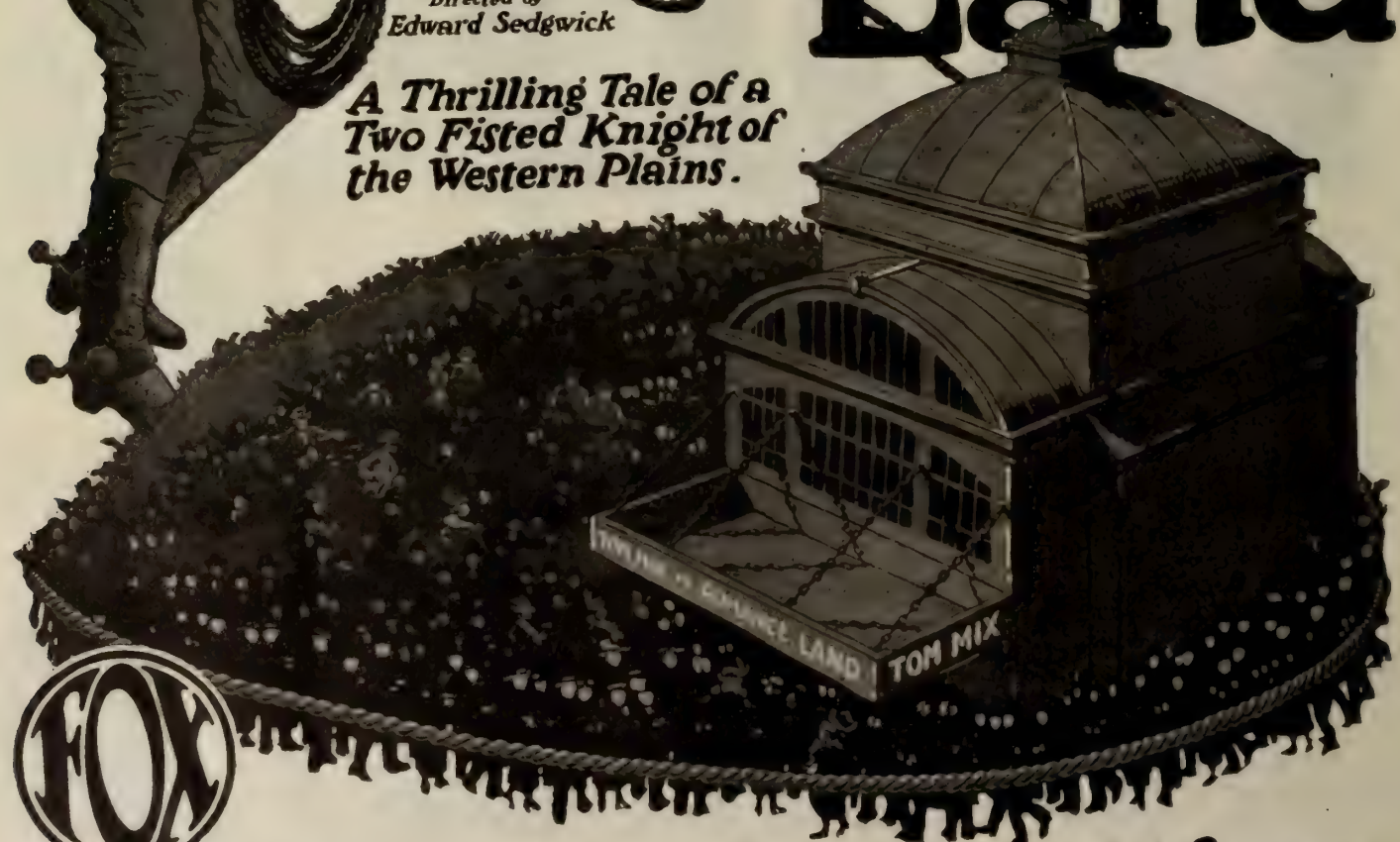
Tom Mix

in

Romance Land

Story by
Kenneth Perkins
Directed by
Edward Sedgwick

A Thrilling Tale of a Two Fisted Knight of the Western Plains.



FOX

IN INDEPENDENCE & STRENGTH

Fox Film Corporation.

Soon – IF WINTER COMES

NOW READY!



WILLIAM FOX Presents

THE NET

DIRECTED BY
J. GORDON EDWARDS

AUTHOR- MARAVENE THOMPSON
SCENARIO BY OLGA LINEK SCHOLL

A 1923 drama of mystery and thrills

A PICTURE EVERY WOMAN IN AMERICA WILL WANT TO SEE AND EVERY MAN, TOO, EVEN MORE.

DOES IT PAY
To break the ties of matrimonial happiness for the false lure of the siren's song?

WILLIAM FOX presents

Does it Pay?



Directed by CHARLES HORAN
STORY BY BEATRICE DOVSKIE

WITH HOPE HAMPTON

AND A NOTABLE CAST INCLUDING - ROBERT T. HAINES - MARY THURMAN - PEGGY SHAW - FLORENCE SHORT AND BUNNY GRAUER

FOX

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"INDEPENDENCE & STRENGTH"

Soon – IF WINTER COMES

WILLIAM

4

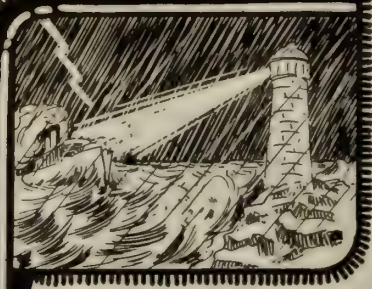


The VILLAGE BLACKSMITH

from LONGFELLOW'S famous poem

A 1923 Melodrama of Thrills and Romance

Directed by JACK FORD



A melodrama made for the box office

Scenario by Eugene B. Lewis

The FACE ON THE BARROOM FLOOR

Directed by JACK FORD

Story by G. MARION BURTON

FOX

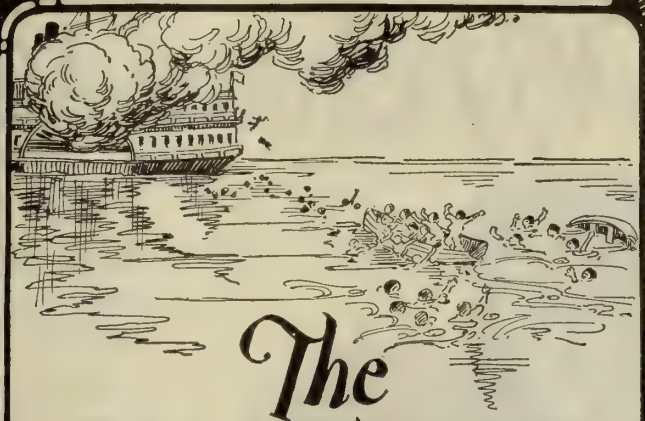
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

FOX *presents*

MORE LINKS IN A CHAIN OF BOX OFFICE SUCCESSES



The CUSTARD CUP *with* MARY CARR

A story bubbling with laughter yet replete with thrills ~

Directed by **HERBERT BRENON**

from Florence Bingham Livingston's *novel*

Scenario by G. MARION BURTON



Five Reels of Fun

LUPINO LANE *in* A FRIENDLY HUSBAND

DIRECTED BY JACK BLYSTONE

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INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon – IF WINTER COMES

N.Y. Critics Unanimous in



John M. Stahl, Director



Cleo Madison, a Wife Who Forgot Romance



James Morrison, the Lover



Ruth Clifford, the Vamp



Edward Burns, the Successful Suitor

A picture of compelling interest to both old and young—great audience picture, the news reviewers declare

COMPELLING INTEREST

"A picture of compelling interest to both young and old. Lewis Stone presents one of the most convincing and appealing characters." —*New York Mail.*

SUPERB ACTING

"A fine picture, sensible, human and touching. The acting is superb. Cleo Madison and Lewis Stone give magnificent, subtle and moving performances touching the true feelings. Those who wish for the better and finer things of the screen had best go see this."—*New York Sun.*

AUDIENCE APPLAUDS

"We enjoyed every flicker of the picture, and the audience applauded. An interesting theme well acted and perfectly directed. We cheerfully recommend it."—*New York Tribune.*

IT'S ABSORBING

"An absorbing story in which Mr. Stahl transfers the dramatic side of American family life to the screen expertly." — *New York Evening Telegram.*

MOST ENJOYABLE

"An exceedingly entertaining picture in excellent taste, done in the manner we have come to expect from the better class of novelists and playwrights. Lewis Stone proves himself about the most finished actor of the screen. Cleo Madison's work is most brilliant. By all means go and see it—one of the most enjoyable in some time."—*New York Globe.*

ALL SHOULD SEE IT

"Go and see it. Everyone who is already married, about to be married or who never will be married, ought to see it.—*New York Evening World.*

Louis B. Mayer
Presents

The John M. Stahl Production

"The DANGER"

Praising Superb Picture.

Big crowds at the New York Strand greet picture with enthusiastic applause; public gives unusual tribute.

INTERESTING AND TIMELY

"The entire production is interesting, ingeneously timely, and adheres faithfully to the question it asks and answers. Lewis Stone is excellent."—*New York American.*

MELODRAMATIC PUNCH

"It is entertaining and well done. It seems true, which means it is better entertainment. New, because Mr. Stahl has put life into it. He has vitalized his scenes with illuminating touches of life. There is plenty of melodramatic punch." — *New York Times.*

INTERESTING AND DRAMATIC

"Right interesting. Its execution is first rate, Mr. Stahl having arranged his continuity smoothly and dramatically. What is referred to as a good audience picture."—*New York World.*

TREMENDOUS PUNCH

"A tremendous pictorial punch—a race between an auto and a train—gorgeous photography. Well worth the price of admission."—*New York Herald.*

EXCEPTIONAL PHOTOPLAY

"Something enjoyable for those who like the exceptional—entertainment with something to think about." *New York Journal of Commerce.*

SHOWS ORIGINALITY

"Well acted, well directed, and presented with originality." — *New York Commercial.*

HIGH CLASS PICTURE

"A high class picture and most entertaining—a combination of good story, fine acting and unusually intelligent directing. A very human document. Lewis Stone is at his best. The audiences received the picture with great enthusiasm."—*New York Daily News.*



Lewis Stone, at the Dangerous Age

Edith Roberts, a Sweet Young Flapper

Lincoln Stedman, Whom Nobody Loved

Helen Lynch, a Baby Vamp

Myrtle Stedman, a New York Society Woman

Directed by John M. Stahl.

By Kirkpatrick Boone; scenario by J. H. Hawks and Bess Meredith; photographed by Jackson J. Rose; assistant director, Sydney Algier

FIRST NATIONAL PICTURES

LOUIS B. MAYER PRODUCTIONS, INC.

A First National Picture

OUS AGE"

You CAN'T Cover the Field Without Moving Picture World!

And We Can Prove It!



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Uniform Contract

As the Editor Sees It and as He Tried to See It—The Human Equation Must Still Be Considered

I GUESS I am just naturally Bolshevik.

Not, I assure you, through any desire to pose as a "wiseacre"; nor through any innate desire to throw bricks and see windows crash.

But probably because many years of this film scrambling has engendered a certain seed of suspicion which cannot be uprooted.

So we may as well make two confessions right at the outset of this week's editorial rambling.

First: We entered Will Hays' office last Friday to take part in the final discussion of the Uniform Contract with a chip on our shoulder.

Second: We left Will Hays' office possessed of an awed admiration at the miracle that co-operation had performed.

So there's the entrance and the exit of a Bolshevik.

LET'S get this clear and straight.

For some reason or other the impression had travelled about that the new Uniform Contract was to be some sort of "Emancipation Proclamation" for the exhibitor.

Perhaps we had ourselves fallen victim to this hazy idea, and had expected a document that would find the theatre man on a pedestal, with the distributor personifying the spirit "Please!"

The new contract is no Emancipation Proclamation.

It is, in our humble opinion, the strongest Distributor's Contract ever presented to an exhibitor.

But—

Through being that, through being the first clear-cut, definite, straight, specific, business-English document ever covering the relations between exhibitor and distributor, it becomes, in the final analysis, the greatest single forward stride for the benefit of both buyer and seller that has been taken in years.

WE walked into Will Hays' office looking for loopholes, smelling for jokers. Every piece of film printing must have its joker.

We found phrases and clauses that didn't entirely satisfy us. As many exhibitors will. And some theatre men will probably howl about their discoveries.

But, strangely enough, we couldn't seem to howl when we came to our final summing up of what had been accomplished.

Hair-splitting seemed out of place when we thought of the picture of many men, exhibitors, distributors, lawyers, for seven long months in session after session, fighting word by word and line by line.

Hard work. Well done. No time for pettifogging.

HERE are two fundamentals:

The seller, in any business, has the right to name his terms of sale, his form of contract.

The customer has the privilege of refusing to buy if the terms do not suit him.

So there was no actual necessity for picture sellers to come with practically united front to picture customers and say, "Let's sit around a table and see what form of contract we can devise that will be the nearest to complete satisfaction for buyer and seller."

Start your thoughts regarding the new Uniform Contract with those fundamentals in mind. And closely followed by this aspect: In addition to providing a legitimate business bond between the responsible distributor and the responsible exhibitor any form of contract evolved had also to present the maximum of protection for:

The responsible exhibitor against the irresponsible exhibitor;

The responsible distributor against the irresponsible exhibitor,

The responsible exhibitor against the irresponsible distributor;

The responsible distributor against the irresponsible distributor.

Admit that there are gentlemen meeting all these classifications. Then keep them all in mind as you go through the clauses of the Uniform Contract.

SUMMING up the contract brings these high-lights to the front:

1. For the first time in picture history we have a contract that will come pretty close to being a negotiable, bankable document for the distributor.

This helps the distributor. Obviously. But it will also help the exhibitor because it will remove the guess that now exists between the signing of the contract and the playing of the pictures contracted for; a guess that costs this industry millions of dollars because SOMEONE must pay the penalty.

Sellers in any walk of life who cannot depend on their CONTRACTS must charge the legitimate customer prices that protect them against the man who does not fullfill his bond.

2. Play dates will be speeded up. This benefits the distributor through making it possible for him to realize cash in reasonable time; but it will also benefit the second and third run exhibitor through offering protection against the "stalling" first run.

3. The exhibitor's liability for a print begins with its receipt by him and ends with its delivery to any common carrier used by the distributor.

4. The contract is an iron-bound "play and pay" agreement; there is no way of avoiding the obligation to "play and pay" without breaching its terms and bringing the parties before the Arbitration Board.

5. The contract is not binding upon the exhibitor "UNTIL ACCEPTED IN WRITING BY AN OFFICER OF THE DISTRIBUTOR AND NOTICE OF ACCEPTANCE SENT TO THE EXHIBITOR."

6. Specific time limits are set within which the distributor must accept the contract—and if not accepted within those definite limits it is deemed an application which is automatically withdrawn.

7. In the event of an exhibitor refusing to abide by the rulings of the local Board of Arbitration in any dispute arising under the new contract all distributors may—though not compelled to—call for bonds from him in amounts from $100 to $500.

8. In the event of any distributor refusing to abide by the rulings of the arbitration committee he is barred from all further redress through the arbitration body and the exhibitor is empowered to cancel any other contracts he may hold with the particular distributor.

THE bonding feature may at first reading strike the exhibitor as a harsh holdup. But recollect that it does not come into operation until the exhibitor has refused to abide by the rules of a body in which theatre men and distributors have equal representation.

So it is made clear that the bonding feature will never be levelled on any exhibitors other than those who "won't play ball."

Which brings us to the meat of the entire matter.

The Uniform Contract will stand or fall by the actions of the arbitration committees throughout the country.

The human equation is still with us.

"All the king's horses and all the king's men" cannot make contracts any more than pieces of paper—whose value depends upon the actions of human beings.

It has not been the contract of the past that has been an abuse. It has been what managers, salesmen and exhibitors have said and have done in spite of and in addition to the terms of contracts.

The Uniform Contract comes close to being a miracle of achievement.

But the miracle will turn out to be an itinerant magician's trick if the Arbitration Boards fail to function in harmony with the SPIRIT of the contract, with the SPIRIT that brought it about.

THE terms of the arbitration agreement have not yet been fully settled. If we are to believe an amazing statement from the T. O. C. C. "there is some doubt as to whether it will be made public when finally adopted."

We greatly discount the latter statement.

The terms as at present drafted call for fifty-fifty representation of exhibitors and exchangemen in all territories; they call for full backing up, by the home offices, of all actions of the local boards.

They have been prepared in a spirit and a manner to achieve their purpose.

They must. For we think it important enough to repeat: The Uniform Contract will stand or fall by the actions of the arbitration committees.

THERE are small points in the contract which at the outset will cause minor differences in some sections.

To our mind this is to some extent explainable by the fact the exhibitor's end of the discussion has been held by New York theatre men. The national organization, for example, has not yet expressed its opinion on the final draft.

But these are minute matters.

Points that we must rely on the Arbitration Boards to interpret, to recommend modifications, to suggest improvements.

We have in mind the clause making it obligatory for the exhibitor to purchase all advertising matter from the distributor; the clause concerning advance payments and its interpretation in view of conflicting advance deposit legislation; the play date clause that binds the exhibitor absolutely but still leaves a possible loophole for the exchangeman to say "print not avaivable."

But let the Uniform Contract be the start.

Let the months to come carry on the work; let the spirit remain the same that held these workers together for seven months; and possible loopholes become picayunish hair-splitting.

WE cannot close without this word.

We can differ with Will Hays as often as the next man and more often than most.

But we never quarrel with Will Hays' sincerity, with Will Hays' ability to mold the human equation to his will.

And, because we do not always throw bouquets, we feel called upon to make it emphatic when we declare that:

The Uniform Contract could never have been possible in the picture industry that existed the day before Will Hays accepted his present job.

The Uniform Contract would still be a "scrap of paper" in a picture industry without Will Hays to hold the light of confidence and co-operation before the men who compose it.

The life of the Uniform Contract and the existence of the spirit that made it possible depend today on that same Will Hays.

If you don't believe those statements you should have been present last Friday and witnessed exhibitors and distributors ironing out their differences, planning for the future, LIKE HUMAN BEINGS.

Accepting each other's WORD!

The age of miracles!

Robert E. Welsh

Uniform Contract Ratified and in Full Use Soon

National Organization Not Represented in Final Sessions

AT last the Uniform Contract is a reality. At a meeting held Friday, February 3d, at the offices of the M. P. P. D. A., committees representing the New York State Exhibitors' League and the Theatre Owners' Chamber of Commerce joined with the producers-distributors in ratifying the contract.

The national exhibitor body, the Motion Picture Theatre Owners of America, was not represented at this session. The statement was made that Sydney Cohen had not had time to hear all members of his executive committee and his unwillingness to participate in the final discussions was ascribed to this. Efforts to secure a statement from the Cohen organization during the week were unsuccessful.

The new contract form will now be put into operation by all distributors belonging to the Hays organization at the earliest possible moment.

Pathe and United Artists are the principal national distributors not represented in the Hays organization.

Elmer Pearson, general manager of Pathe Exchanges, Inc., had no statement to make. Hiram Abrams, president of United Artists, was out of town and no statement was forthcoming from his office during his absence.

Independents Will Follow

Considerable interest was shown at Friday's meeting as to what action will be taken by State rights exchanges throughout the country concerning the new contract. Saul Rogers, of the Legal Committee, was authority for the statement that the independent exchanges in New York belonging to the local F. I. L. M. Club have been participants in the framing of the contract and will adopt it.

As the new contract contains many features stabilizing all relations with exhibitors it is most likely that independent exchanges throughout the country affiliated with various Boards of Trade and other local organizations will be more than anxious to avail themselves of its provisions.

The new contract represents several months' hard work on the part of the legal representatives of the distributors and the exhibitor committees and every feature in it has been the burden of considerable argument.

At Friday's session only two points were taken up for clarifying—one regarding the advance payment clause, an interpretation being secured from the attorneys by which it is declared that this does not avoid the New York State advance deposit legislation.

The other point cleared up makes it specific that the constitution and procedure of the arbitration boards throughout the country are at all times to be under the control of the articles of agreement adopted by representatives of both sides in New York.

Following the ratification of the contract William Brandt, Bernard Edelhertz, for the Theatre Owners' Chamber of Commerce, and Charles L. O'Reilly for the State League, spoke of their gratification at the successful conclusion of the task. Carl Kirschwey made a few remarks for the distributors, while Senator James J. Walker closed with a tribute to Will Hays as the inspiration responsible for the contract, and a few gentle digs at the absent national organization heads.

The Summary Presented.

A typewritten summary of the chief features of the new contract was prepared at the Hays office and follows in full:

MEMORANDUM REGARDING CHANGES EFFECTED BY UNIFORM CONTRACT

The important changes in the form of exhibition contract heretofore utilized by the leading producers and distributors which will be brought about by the adoption of the proposed uniform exhibition contract, may be briefly summarized as follows:

A.—Changes Primarily Advantageous to Exhibitor

1. The photoplays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributor expressly agrees to deliver and the exhibitor to accept all such photoplays, whether released within the contract period or at a later date.

2. The period by which payment for each picture is to precede exhibition has been shortened from seven days to three days in advance of the date of shipment from the exchange.

3. The contract makes it clear that proper delivery of a print by an exhibitor to a common carrier for shipment to the exchange shall constitute the return of the print by the exhibitor, and that in "routing" prints the exhibitor is not responsible for transportation charges to the next exhibitor.

(Continued on following page)

FULL TEXT OF THE NEW UNIFORM CONTRACT

For the convenience of exhibitors who will wish to preserve a full copy of the new contract, pending its adoption by distributors in practice, we have reprinted the full contract in handy form for saving on pages 707 and 708.

These pages may be easily removed should the exhibitor so desire.

The only changes likely in the final contract are the introduction of uniform sub-headings indicating what is covered by the various sections.

Maybe the Salesmen Will Stop This

WILL HAYS is authority for the statement that the committee that worked out the Uniform contract is also engaged in drafting something that might be generally described as "a code of ethics."

Accomplishments to date include the preparation of a document headed "Instructions to Salesmen" which, it is declared, will be attached to the contracts in the future. The statement was made that it was not found feasible to include them in the terms of the contract.

Maybe the instructions will mean something. At any rate, here is the start of the "code of ethics":

1. DIRECTIONS TO SALESMEN. (To be printed on the form of contract.)

While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best, and takes a written application from such exhibitor he should forward the same to the home office and make no further effort to sell the same service to any other exhibitor until the application so forwarded has been formally rejected or accepted.

2. No paid advertising should be inserted in any feature picture, comedy, scenic or news reels.

Carries Fight on Music Tax Up Before Congress of U. S.

TAKING the fight against the music tax to the Congress of the United States, Sydney Cohen, president of the Motion Picture Theatre Owners of America, has addressed letters to each member of the Patents Committee of the Senate and the House of Representatives, calling attention to what the exhibitors claim is the unjustness of the tax.

The letter states that the authors of music and the publishers have pooled their copyrights, and have in this way formed a body which is enabled to demand oppressive charges for the music.

Mr. Cohen says that he does not believe that Congress intended the copyright law should be put to such purpose and asks that a law be enacted to make pooling of copyrights illegal. It is stated in the letter that not only are the moving picture proprietors affected but that the combination is enabled to dictate to restaurants, dance halls, radio broadcasting stations and similar places where music is incidental to the main business.

A letter has also been sent to the exhibitors, themselves, urging them to protest to their Congressman and Senators against the tax and ask that immediate consideration be given to the plea for relief. It is also suggested that the theatre proprietors communicate with other businesses where music is used, and which are paying the tax, and have these businesses also protest to their Congressmen against the levy, use their best efforts to have a date set for a hearing to be given the complainants before the Patents Committee.

Lynde Denig Resigns

Lynde Denig, assistant publicity director of Goldwyn Pictures Corporation, has resigned after nearly four years with that company—first in charge of trade-paper publicity and for the past two years as assistant to Howard Dietz, director of advertising and publicity.

Prior to his connection with Goldwyn Mr. Denig had achieved an enviable reputation as a motion picture critic, associated with various trade publications.

It is understood that Mr. Denig has been commissioned to write a series of special articles for a new national publication.

Pathe Official Denies Story

Bernhard Benson, vice-president of Pathe, and a partner in the firm of Merrill, Lynch & Co., characterized the published statement in a recent issue of *Variety* to the effect that "a possible change of ownership of the Pathe organization was in prospect" as entirely unfounded and absolutely contrary to fact.

Hobart Bosworth Placed Under Five Year Contract by Goldwyn

ANOTHER big motion picture star, Hobart Bosworth, has been placed under a five year contract by Goldwyn Pictures Corporation. He has just been signed to appear in some big Goldwyn productions now being made or in preparation.

Mr. Bosworth has been a motion picture star for thirteen years. The demand for his services is so great that he is now working in three different productions in as many studios. His present role for Goldwyn is in Marshall Neilan's new picture, "The Eternal Three." He has just finished acting the role of the Marquis of Steyne in Hugo Ballin's picturization of Thackeray's "Vanity Fair," and before that was the Shane Butler Keogh in Marshall Neilan's production of "The Strangers' Banquet."

The actor will be featured in the Goldwyn photoplays in which he appears. Under the terms of his contract he will be permitted to continue making his own independent starring productions, at the Goldwyn studios, on the condition that Goldwyn has an option on releasing them.

The first independent film will be "The Blood Ship," from Norman Springer's novel.

(*Continued from preceding page*)

These changes, designed to conform the contract provisions to the prevailing practice, should eliminate the possibility of friction between the exhibitor and the exchange.

4. The varying amounts required by different distributors as compensation for loss, destruction or injury to film have been uniformly fixed at six cents per foot, which figure represents a substantial reduction of the amounts heretofore required by most distributors.

5. The distributor expressly assumes responsibility for neglect or default on the part of its employees in connection with the delivery of prints in time for the scheduled showing.

6. The distributor expressly agrees not to authorize or license the exhibition of any photoplay in violation of any protection or "run" clause in the contract.

7. The events in which the distributor may terminate the contract or suspend service for default by the exhibitor have been limited to failure of the exhibitor to play or pay for a picture and "bicycling" by the exhibitor. In addition, the exhibitor has been given the right to terminate the contract in the event of the intentional violation by the distributor of any protection or run clause or the distributor's intentional default in delivering any picture to the exhibitor. Thus, each party has the right to terminate the contract only for a material breach going to the essence of the contract by the other party.

8. All arbitrary penalties and other provisions of a penal nature in favor of the distributor have been eliminated.

9. The provision for fixing play dates has been so altered as to give the exhibitor ample notice and opportunity to select his own play dates, and only in case of his failure to do so is the distributor given the right to fix arbitrary play dates on three weeks' notice. Further, this clause only becomes operative if the exhibitor has failed or neglected to come to the exchange and agree with the booker upon mutually acceptable play dates. In no event can the exhibitor be required to show more than one photoplay of any "star series" every five weeks.

10. The contract will specify what photoplays included therein are re-issued or renamed pictures.

11. For the first time, the exhibitor is exempted from liability for failure to perform the contract due to various causes beyond his control.

12. The provision permitting the distributor to assign the contract has been eliminated. On the other hand, the exhibitor has been given the express privilege to assign the contract without the distributor's consent upon the sale of his theatre.

13. All time limitations upon the right of the exhibitor to file claims and commence actions under the contract have been eliminated, excepting only claims for receipt of the film in a damaged condition.

14. A definite time limit for acceptance of the exhibitor's application has been adopted, and unless the distributor accepts within the specified period, the application shall be deemed withdrawn and the distributor shall forthwith repay any sums paid on account by the exhibitor and a copy of the application is to be left with the exhibitor at the time of signing. These provisions should do much to eliminate the evils due to undue delay on the part of distributors in accepting or rejecting applications signed by the exhibitor, and uncertainty on the exhibitor's part as to the exact provisions of the application which he signed.

B.—Changes Primarily Advantageous to Distributor

The benefits of the new contract from the distributor's point of view may be summed up in a single phrase: The arbitration clause. As will appear from the foregoing, the distributors have been willing to make substantial concessions to the exhibitors for the sake of securing their consent to an arbitration clause which it is hoped will prove fair and effective in protecting and enforcing the rights of both parties to the contract.

This arbitration clause has been prepared with the greatest care and subject to the advice of the firm of Cadwalader, Wickersham & Taft, counsel specially retained for the purpose of passing upon the legality of the plan.

While arbitration of disputes between distributors and exhibitors has been in effective operation for some time past in New York City and various other localities, the new contract for the first time embodies a provision for such arbitration as an essential part of the agreement of the parties.

It has been the aim of those who prepared this arbitration clause to make it mutual in its operation and hence a protection alike to the distributor and the exhibitor who desires to live up to his contract and require the other party to do likewise. The arbitration boards are to be organized in each locality by the local film clubs or board of trade under rules and regulations which have been submitted to the exhibitor organizations and which provide for absolutely equal representation of distributors and exhibitors on each distributor may (but is not obliged to) disputes under the contract to arbitration and to abide by the result. In the event of the failure or refusal of the exhibitor to do so, each distributor may (but is not obliged to) demand from such exhibitor security not exceeding $500 under each contract with the exhibitor, and in the event of the exhibitor's failure to furnish such security, each distributor may (but is not obliged to) terminate the contract or suspend service thereunder. Conversely, in the event of the distributor's failure or refusal to submit to arbitration or abide by the result thereof, the exhibitor may terminate all contracts with the distributor and in addition the distributor is deprived of access to the board of arbitration to enforce its claims against any exhibitor until it shall have complied with such award.

The classification of the arbitration clause, as one primarily advantageous to the distributor, is therefore somewhat arbitrary. It is believed that every exhibitor who intends in good faith to live up to his contracts has nothing whatever to fear from the arbitration clause, but on the contrary, will be materially benefited by its effective operation both as against such of his fellow exhibitors as have less regard for their contract obligations and as against any exchanges which might be tempted to disregard his contract rights.

For the foregoing reasons, we believe that the contract marks a distinct advance both in the machinery and the spirit of the motion picture industry.

R. A. Rowland Warns Against Reduction of Admission Price

THE idea of reducing box office admission prices to increase patronage is a fallacy and in direct opposition to the progress of motion pictures, says Richard A. Rowland, general manager of Associated First National Pictures, Inc., in answer to a recent article in a trade journal recommending a reduction in prices as a solution to poor business.

"Every day newspapers and theatre patrons are asking for better pictures which in the final analysis means pictures requiring a greater outlay of money, more time for their production and greater artistry. Exhibition standards are constantly being raised to meet the more critical tastes of amusement seekers and exceptional pictures are going in for long runs and securing without protest advanced admission prices.

"In view of these favorable signs of the times, any widespread reduction in box office prices could only result in disaster for the industry by reducing the quality of productions and destroying respect for the screen that has been built up through years of sincere effort on the part of producers, exhibitors and the public.

"The selling price of a theatre's admission ticket is regulated by the cost of production, plus an expectancy of profit, just the same as any other commodity, and it is illogical to expect box office prices to be lowered in the face of continually rising costs of operation of the theatre.

"In the making of motion pictures it is unlikely that there will ever be a decline in production costs. Every day the creative minds of the art are being taxed to bring new thoughts and ideas to the screen and the check books of producers must meet the demand for better talent, greater artistry and more lavish mounting.

"Some people may say 'you are spoiling the public.' That is a foolish assertion. The public mind is simply growing in appreciation and developing in its taste. That demand will exist as long as the human mind continues to function and there can be no backtracking. The trend will always be forward, not backward, and the motion picture industry must meet the demand for better pictures and more artistic presentation if it is to continue to fit into its very important niche in our civilization.

"But not alone in the cost of film production is the price of an admission ticket based. Other costs have entered in as a result of public demand and advance in public taste, and it is unlikely that theatre patrons would accept less in service, surroundings, music and other elements that go into a complete entertainment than they now receive.

"It is possible that some theatres might benefit by a reduction in admission prices from causes that are purely local, but it is dangerous to judge an entire industry by such remote examples. One theatre, it has been stated, reduced its admission price one-half and more than doubled its attendance. If such is true, it is a remarkable achievement, but it is possible that other elements entered into the increase in business.

"A reduction of 50 per cent. in admission prices means that an exhibitor must double his attendance to secure the same receipts, and if he is to increase his receipts must create a clientele perhaps three times as large as he formerly enjoyed. Is such an achievement possible in even one per cent. of the theatres of this country? Is your population sufficient to assure you such a tremendous increase in attendance? Are there enough potential patrons in your neighborhood to justify such a gamble? And lastly, what is the effect on competition?

"Theatre patrons do not come out of thin air. The majority of them must be pulled from other theatres and as a result your competitor must slash his prices to meet yours, with the result that soon all are selling admissions at reduced prices, while the new flow of patrons that has brightened your doors for a period gradually drift back to their old haunts and both your competitor and yourself are in exactly the same position you were before, minus a large portion of your gross receipts. It is not likely that theatre patrons will accept entertainment half as good for half the admission price.

"In some cases a reduction in price of less desirable seats will probably achieve good results without sacrifice of your standard of quality, but wholesale slaughter of admission prices is a dangerous path to take. Superior showmanship, better advertising, creative exploitation and a constant striving toward higher quality of entertainment will do more toward meeting the public's constantly changing demands than any other course the thoughtful exhibitor can pursue."

Cochrane and Laemmle on Coast; Policy Changes Are in Prospect

R. H. COCHRANE, vice president of the Universal Pictures Corporation, has gone to Universal City, Cal, to confer with Carl Laemmle, president of the corporation, concerning Universal's 1924 product. For the first time in a number of years Universal is so far advanced in production, the company's output a year and more hence can be taken up in detail and definitely planned.

Upon the eve of his departure, Mr. Cochrane let it be known that Universal already has lined up six big pictures for 1924. This constitutes one-half of the Universal-Jewel product for the year, under the present system of releasing one super-picture a month.

The Universal vice-president took with him options and offers on certain other big stories and plays which are likely to be chosen for the remaining pictures in the 1924 Jewel schedule.

Mr. Cochrane would not disclose the names of the manuscripts he is carrying to the Coast.

The list of six 1924 Jewels already selected was made public, however. It is one of the most outstanding lists of forthcoming productions ever announced. It consists of five plays of national prominence and one world-famed novel. The screen rights represent an investment by the Universal corporation of many thousands of dollars.

The most important, perhaps, is "The Acquittal," the stage success from the pen of Rita Weiman, produced by Cohan & Harris a season ago or so, and in which Crystal Hearne was starred. This play was a sensation and had an extended run on Broadway. It is planned to use "The Acquittal" as a starring vehicle for Priscilla Dean.

Another of the projected Jewels is "Naughty Marietta," which in all probabilities will be assigned an early release date in 1924.

The third stage success in the list is "The Pretty Sister of Jose," which originally was a novel by Mrs. Frances Hodgson Burnett, and which later was dramatized as a starring vehicle for Miss Maude Adams. Both the novel and the play were very popular. Universal also will use this story as a vehicle for Miss Valli.

Another play of equal reputation is "The Co-Respondent," written by Rita Weiman and Alice Leal Pollock, and which Universal has just acquired for filming. It may be used as a vehicle for Miss Valli.

The fifth play to be picturized at Universal City for the coming year will be "The Burglar," one of Augustus Thomas's first dramatic works. It was adapted from "Edith's Burglar," a delightful little story by Mrs. Frances Hodgson Burnett, which has become almost a household legend in America.

The 1924 list also includes "The Vehement Flame," one of the best sellers of 1922. The novel is from the pen of Margaret Deland and is one of the most popular stories of the past season.

Another reason for Mr. Cochrane's visit to the Coast, and one of no less importance, is the decisions to be made by Mr. Laemmle and him, in conference with production officials at the big studio plant, concerning Universal's late 1923 five-reel attractions.

Mr. Laemmle by experiments made during the closing months of 1922 definitely established the fact that Universal attractions can be efficiently and artistically made so that they are near-Jewels in quality. Each group of nine Universal attractions released during the fall and early winter of 1922 reached a higher plane of production.

The result has been that the Laemmle Nine, released during December, January and part of this month, has contained several pictures which were considered for Jewel release. The forthcoming group, the Capitol Series, shows an increase in the number of extra good features, and the projected plans indicate that successive groups will approach even nearer to super-quality. It is to assure this betterment that Mr. Laemmle and Mr. R. H. Cochrane will confer at the Coast and decide upon next fall's policies.

In connection with Universal's plans for next season, a broad hint has been dropped that something in the nature of a surprise to the film world may be expected. Changes in production and release policies are said to be involved. It is expected that information of this forthcoming event will be made public at the West Coast within a few weeks.

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Plans Are in Making to Force Slow Burning Film on Industry

THAT a world-wide agitation is under way to prohibit the use of inflammable motion picture film, technically known as nitrocellulose, is evidenced by the activity of the fire marshall's associations and other similar bodies in the United States, Canada and Europe, according to a statement issued by Frederick H. Elliott, vice-president of the Feaster Manufacturing Company, and formerly executive secretary of the National Association of the Motion Picture Industry.

Does Not Realize Seriousness

"I doubt if the motion picture industry fully realizes the seriousness of the situation," said Mr. Elliott, "as the substitution of nitrate or slow burning film will place a terrific tax upon the industry." This will be not alone in the increased cost of film, but the slow burning film cannot be compared with the film now used as to length of service and durability. Owing to its brittle quality the slow burning film will easily crack or break, thus rendering scenes absolutely worthless and frequently ruining an entire feature production. This proposal should be given the most serious consideration by leaders of the industry. It certainly merits the attention of those who have so many millions invested, as well as of the theatre owners and managers who may not be aware of the fact that with the substitution of slow burning film for nitrocellulose, the price of pictures must inevitably increase to meet the additional cost of prints and their necessary frequent replacements."

Mr. Elliott calls attention to the activity of the Fire Marshal's Association of North America which is urging upon Congress the passage of a bill which would prohibit the handling of inflammable motion picture film in interstate commerce after January 1, 1925.

Calls for Similar Action by Congress

Also the International Association of Fire Engineers, composed of fire chiefs, has adopted a resolution calling for similar action by Congress, and has instructed its members to bring this subject to the attention of the authorities in their home states.

In Canada, the Dominion Association of Fire Chiefs has recommended the exclusive use of slow burning film. Newman T. Miller, Fire Marshal of Indiana and president of the Fire Marshal's Association of North America, has announced that the Federal bill introduced by Representative Sanders of Indiana which would prohibit "the importation and mailing, shipment, sending, carrying or transportation of inflammable films in interstate commerce after January 1, 1925," is being urged for passage by the fire marshals of the various states who are presenting convincing arguments to their Senators and Congressmen upon the subject.

Other Branches Getting Attention

Considerable quantities of nitrocellulose film are reported as having been found in the department and toy stores during the holidays, placed on sale to amateur operators and others inexperienced in the handling of inflammable film. It is partly because of the practical impossibility of keeping the inflammable film out of the hands of non-professional users, that the fire marshals and fire chiefs are moving to abolish its use altogether.

Attention is also being directed to other branches of the film business in addition to the theatres, according to advices from San Francisco, where an ordinance has been adopted governing film exchanges in that city. This ordinance prohibits the housing of film exchanges in buildings exceeding two stories in height, or where more than fifty people not connected with the exchange itself are employed. The French Minister of Foreign Affairs is distributing copies of the ordinance of April 10, 1922, prohibiting the display of the nitrocellulose motion picture film in Paris after January 1, 1925.

"There is an ever present danger in connection with the non-professional use of nitrocellulose film," said Mr. Elliott, "unless every precaution is taken to safeguard the film while being projected, also while in transit or storage and particularly when not in use. Where motion picture exhibitions are given without the enclosed fireproof booth, the promoters are acting contrary to the regulations adopted in practically all localities and they are likewise jeopardizing the life of every person in attendance at such performances."

A Menace to Life and Property

It is this use of nitrocellulose film which has aroused the fire-fighting authorities and brought about the agitation for its elimination entirely from the professional and non-professional field. The police officials also contend that this film is a menace to life and property and as there is available a safety standard, the expensive burden of inspection, regulation and surveillance of motion picture displays placed by the industry upon the public fire and safety departments is unwarranted and indefensible. They further assert that it is the moral duty of the motion picture industry in its entirety to adopt the exclusive use of acetate or slow burning film without further delay.

While it is true that with the improvements which have been made in the projection machines and the attachments for them to better safeguard film, which have been perfected at tremendous expense, nevertheless, the professional film finds its way into homes, schools, churches and other places where there is always danger from exposed film in the hands of amateurs or inexperienced operators.

Opinions Differ

Women of New York State at Odds Over Censorship

Women of New York State are at odds over the question of retaining the present State Motion Picture Commission, according to advices from Albany. While the New York City Federation of Women's Clubs recently adopted a resolution to retain motion picture censorship in New York State, other women's organizations about the state take an opposite view. Mrs. Russell Headley, president of the Albany Women's Club, has said that her organization would undoubtedly support Governor Smith's plan of taking motion picture censorship out of politics and placing it in the State Department of Education.

"I believe there should be some sort of motion picture censorship," said Mrs. Headley today, "but I fully believe that no censorship had not come before the D. A. R., she present brand. Politics should have nothing to do with motion picture censorship."

Mrs. Charles W. Nash, State Regent of the D. A. R., also interested in the matter, said today that while the question of censorship had not come before the D. A. R., she believed that the general sentiment of the organization was for a better plan of censorship than the present.

Pettijohn Says Publicity on the Screen Throttles Evil

CRIME and the narcotic evil are checked instead of fostered by what showing they get on the screen, Charles C. Pettijohn of New York, general counsel for the Motion Picture Producers and Distributors of America, Inc., and personal representative of Will Hays, told members of the Woman's City Club in Kansas City and their guests in an address recently. Mr. Pettijohn and his wife and several Kansas City distributors and producers were guests of the club at a dinner.

The speaker traced the development of the motion picture industry, told of its part during the World War, said some bitter things about censorship—especially political censorship—and then asked for questions from his hearers.

In the general discussion the question was raised as to whether the motion picture contributes to the increase of crime by reproducing murder scenes and the like. To this Mr. Pettijohn answered:

"Every person already knows how to commit murder. It is my opinion that the cause of crime suffers through exposure on the screen, for the criminal always is shown as paying the penalty for his sins. Likewise the narcotic evil. Crime never is championed in the motion pictures.

"You can't get one man to say what is good morals. You must depend on public opinion to say whether or not a picture is reputable. The public is not as jealous of the stage as it is of the screen and they permit things in the theatre which they will not permit on the motion picture screen."

Mr. Pettijohn was supported in his stand against censorship by Rabbi H. H. Mayer of the B'Nai Jehudah Temple. The Rev. James W. Fifield, former pastor of the First Congregational Church, took a stand for Federal censorship of the production of pictures, which, he said, would relieve individual states and communities of the responsibilities and the opportunities for political graft.

Mr. Fifield made the statement that different women's clubs, parent-teachers' associations, and other organizations were endorsing censorship. Mr. Pettijohn then told of the recent referendum on censorship in Massachusetts and of how 420 organizations had endorsed censorship but, after they had studied the question, voted against it.

A letter from the Rev. Burris A. Jenkins of the Linwood Boulevard Christian Church was read. Dr. Jenkins is a forceful figure in Kansas City, having been at one time editor of the Kansas City Post and the author of several books. His letter follows in part:

"Being unable on account of illness to attend the dinner tonight at the Woman's City Club, I venture to write a few things concerning censorship.

"The bill pending before the present legislature I hope will not pass. It would certainly be a step backward for this state, in my opinion. As you know I have never been convinced that censorship of motion pictures is right any more than censorship of the press. I mean by that, official political censorship. The only kind of censorship that will work, it seems to me, is that of public opinion expressed through clubs, churches and other voluntary organizations."

Industry Is Threatened with Deluge of Drug Traffic Films

WHAT threatens to develop into a deluge of pictures touching on the various phases of the much discussed narcotic traffic in this country was uncovered this week in announcements that emanated from various producing and distributing sources in New York and on the Coast.

The first definite announcement concerning a production of this type came from Irving Cummings in the form of a telegram to his eastern representative in the Loew-State Theatre Building in New York. Embodied in this message was the information that Mr. Cummings is now at work on a picture entitled "The Drug Traffic," based on a story written by Harvey Gates, author of "Hurricane's Girls" and other screen yarns, and starring Gladys Brockwell, Barbara Tennent, who was one of the most popular stars in the business years back, and Bob Walker. The picture will be distributed through independent exchanges.

Three other pictures dwelling on the drug topic that were thrown on the market years ago also will be revived, according to talk heard in well-informed film circles. Another significant phase of the drug film production activity was noted in news items published by newspapers throughout the country. These reports have it that Dorothy Davenport, wife of the late Wallace Reid, is working on a picture dealing with the question. According to these newspapers, Miss Davenport supervised the writing of the story. These press reports also made prominent mention of Thomas Ince, saying that the latter will supervise the production, the proceeds from the distribution of which will be utilized in the erection of a hospital for the treatment of narcotic addicts.

During the past year four big "coke" pictures were produced in England and the American negatives of these pictures are already in this country. One of these is entitled "Cocaine, or Traffic in Drugs." A State rights distributor has purchased the American rights to this picture, which will shortly be offered to the trade.

While none of the national distributing companies have been heard from, it is known that two of them have productions now under way at West Coast studios. These touch on the drug traffic in a mild way, but because of public demand for a remedy of the evil, the traffic phase will be capitalized although not featured in any sensational fashion.

Schenck Signs Herman

Victor Herman has been signed by Joseph M. Schenck to direct Constance Talmadge in the picture following "Dulcy," on which Sidney Franklin is now working on the coast for First National release. John Emerson and Anita Loos will write the picture that Herman will direct.

No Progress Made in Censor Repeal

Although Joseph Levenson, Secretary, and George H. Cobb, chairman, of the New York State Motion Picture Commission, were in Albany a part of last week, without disclosing the exact nature of their mission, there were no new developments in connection with the censorship situation.

No progress was made in the two bills calling for the removal of the Commission and the repeal of the law, both bills reposing in committee. There was a rumor, however, that the Commission may remain and that censorship may not be repealed after all.

It appears, or at least the rumor is to the effect, that a statement made by the Commission in its annual report, that radical elements are using the films to spread propaganda in this country, has made a strong appeal to many as a reason why pictures should continue to be censored.

Griffith Goes on Tour

To Make Scenes in Five Southern States for "White Rose"

D. W. Griffith has left on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

G. W. Bitzer and Hendrik Sartov will head the camera staff.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, treasurer of the Griffith Corporation.

Mayer to Film "Climbing"

"Climbing," the Lee Hutty play, that is creating a sensation at the Majestic Theatre in Los Angeles, where it is having its premiere, has been selected by John M. Stahl as the vehicle for his next all-star production for Louis B. Mayer.

It will be transferred to the screen as a First National release under the personal direction of John M. Stahl.

Introduce Theatre Bills

Two bills of interest to projectionists, as well as owners of theatres, were introduced in the Legislature at Albany, N. Y., during the past week. The introducer was Assemblyman Steingut, of New York. Each bill was referred to committee. The bills are largely technical in character.

Putting Theory to Test

Vitagraph President on West Coast Supervising Big Productions

In order to test out his theory that big special productions with several well known players in each cast will tend to stabilize the motion picture industry and give it a place which for years has been occupied by the legitimate drama, Albert E. Smith, president of Vitagraph, has gone to California to supervise the making of the second of twelve big productions.

Mr. Smith left New York two weeks ago, but stopped in Chicago to make a survey of the industry in the middle west. Last spring he made an extended tour abroad to study conditions in England and France and as a result of his studies in this country and abroad came the announcement of twelve special productions, the first of which is already meeting with phenomenal success. This production, "Ninety and Nine," adapted from Ramsay Morris' play of the same name has gone far to prove that Mr. Smith's theory is a practical one. The second, "Masters of Men," from Morgan Robertson's famous sea story of the same name, will be produced under Mr. Smith's personal direction.

The cast for this production includes Earle Williams, Cullen Landis, Wanda Hawley and Alice Calhoun.

One of the first things Mr. Smith will do upon getting into the harness will be to select the cast for the third of the series of twelve specials. This is an adaptation of Emerson Hough's famous novel, "The Man Next Door."

To Make Four Features

J. A. Fitzgerald has signed a contract with the Lee Bradford Corporation to make four features a year. These pictures will be known as J. A. Fitzgerald Productions, and will be made in conjunction with the Carl A. Theobald Producing Company, which has studios at Dayton, Ohio.

Mr. Fitzgerald, who is at present in New York, has arranged for the appearance of Martha Mansfield at the moving picture ball to be held at the Miami Hotel, Dayton, February 12.

"Unknowns" Get Chance

The Granada and California Theatres in San Francisco, two of a chain operated by Herbert L. Rothchild Entertainments, Inc., are presenting concerts every Sunday which are intended to give young musicians an opportunity to appear before the public. On the same bill a number of well known artists also appear, and it is stated that these concerts have found much favor with the public.

Pelley Joins Van Loan

Announcement is made of the association of William Dudley Pelley, of New York City, magazine writer and novelist, with H. H. Van Loan, photodramatist, and one of the most successful script writers in the trade. Mr. Pelley has arrived in Hollywood and taken offices with Mr. Van Loan in the Security Bank Building.

The joining of forces came about as the result of Mr. Van Loan's adaptation of Mr. Pelley's last novel, "The Fog," which Graf Productions are now screening for April release on the Metro program.

Zukor-Kent Luncheon

Adolph Zukor and S. R. Kent, who sail Saturday on a two months' business trip to Europe, will be the honor guests at a bon voyage luncheon to be given by the executives of the Famous Players-Lasky Corporation at the Hotel Commodore Friday noon. Jesse L. Lasky will act as toastmaster.

North Carolina Exhibitors Preparing to Fight Music Tax

WE have employed six of the best attorneys in the United States to handle our defense in the forty-six cases brought against North Carolina theatre owners by the American Society of Composers, Authors and Publishers and intend to fight the matter to a finish," declares Colonel Henry B. Varner, secretary of the North Carolina M. P. T. O.

Colonel Varner held a preliminary meeting with leading exhibitors against whom suits have been started by the society in Greensboro on January 26, at which tentative plans were adopted for defending the theatre owners against the twenty-nine suits which will be heard in the Federal Court at Greensboro and seventeen cases which come within the jurisdiction of the United States Court at Raleigh. Bynun, Hobgood and Alderman, leading firm of attorneys of Greensboro, will prepare the answers and defend the suits in the Greensboro courts and Pou, Bailey and Pou, of Raleigh, will handle the defense for the theatre owners in the Raleigh courts. These attorneys have already met with the exhibitors and are at present preparing answers to each of the forty-nine cases.

Colonel Varner declares that, contrary to general belief, very few exhibitors in the State have paid the tax, these few being located for the most part in the larger cities. They have a woman spy, according to Mr. Varner, who visits the theatres and after getting evidence notifies them of the fact and threatens suit if payment is not immediately made.

"This is almost a life and death case with us exhibitors," declares Mr. Varner, "and we must win. There never was a more unjust law enacted on the statute books. It was lobbyed through Congress when nobody was looking else such a law would never have passed."

Clifton Tells Why He Made "Down to the Sea in Ships"

ELMER CLIFTON'S super-special production, "Down to the Sea in Ships," shortly to be released through the W. W. Hodkinson Corporation, is designed and intended as a lasting memorial to perpetuate for coming generations, through the medium of the motion picture screen, the romantic thrills and adventures of the whaling days of a century ago according to a statement made by Mr. Clifton.

The old whaling days, now gone forever, form one of the most fascinating and significant pages in America's history. The adventures that a whaler met on a single voyage would often supply enough exciting material to fill a dozen volumes. Only a few of the men who in their prime frequently heard the cry of "there she blows," are still alive, and before they are all gone, the idea was conceived by John L. E. Pell, of New Bedford, Mass., a descendant of one of New England's foremost whaling families, to utilize the knowledge of these men in staging for the screen a whaling voyage just as it would have been carried out eighty years ago.

New Bedford, long the recognized center of the whaling industry in the United States, responded financially to the plan, and there was organized little more than a year ago the Whaling Film Corporation. To Elmer Clifton, who long has been identified with "big times" in the production line, was entrusted the task of producing a feature that easily takes rank with the foremost screen presentations of the age, and which, from the viewpoint of thrills, heart-interest and photography, should live on and on, a fitting tribute to the brave men of the sea who risked their lives in pursuit of the greatest of ocean monsters.

The production was completed, after eighteen months of hardships, and recently Mr. Clifton concluded negotiations with the W. W. Hodkinson Corporation whereby he could be assured a proper distribution of his super-special. The tentative release date for "Down to the Sea in Ships" is set for March 1, with the indications pointing to an advance showing in one of the principal Broadway theatres, prior to general distribution.

Mr. Clifton was prompted to undertake the production of this new feature because of his constant desire to create a screen spectacle of the unusual type. He was not content to produce an ordinary whaling picture, and in order to secure every possible bit of realism, veteran whalemen, long since retired to shore pursuits, were recruited to form the nucleus of the crew that was sent down to the Caribbean Sea on the hunt for whales. The cruise was made aboard the square-rigger "Charles W. Morgan," built in New Bedford in 1842, and said to be one of the oldest whaling vessels afloat.

By means of the use of a gyroscopic camera, Mr. Clifton was enabled to overcome many of the difficulties which are ordinarily evident in sea scenes, and by introducing modern methods, such as a ship's yawl boat equipped with motive motor, every minute particular of the perilous chase, exactly as it was done a century ago, has been vividly recorded for the screen.

New Company Formed

Reports received at the Department of Commerce, Washington, D. C., state that a new moving picture company has been formed at Madras, India, under the name of "The Star of the East Films, Ltd." The new company has an authorized capital of 4,000,000 rupees (one rupee, 3.24 cents), of which 2,000,000 rupees is to be issued in 80,000 shares of 25 rupees each. The directors and promoters are reserving 10,000 shares.

Walker Is Through

In the course of a remarkable eulogy of Will Hays at last Friday's discussion of the Uniform Contract, Senator James J. Walker made the announcement that on March 1st he would entirely sever his connection with the motion picture industry.

Walker is this year majority leader of the Senate, a post entailing labors that leave it impossible for him to continue to represent the state and city exhibitor organizations. Further, he is prominently talked of on every occasion as the next Democratic candidate for Governor of the Empire State.

Zagreb Likes Westerns

The wildest of our "Westerns" are the most popular in Zagreb, kingdom of the Serbs, Croats and Slovenes, according to a report to the Department of Commerce, Washington, D. C., from vice-consul Megill. In other respects, however, the moving picture market is dominated largely by German and Italian films, it is stated. There are four or five motion picture theatres in Zagreb, which has a population of approximately 100,000.

Tax Revenue Falls

The revenue derived from the various cities of Ontario during 1922 through the amusement tax by the provincial government of Ontario was announced by Provincial Treasurer Smith on February 2. The figures show that the receipts fell off slightly in Toronto during the year, this being due to reductions in admission prices on which the tax is based. Hamilton and Windsor also showed decreases, while Ottawa showed a substantial increase, thus indicating that the theatre business in the Canadian capital was unusually good on the whole during the twelve months.

Thalberg Resigns

Irving G. Thalberg has tendered his resignation as director-general of the Universal Pictures Corporation, and will leave Universal City on February 15 to become an executive at the Louis B. Mayer studios. His new post will carry with it the title of vice-president and will include a substantial interest in the company, which was donated him upon the signing of the contract.

To Fight Censorship

E. T. Woodle, of Will Hays' office, representing the Motion Picture Producers and Distributors of America, Inc., left New York Tuesday for St. Joseph, Mo., to lend a hand in the fight against censorship in the Missouri Legislature. The censorship hearing is slated for Thursday, February 15.

Tully Back from Abroad

Richard Walton Tully, famous playwright and film producer of First National releases, has returned from abroad and is now in New York making preparations to again start producing. He is expected to return to Hollywood some time next week with complete plans for the next Tully production to follow "Omar, the Tentmaker."

Tells How Public's Taste Has Been Elevated by Films

AS an illustration of the vastly higher level which the public's taste has reached in the amusement line since the advent of the moving picture, J. W. Donaldson, of the New York office of the Motion Picture Producers and Distributors of America, Inc., took a film to St. Louis recently and demonstrated before the College Club of that city the big advance which has been made.

In conjunction with the showing of the film, which carried many explanatory subtitles, Mr. Donaldson gave a talk which is said to have made a fine impression on the assemblage.

The College Club of St. Louis is a woman's organization. Mr. Donaldson undertook to show by means of his talk and his pictures the different degrees by which the amusement plane had risen from the time of the Roman Empire when gladiatorial combats and fights between wild beasts were the public's chief entertainment. A slightly advanced stage showed bear-baiting and cock-fighting, and the episodes were brought down to later times within the memory of many now living when vulgar burlesque and the showing of suggestive pictures in penny-arcades were considered fine entertainment by the masses.

With the coming of moving pictures and the ability of pictures to reach out to populations which heretofore had been left neglected, as far as amusements were concerned, Mr. Donaldson showed that the public's taste had been materially heightened, and as better pictures were needed to meet the requirements the producers had kept pace with it.

The reel which Mr. Donaldson showed in St. Louis is said to be too long, at present, for all practical purposes, and it is his intention to make it into a two-reeler, with which he can go about the country showing the uplifting quality of films, and it is expected that these showings will go a long way to overcome the prejudices of the "reformers" against moving pictures.

Made Realty Board Officer

Charles H. Christie a Vice-President of Real Estate Body

Charles H. Christie, vice-president of the film company of his name and president of the Christie Realty Company, has been made a vice-president of the Los Angeles Realty Board, thus giving recognition on the latter board to Hollywood, which is probably the most active center around Los Angeles in realty trading and improvement.

Mr. Christie is one of the film men most actively interested in civic affairs and is also one of the officers of the Hollywood Chamber of Commerce, as well as president of the Motion Picture Producers' Association, which is now the center of public interest in Los Angeles as producers of the big Motion Picture and Historical Exposition this coming summer, commemorative of the Hundredth Anniversary of the Monroe Doctrine, an exposition which is drawing governmental attention and support as well as co-operation from a large number of foreign countries.

Muir and Ruffner in Town

Vancouver Theatre Men Come to See the White Light Shows

John R. Muir, district manager for British Columbia for the Famous Players Canadian Company, with headquarters in Vancouver, and Ralph R. Ruffner, manager of the Capitol Theatre, Vancouver, the star house of Western Canada, arrived in town Tuesday to see what was doing in New York theatricals. They managed to get some sleep because there are no film showings after midnight and the business offices are not open until 9 o'clock but between three and four shows a day and business in the morning, the trip has not all the aspects of a junket. They will return home the latter part of this week, after mopping up the best of the Broadway productions.

Crawford on Trip

Roy Crawford, vice-president, and treasurer of Associated Exhibitors, left recently for Topeka, Kan., his former home, expecting to be away from New York about ten days.

Back From Cuba

E. E. Shauer Returns after Arranging for Paramount Showings

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, returned recently from a ten days' business trip to Havana, Cuba, where he conferred with officials of the Caribbean Film Company concerning plans for the distribution and exploitation of Paramount Pictures during the coming year. Contracts were signed for the continuation of Paramount representation in Cuba, Porto Rico, Hayti and Santo Domingo, and plans perfected for increased exploitation for Paramount Pictures in this territory.

Goldwyn Signs Nagel

Popular Leading Man to Play Featured Roles in Big Productions

Goldwyn Pictures Corporation has placed another popular screen player under a long-term contract in the person of Conrad Nagel, who has been playing featured in Famous Players-Lasky Productions for the past three years. The young actor's rise in the screen world has been very rapid and he is now one of the most popular leading men in the business.

Raymond Griffith Signed

The most recent addition to the rapidly growing Goldwyn stock company is Raymond Griffith, who has been signed to a long-term contract. He was recently signed to play Sheridan Scott, the "crime deflector" of "The Rear Car," which, in Carey Wilson's screen version is entitled "Red Lights," to be directed by Clarence Badger.

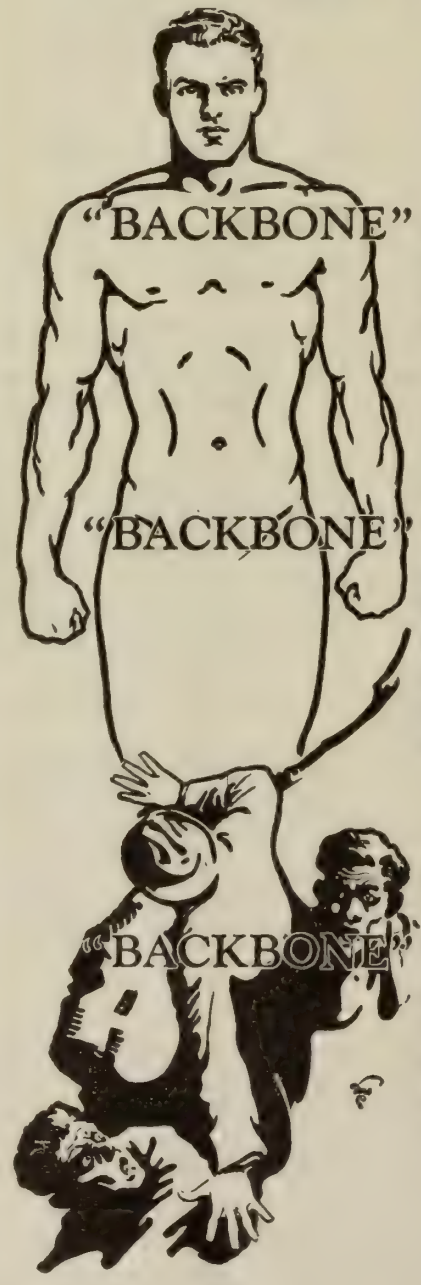
Elected a Director

A distinguished International figure, Sir William Wiseman, Bart., was elected a director of the Famous Players Canadian Corporation, Limited, at a meeting of the corporation's directors on January 31. Announcement to this effect was made on the occasion of a visit of Sir William to Ottawa, the Canadian Capital, on February 2, following which he went to New York, where he is now connected with the financial house of Kuhn, Loeb & Company.

A MAN WITH

BACKBONE

WILL HAVE A SMASHING SUCCESS!



When you want a thing and smash your way through competition to get it—you have BACKBONE!

"BACKBONE" is a Distinctive Picture—the first of the 1923 list of big, smashing features which will get what exhibitors want: Box-office returns and artistic success! Profits and Good Will!

When you know what you want and fight for it without fear—you have BACKBONE!

"BACKBONE" is a story of courage, fortitude and power! Its characters know what they want in love and romance—and they fight their way through opposition, intrigue, mystery, tragedy! They triumph because they have BACKBONE! Alfred Lunt and Edith Roberts head a Distinctive cast, directed by Edward Sloman. Harry Fischbeck's photography is supreme.

BACKBONE is a great asset for any man. It drives away fear.

"BACKBONE" will be a golden asset for all exhibitors. It will drive away the fear of an empty house. It will bring Profits and Good Will! Charles Whittaker made it into a screen play from Clarence Budington Kelland's story in the Saturday Evening Post.

Address inquiries to

Distinctive Pictures Corporation

366 Madison Ave., New York

Arthur S. Friend, *President* Henry M. Hobart, *Vice-President*

A DISTINCTIVE PICTURE

ENTERTAINMENT ARTISTRY ENTERTAINMENT

"How Far Away It's Read"

John C. Green, general manager of the Capitol and Regent Theatres, Guelph, Canada, the dean of exhibitors in the Dominion, sends us a letter he has received from the Aguadilla, Porto Rico, Star Theatre that asks of him, "Would you mind sending me samples of the cards mentioned in the MOVING PICTURE WORLD issue of January 13 and anything else that you think might be useful to us down here?" Canada's Daddy of 'Em All comments, "Shows how far away your department is read."

And the Capitol News, published by and for employes of the Famous Players Canadian Corporation, Ltd., sends its issue of January 13, including an editorial on the same John C. Green, titled "Perennial Green." It says that he is just as enthusiastic about the business today "as he was a score of years ago, and apparently as full of pep as he used to be when he admitted to the world that he had 'as many ideas as a prairie dog has flees.'"

"Some men grow stale by being too long in service," it continues. "Instead of keeping up steam in their boilers they let the fires go down, trying to figure a way out of what they call 'a rut.' Others, like John Green, keep the younger men guessing by never letting up. They love their business, always have loved it and always will."

F. G. Hall Makes Success of Community Owned Theatres

(The following article on community owned theatres is published at the request of a western exhibitor who wants to know if these propositions are really working out successfully in the East. This department will be glad to publish letters on this subject, preferably from the smaller community owned theatres.)

The idea of community owned theatres is not an entirely new one, for back in the days following the Civil War, the celebrated playwright, Augustus Thomas, and Mr. McManus, who was treasurer of one of the old legitimate houses of St. Louis and father of the well known newspaper cartoonist, inaugurated the plan whereby the expenses of the theatre were defrayed to a certain extent through subscribed membership.

However, it remained for Frank G. Hall to inaugurate the first plan embracing the financing of a million dollar structure, the State-Capitol Twin Theatres at Union Hill, N. J., through a membership that provided, in addition to interest bearing preferred stock in the corporation, the privilege of free entertainment for life, which means that 1,000 members were accepted in the organization and provided with a life pass to the theatres built.

This membership plan was launched in Union Hill, N. J., a little over one year ago, and a rather sensational advertising campaign called "The Birth of a New Idea," under the direction of Harry P. Diggs, coupled with the work of a sales organization, put the plan over in a whirlwind fashion, with the result the theatres were financed, built and opened within one year, a record that has never before been equalled when the magnitude of the enterprise is considered.

The State-Capitol Twin Theatres, aside from being the first ever financed entirely through a membership plan, are the first twin theatres in the world with one grand lobby as entrance to each house. These theatres occupy an entire city block on Bergenline avenue, from Third to Fourth streets, and actually cover a larger ground area than the Hippodrome, New York.

The structure, aside from housing two theatres with a combined seating capacity of 5,000, contains forty-eight modern offices, eight spacious rooms on the Bergenline avenue front, and a mammoth billiard and bowling academy in the basement.

The Twin Capitol Theatre, which opened November 27, is devoted to a combined program of Keith vaudeville and special photoplays, and the Twin State, which opened on Christmas day, has been dedicated to exclusive presentations of the world's best screen attractions, with prologues, soloists and musical settings by Symphony Orchestra and a mammoth $75,000.00 organ.

The combined costs of the two theatres and property is very close to the two million dollar mark; so close in fact that each of the "Twins" can be called a million dollar theatre without exaggeration.

One question that has caused much speculation among theatres owners was, could two theatres of large capacities, operating next door to each other, attract sufficient business to the box office to prove successful financially?

When Mr. Hall launched his idea of twin theatres this point was a much mooted question, and many tried to discourage the idea claiming it to be too big an enterprise for the community, but with the courage of conviction that characterizes Frank G. Hall as one of the outstanding figures in the theatrical world Mr. Hall left no stone unturned nor let many seemingly insurmountable obstacles deter him in his efforts to carry his plan to completion, with the result that the two houses, playing in apparent opposition, are in fact co-ordinating in attracting capacity business to each box-office, and if present indications count, the "Twins" should prove a highly profitable enterprise.

One other question that more or less puzzled both theatre owners and layman was, whether admitting 1,000 members free would seriously affect receipts? On the contrary, as Mr. Hall anticipated, these 1,000 members were attracted to the organization more through its investment idea, and if the truth were known, these members were formerly rather infrequent patrons of amusement, but now that they are accorded special free privileges they attend the Twin performances rather frequently, with the result that each of the members availing themselves of the free admission invariably carries one or more paid admissions to the theatre with him.

This again confirmed Mr. Hall's contention, which was that no man likes to go to the theatre alone, and as a member is only entitled to one admission and his pass is not transferable, by giving the 1,000 members free entertainment scattered throughout the week, 2,000 paid admissions come to the box-office that possibly otherwise would remain away.

Then there is the added month to month advertising which each member of the organization carries on for his own personal benefit and which is reflected at the box-office in no mean degree, for each member deems it his or her own personal duty to boost at all times to help swell their annual dividends.

Taking both ideas combined, the membership plan and the two theatres in one building, Frank G. Hall in giving the magnificent "Twins" to his large family of 1,000 and the citizens of Union Hill and environs, has set a precedent in the show business that is truly epochal and well for any other showmen in other communities to consider.

Dallas

The latest Robb and Rowley theatre opened in Durant, Okla., January 18. The opera house is known as the Liberty Theatre, and its acquisition brings about the fact that Robb and Rowley are now intrenched in virtually every small city over a large area of East and West Texas and South Oklahoma.

C. A. Doerr, of Waco, owner and manager of the Auditorium Theatre, has taken a lease on the Temple Opera House, Temple, Texas, for the balance of the 1923 theatrical season.

A change of most importance to the Dallas territory was that whereby the Yale Theatre, the largest combined picture and legitimate house in Cleburn, Texas, was sold late in January by Mrs. Josie Fitzpatrick to R. A. Kelly, of Cleburn. While the building is practically new, many improvements will be made. Mr. Kelly has leased the theatre to W. A. McDonald.

Through arrangements with an exhibitor of Terrell, Texas, the Parent-Teachers' Association is to give a show every Saturday morning for the benefit of the students. Educational pictures will be shown.

John Galvin, manager of the new Majestic Theatre at Houston, formerly general representative for Poli's circuit of theatres around Boston and New York, has arrived to take up his duties.

Ed Harrison, who has been connected with a number of picture theatres in Breckinridge, has accepted a position as organist with the Jem Theatre, Sherman, Texas.

The Durham, N. C., Situation

"The Academy of Music, Durham, N. C., contrary to false rumors, is not going to be a community-operated city theatre," says a telegram from City Manager R. W. Rigsby. "The building is leased to William F. Freeland, who has had the lease the past nine years. The City Council recently granted him permission to have moving pictures."

This department recently published the rumor referred to and drew the reply given above. We also have received a statement from Mr. Freeland, which is gladly published, in part, to clear up the situation.

"Several times during the last few years," he writes, "there has been a public demand to play pictures in the Academy of Music. The Academy being city property, it has always been a matter for the City Council to decide, the lease having prevented me from playing other than road attractions. About two months ago the public demanded pictures and the Council granted the necessary permission."

Mr. Freeland now is placing the equipment and hopes to open about February 15. His house seats 1,500, and has two balconies and a thirty-six-foot stage.

Saxe and Reid Renew Feud at Meeting in Minneapolis

The feud between Thomas Saxe, Milwaukee and Minneapolis motion picture man, and George Reid, a former partner in his Milwaukee ventures, has been renewed after a lapse of six months, the occasion being the annual meeting of the Miller Theatre Company. The Miller shows pictures and vaudeville.

Two days before the meeting, Reid succeeded in purchasing fifty shares of stock, Saxe terming it a scheme "to promote trouble." Reid appeared at the session after first requesting police protection. His first act was to demand an audit of the books, so that stockholders might know why the annual report showed a loss of $4,518.99, when the income for the year had been $229,945.63. Although the audit was refused, it was finally agreed to allow stockholders to examine the books themselves.

Reid broke with Saxe a year ago after Saxe had charged him with embezzlement. Reid replied by suing for money he alleged was due him. The matter finally was settled out of court.

The election of officers at the meeting resulted as follows: Thomas Saxe, president; John Saxe, vice-president, and Charles Brown, secretary.

A letter of protest from a Rhinelander, Wis., exhibitor, reiterating charges made previously by other theatre men, has caused the Motion Picture Theatre Owners of Wisconsin to announce that it is mapping out an attack against certain releasing companies which use alleged questionable methods to obtain peak prices for their products.

"For the second time within a few weeks we have been informed by this company shortly after contracting for a picture that the main office has refused to approve the deal," read the letter in question. "Upon investigation, we have discovered that our contract has been used merely to influence a competitor to pay more in order to take the picture away from us, the main office being unaware of our contract.

"This practice has got to stop. If they do not live up to their contract, I am going to sue. I'm not going to call it quits."

According to Walter F. Baumann, executive secretary of Motion Picture Theatre Owners of Wisconsin, this method of doing business has become general on the part of certain concerns. He refused to reveal the name of the Rhinelander exhibitor, and declared that he is only one of many who have sought help from the association.

The Standard Time League, organized by a group of business men and other private citizens, has appealed to the Motion Picture Theatre Owners of Wisconsin for aid in a concerted campaign against the return of daylight saving, it has been announced by Walter F. Baumann, executive secretary of the exhibitors' organization.

At the request of the league, which charges that business in general suffers greatly from daylight saving, the exhibitors have agreed to flash slides upon their screens and to aid in the circulation of petitions urging abolition of the system. The petitions are part of 10,000 prepared by the Standard Time League for distribution among business houses in the county.

The slides, likewise supplied by the league, read: "The sun determines time. Can laws improve it? Think it over. Public opinion does not want daylight saving. Sign the petition in the lobby asking your alderman to work for its repeal. Signed, The Standard Time League."

Alderman Thomas Reynolds has announced that he will start a move shortly in the council for the repeal of the daylight saving ordinance.

"The showing of motion pictures is one of the coming activities of the church. The possibilities of the movie in the teaching of religion are unlimited."

Sending forth this message, the Rev. A. A. Hobson, pastor of the First Baptist church in Milwaukee, has announced that certain Sundays have been set aside for the showing of motion pictures in the church in place of the usual sermons. It is the first time this has been attempted in Milwaukee. The intention, it seems, is to draw to the church those people who might be tempted by various forms of amusement to stay away.

Following out recommendations made at the recent mid-winter convention, the joint legislative committee of the Motion Picture Theatre Owners of Wisconsin has obtained for distribution 150 copies of the Motion Picture, a pamphlet carrying the message that censorship is a fallacy.

The pamphlet, prepared by the Indiana Indorsers of Photoplays, gives a complete resume of the motion picture in such a manner as to be understandable by the layman. The majority of the copies on hand will go to legislators, in an effort to educate them against the dangers of strict censorship which reformers are expected to seek. Other copies will go to prominent business men and public officials who may in any way be connected with the administration of censorship laws.

Charles Boutin, of the Opera House at Janesville, Wis., has purchased the Majestic Theatre there from Mrs. Sadie S. Smith. The Majestic is a 500-seat house. Mrs. Smith has announced that she will look for a new stand.

Leo Goetz, of the Beverly Theatre at Janesville, Wis., has taken over the Wilson Theatre at Beloit, and has announced plans for extensive remodeling. The Wilson is a 600-seat house.

The Grand Opera House at Wausau, Wis., has been purchased by F. T. Welter from C. S. Cone. Remodeling work will be started soon.

Work has been started on the new Rex Theatre in Sheboygan, Wis. The showhouse will be equipped in modern fashion. It will be a three-story structure.

The Alhambra Theatre, Grand avenue and Fourth street, observed its second birthday under the management of Leo A. Landau during the week beginning February 10. In celebration of the event, Mr. Landau booked a program featuring Mary Miles Minter in "The Drums of Fate" and twenty-five beautiful girls in the Alhambra Follies of 1923.

Mr. Landau assumed the management of the Alhambra upon leaving the Butterfly. The Alhambra had just come into the hands of new owners at the time and Mr. Landau set to work personally directing the remodeling of the big house. Chief among the improvements was the installation of the large light dome, the most beautiful of its kind in the city.

A few months ago Mr. Landau was also named manager of the Garden Theatre, newest of Milwaukee's downtown houses, at Third street, and Grand avenue. Since then he has on various occasions conducted identical programs simultaneously in both places despite the fact that they are only a block away.

Milwaukee's First Flickers Out

Milwaukee's first picture theatre has flickered out. The Theatorium, opened by Tom Saxe in 1906, and for so many years standing as a relic of the dead past in the heart of a thriving city, at last has given way before the march of progress. Work of tearing it down was begun February 1.

Nestled between stores and restaurants at Grand avenue and Second street, the Theatorium served continuously from the day it opened until a few hours before wreckers began their work as a preliminary step to the building of a modern bank building on the site. The passing of the little showhouse, which continued to draw crowds until it drew its last breath, despite the competition offered by more modern houses, recalls to mind the infancy of the motion picture industry.

Seventeen years ago, Saxe, destined to become one of the powers in the industry in Milwaukee and other cities, conceived the idea of operating what then was known as the Hales Touring Car. He fitted up the little place as a railroad parlor car. Patrons sat on an observation platform and gazed at a sheet upon which scenics were thrown from the rear by a crude projecting machine. A man with a hose stood on duty constantly to dampen the screen so that the reflections would show through. A lever device rocked the floor in such a way as to give patrons the impression that they were really viewing the scenes from the observation platform of a train. There were forty seats in the Hales Car at that time.

Gradually the scenics gave way to the crude drama and the railroad equipment gave way to nickleodeon furnishings. Came then the day of John Bunny, Florence Turner and Broncho Billy Anderson, when a caller stood beside the sheet and explained the picture to the audience according to his own interpretation. Performances lasted only ten minutes, during which the pictures were run off as fast as the operator could crank.

Milwaukee, in those days, boasted only four other theatres—the Alhambra, Bijou, Pabst and Shubert. The Alhambra, then offering stock, since has been remodeled and is now one of the finest picture houses in the city; the Bijou, also the home of stock, has given way to the new Garrick, which is presenting performances similar to those of its predecessor; the Pabst still is the seat of the German play, and the Shubert, after being used at various times for stock and pictures, is dark.

Meanwhile the quaint old Theatorium, in which Tom Saxe placed so much faith when the "movie" was born, drew its patronage despite the fact that the little bandbox had no elaborate furnishings or settings. Now Tom Saxe's own theatre holdings in Milwaukee are almost double the entire number of theatres in the city in the early days of the first picture house.

The Theatorium stood on a site originally occupied by a church. Now the bank has a 99-year lease on the property.

New York Boy's Bugle Proved Means of Winning Promotion

Max Cooper, house manager of the Criterion, can thank a youthful ambition to be bugler for his rise in life. He played many different roles with his bugle and even had a job at the Hippodrome under R. H. Burnside. After six years of theatrical wandering, he dropped in at the Rialto during its early weeks and appreciated the entertainments to such a degree that he applied for the post of uniformed bugler of the staff of ushers. That was in September, 1917.

When the Rivoli opened in December of the same year young Cooper asked to be transferred to the bugler's post at the new show house, with the added responsibilities of chief page. Then came another promotion, in November, 1918, to chief usher. At that time Mr. Riesenfeld was seeking a capable youth to act as house manager of the Sixty-third Street Music Hall during the week of Christmas festivals for children, and young Cooper was chosen. In April, 1920, when the Criterion came under the management of Mr. Riesenfeld, the managing director, judging by Cooper's previous success, appointed him house manager, a post he has held with credit ever since.

Frederick Cruse, house manager of the Rialto, has had more experience. Ten years ago he entered theatricals by becoming treasurer of the Bronx Opera House, but the Great White Way called him down from the Bronx when the Strand Theatre opened and he became its assistant house manager. When the World War broke out, young Cruse enlisted in the 27th division. Upon his return to the States, he secured a place in the general office of Famous Players-Lasky. Three years ago Cruse was called to fill the post as house manager at the Rialto. Precision is Cruse's motto—it was taught him during his military service and he has made it a point in the training of the young ushers under his direction.

Herman Grafing is the youngest of the trio of house managers at the Riesenfeld theatres. At the age of 14 he set out to see the world, but later decided to become a jeweler. In 1914 he entered a Maiden Lane establishment. Two years among jewels was enough, and in 1916 he decided upon a theatre career, beginning as doorman at the Princess Theatre. In August, 1918, came another change in the youth's fortunes—he got a position inside a theatre, the post of usher at the Rivoli. In three months he was made assistant chief and in March, 1920, he rose to chief. Last November Mr. Riesenfeld promoted him to the important place of house manager of the Rivoli.

James Kirkwood, star of "The Fool," was the guest of honor at a dinner given by the Harlem Luncheon Club at the Hotel Theresa on January 31. Charles Fein, manager of the Apollo, 125th street, west of Seventh avenue, was chairman. Mr. Fein is an old resident of Harlem, having lived there for thirty-five years, and has been at the Apollo for nine years for the present management.

E. W. Gould, manager of the Morningside Theatre at 116th street and Eighth avenue, spent quite a time down in the South, having owned three theatres before the war. He was called to the colors. All told, Mr. Gould has been in the business twelve years and his houses were in Cartersville and Newman, Ga. Mr. Gould opened the Tivoli at Eighth avenue and Fiftieth street, and was in charge for three months, and then took charge of the Morningside. The house has a Photo Player organ and an orchestra, and has a roof garden seating 800. The house is one of the many owned and controlled by the Consolidated Amusement.

Dave Friedlander is now in his fourth year as manager of Loew's 116th Street Theatre. He has been with Loew for ten years and at one time acted as assistant to Mr. Vogel at the Victoria in 125th street, where Mr. Vogel was manager. Mr. Friedlander jumped right into the picture business from the start, and has lived on the heights all his life. He is one of the young managers on the Loew circuit of houses. You can't fool Dave when it comes to "Selling the Picture to the Public," and in the last few years he has pulled off some fine exploitation stunts.

Samuel Schuhalter, who was for a time connected in the contract department of William Fox, has been acting for quite some time as assistant manager to Manager Lipkowitz at the Folly Theatre, Brooklyn. Sam is a New York boy and says that he is very proud of it. Mr. Levin, general manager of the Fox circuit, was his sponsor for the position that he now holds and it looks as if his judgment was correct.

Charles S. Meyerson, manager of Loew's Orpheum Theatre, Eighty-sixth street and Third avenue, New York City, has been made president of the Yorkville Chamber of Commerce. That he is such a keen student of people is probably due to his extended experience in the motion picture business, as he knows every angle of it. He has been with Marcus Loew for the last fifteen years and has managed the Orpheum nine years.

The La Rochelle and Hudson theatres of New Rochelle, N. Y., have been sold by William A. Coghlan to Shimberg Brothers, of New York City, and are now in the process of being remodeled for operation on a broader scale than before. Shimberg Brothers are well known, owning seven or eight picture theatres in New York City. This is their first acquisition outside the metropolis.

There is a new assistant manager at Fox's Academy of Music, Fourteenth street, New York City. William Israel, who has been with Mr. Fox's enterprises for four years. He was assistant manager at the Terminal, Newark; the City Theatre, New York City; the Crotona, New York, and the New Britain, New Britain, Conn. Frank N. Schwab, the manager, should be glad to have him, as Bill is a hustler and knows his business.

Dropping in upon Manny Green, assistant manager of Loew's Orpheum, is like seeing the sun after a week of rain. Friends wonder how he would look if he frowned, and suggest that a frown or a scowl are all Manny will ever need in the way of a disguise, should one become necessary. Incidentally, that smile of his helps to keep the theatre operating smoothly.

Jerome L. Davis is manager of Fox's American Theatre in Paterson, N. J. Mr. Davis up until lately was assistant manager at the Academy of Music. He has been with the Fox theatres a very short time and his advancement has been rapid.

Nominations seem to be in order for the Ideal Banquet Orators. Here is one lineup of Marcus Loew managers that a Moving Picture World man submits:

"Bill Stanley of the Victoria would be chairman and they'd call it Oldtime Managers' Night. George Schenck would be the first speaker of the evening, then Abraham Sichel, manager of Brooklyn's Fulton. Another would be Benjamin Mills, manager of Loew's Delancey Street Theatre. Ben used to tickle the ivories in the olden days and sing illustrated songs. He says that G sharp is 'awful high' for him now."

Threaten Church Strike

Women in West New York, N. J.—three delegations of 'em—told the police last Sunday that if the picture theatres were forcibly closed on the Sabbath, they would call a "church strike." This action followed the chief of police's announced intention of acceding to the wishes of clergymen and enforcing the Blue Laws. A hurried meeting of the mayor, police chief and town council was called and the closing order rescinded.

Exploiteer Turns Retailer



Unlike most exhibitors, Fred V. Greene, Jr., of the Rialto Theatre, Jamaica, L. I., had all his exploitation education first. This enterprising exhibitor served for two years on the Paramount staff under Claud Saunders, where he gained the name of one of the soundest showmen in the business. After he left Paramount he spent several months as the New York exploitation representative of Universal, before he went into the exhibitor field.

Greene has been acknowledged as the world champion "reviver" of exploitation. Many of the standard stunts in current use were dug up by him from the limbo of the forgotten. Among them are the split-heralds, the postcard heralds mailed from one town to another with the co-operation of some hotel, the scatter-ads with local celebrities as catch-lines, the telegraph tieup and a number of others that have enriched the exploitation resources of showmen the country over.

The Rialto Theatre at Jamaica had always been a theatre that never quite lived up to its promise until Greene took over the management. New seating arrangements, a lobby dance every Monday night, a big art-gallery of stills in the lobby, special teaser posters, are among the new stunts that have made the Rialto the amusement center of this suburb of New York.

Marcus Loew Begins Work on Massive St. Louis Theatre

Wrecking of the commercial structures on the northeast corner of Washington avenue and Eighth street, St. Louis, to make way for the theatre to be erected on the site for Marcus Loew of New York is under way. It is planned to have it ready for opening the first week in September.

The site, which Loew leased for ninety-nine years more than two years ago, has a Washington avenue front of 135 feet and on Lucas avenue of 167 feet.

The structure will at first be only three stories high, but so planned and built that four floors may be added later. The estimated cost is not less than $1,000,000, the structure alone to represent about $750,000.

The lobby leading from the Washington avenue entrance to the grand stairway, 100 feet back, is to be 40 feet wide and two stories high. The stairway, 20 feet wide, will be of marble and bronze, the purpose being to have it stand out as a distinctive feature. It will lead to the mezzanine floor with its 37x100-foot promenade, and on which is to be the auditorium seating 3,400.

The Aubert Theatre, completed last week at 4949 Aubert avenue, opened February 8 as a first-run picture house, showing only high-class films. It will also inaugurate a feature that distinguishes many first-class movie houses throughout the country, that of a Robert-Morton symphonic organ, the foremost development in that line, and costing $25,000. In all, the theatre represents an investment of approximately $250,000, including the adjoining open-air summer theatre.

The auditorium of the Aubert is 70x135, with capacity for comfortable accommodation of 2,500 persons. The open-air theatre seating capacity is 2,000, so that the two constitute the largest neighborhood movie house in St. Louis.

The theatre is controlled by the Shubert Photo-Play Company, and will be under the management of Samuel D. Bromley, who operates the Broadway and Chippewa theatres and is recognized as one of the most astute and successful theatre managers in the middle west. Individual interests in the enterprise include: Charles H. Beckers, J. L. Ennis, August M. Gloeckner, Miss G. Gloeckner, John R. Green, Harry Kaemmerer, Paul Moll, Emil J. Monnig, James F. Quisenberry, Peter S. Schmitt, Ernest M. Staude and L. J. Wenneker.

T. J. Price, manager of the Home Theatre, Oblong, Ill., was a city visitor the past week.

S. E. Pirtle, owner of a circuit of Illinois theatres, has taken over the Pythian Theatre, Marshall, Ill.

Ross Denney of the Dreamland Theatre, Roodhouse, Ill., has purchased the Bijou Theatre at Carrollton, Ill.

J. C. Hewitt of the Strand Theatre, Robinson, Ill., has been laid up with a bad cold but is back on the job again.

Bill Mueller of Jefferson City opened his new theatre on February 1, "The Old Homestead" being the attraction. The new house has seats for 1,200 and is said to have cost $125,000.

Charles Goodnight of De Soto, Mo., and John Rees of Wellsville, exhibitor members of the Missouri legislature, were in town Saturday. The week-end is the only chance they have to get away from their lawmaking duties.

Born to Mr. and Mrs. Phil Cohn, Lyric Theatre, East St. Louis, Ill., a baby boy, and already he has started his education as an exhibitor.

Judge Anthony Hochdoefer, of the Court of Criminal Correction, St. Louis, on January 25 exonerated Arthur Robinson, owner-manager of the Hickory Theatre, of all blame for the fire at the theatre, January 7. He released Robinson and his porter from their bonds furnished after they were arrested following the fire.

Firemen reported to the police they found a can of oil in the rear of the theatre and evidence that oil had been poured on the floor. Robinson informed the court that he did not carry a cent's insurance, that he was making money and had suffered financially because of the fire.

Judge Hochdoerfer said he was convinced that Robinson was blameless, and that if the fire was of incendiary origin the police would have to look elsewhere for the guilty parties. The authorities are now working on the theory that possibly a gang in the neighborhood might have caused the blaze, because Robinson refused to permit them to attend his shows.

Fred L. Cornwell, owner of the Delmonte Theatre, has a wire from Rodolph Valentino denying that he has signed a vaudeville contract for $6,000 a week.

Recently the church people of Louisiana, Mo., held a mass meeting in which censorship of motion pictures was indorsed. Many thought the move was intended as a slap at W. A. Boyd, owner- manager of the Star Theatre, Louisiana. Rev. Charles P. Foreman, president of the Ministerial Alliance of Louisiana, in an open letter has denied that this is true, saying that Will Hays' order restoring "Fatty" Arbuckle to films alone was to blame.

The Dreamland Theatre, Roodhouse, Ill., has been taken over by Ross Denny.

Morris Reichman is said to have disposed of his interest in several South St. Louis picture houses to Lehr Brothers.

Reports from Booneville, Mo., are that W. C. Sears is rapidly recovering from a recent illness.

In St. Louis film circles gossip has it that Spyros Skouras' visit to New York may result in the final consummation of the consolidation of the New Grand Central and Missouri theatres. It will be recalled that several months back it looked as though a working agreement between the two houses was certain. Then something happened and the deal was called off at the eleventh hour. At that time it was whispered that a contract between Skouras and Harry Koplar, when they formed the St. Louis Amusement Company, which controls a number of neighborhood houses, had proved the stumbling block. Whether that obstacle has been surmounted cannot be ascertained. Perhaps Skouras will have an important announcement to make upon his return from the White Lights of Broadway.

St. Louis contractors have been asked to submit new bids on the proposed $1,000,000 Loew State Theatre to be erected at Eighth street and Washington avenue. The theatre would seat 4,400 and be modeled after the Metropolitan Theatre, Brooklyn, N. Y. Marcus Loew will be in St. Louis the latter part of the month.

When the wall of an adjoining building, in which a serious fire was raging, collapsed and fell onto the roof of the Kilcare Theatre, Wood River, Ill., January 15, the show house was badly damaged. The loss caused by the fire was estimated at $100,000.

The Oliver Theatre, Creve Coeur, Mo., has reopened. It will play one night a week. This house, which is in a farming community, has been closed for several months.

Sensational Profits

The official report of finances of the Famous Players Canadian Corporation, Ltd., Toronto, for the first quarter of the fiscal year 1922-1923, borders upon the sensational, figures submitted indicating a remarkable increase in business for the chain of Capitol theatres which is operated by the corporation throughout Canada.

The reports for the three months show profits, before allowance for depreciation and income taxes, of $175,743.80, this being an increase of no less than 85 per cent. over the same period of the previous year. The quarter for which the statement has been issued is the three months ending November 25, 1922, these comprising the fall theatre season.

Kansas City

Kansas City will be given some new picture theatres this year, although plans are not yet advanced far enough to make any definite announcements. There are a great many desirable sites in and near the downtown section, but it is the suburban investors almost entirely who are interested in new theatres. Gossip about new houses downtown seems limited to a revival of talk which credits the Fox Film Corporation with seeking a site for a large picture theatre near Thirteenth and Main streets.

Harry Till of Braymer, Mo., was making the rounds of the film exchanges last week. Mr. Till has the Auditorium Theatre.

C. W. Hunt, of the Rex Theatre at Higginsville, Mo., was in town the other day.

The Circle Theatre, Kansas City suburban house, was threatened with destruction by fire recently for the second time in the last two months. No great damage was done.

B. A. Bradley of the Princess Theatre, Topeka, Kan., dropped into town recently.

Frank Jasper of the Princess Theatre at Laredo, Mo., was another Kansas City visitor last week.

F. W. Meade, of the Meade Theatre at Kingman, the Cozy and Elite theatres at Pratt, and the Pastime at Cunningham, Kan., spent the week-end in Kansas City. Mr. Meade reports that work on the new 500-seat house at Eureka, Kan., is progressing very satisfactorily and that they will be ready to open in about a month.

F. G. Weary, of the Farris Theatre at Richmond, Mo., was in the exchange colony last week.

Lloyd Ware, of the Varsity Theatre at Lawrence, Kan., was visiting some of the exchanges recently.

H. H. Woody, of the Princess Theatre, Lincoln Center, Kan., was looking over some of the product of various film exchanges on his last trip to town.

New England Manager Shot; Blast Silences Orchestra

E. M. Loew, manager of the Dreamland Theatre, Lynn, Mass., and also financially interested in the Capitol and other theatres, accidentally shot himself in his left hand while in the act of cleaning his revolver. The bullet passed through the fleshy part of his hand. Mr. Loew was removed to Lynn Hospital where it was found that the wound would not result seriously.

Musicians of the Strand Theatre, Springfield, Mass., a picture house, felt the results of the explosion of a gigantic tank of gas here February 1. They were in the midst of playing an overture when the force of the blast threw all of the instruments out of tune.

Ethel Clayton in "If I Were Queen" was the film feature of the fifteenth anniversary bill in Keith's Theatre in Portland, Me.

The Waldorf Theatre, Lynn, Mass., was damaged when a water main, supplying water to the automatic fire sprinklers, burst over the ceiling and flooded the main floor and a section of the balcony. Loss to plastering, decorations and carpeting will reach more than $300. The Waldorf is owned by Moe Mark.

Keith's has taken over the management of the Empire Theatre in Fall River, Mass., at a rental of $25,000 a year on a five-year lease.

Pilgrim Commandery, Knights Templar, of Lawrence, Mass., took over the Strand Theatre in that city for an entire evening last week and, after enjoying the picture program, an entertainment and a buffet lunch, devoted the rest of the evening to dancing in the spacious lobby.

Word comes from Springfield that the question of equipping members of the City Council with badges appropriate to their office, is being debated with considerable spirit in that city, and the charge has been made that one of the principal reasons why the badges are desired is that they may be used in lieu of tickets of admission to amusement places.

The management of the Park Theatre, Boston, was the host to more than 200 former service men at a matinee last week of "Robin Hood." The Community Service Bureau had planned to have the members of the cast, which is to give Reginald de Koven's operetta "Robin Hood" at the United States Naval Hospital soon, view the Fairbanks picture as a part of its study of their various roles. The management of the Park Theatre, learning of this, not only invited this cast to be its guests, but extended the invitation to include everyone in the hospital, and in the Adams Hospital, the West Roxbury Hospital and the Chelsea Hospital as well.

"When Knighthood Was in Flower" is scoring heavily in a number of the picture houses throughout Greater Boston and is billed this week in three of the Gordon chain in Boston, as well as at the Franklin Park Theatre. "A Little Child Shall Lead Them" also is being shown this week at popular prices at the Fenway Theatre, and "One Exciting Night" is the popular price headliner at the Scollay Square Olympia Theatre.

D'Angelis Brothers will shortly start the erection of a modern three-story brick and absolutely fireproof picture theatre and business building, to cost $150,000, on Broadway, East Providence, R. I.

Despite the fact that Waterbury, Conn., is having a period of comparative prosperity, the theatrical business is suffering one of the biggest upsets in several years. The Scenic and Hamilton Theatres, picture houses, have closed and two or three theatres in Waterbury's Broadway are known to be losing money. Since Christmas there has been a decided falling off in patronage. Many explain the condition as being due to too much competition.

Fire damaged the Star Theatre, Manchester, N. H., on January 23 to the extent of $35,000, not including a costly organ installed only recently, which it is expected will be a total loss. Origin of the fire is unknown. Arthur E. Smet, projectionist at the Star, donned a fireman's gas mask and entered the building four times, saving 17,000 feet of film. Manager Charest, of the Strand Theatre proffered the use of his theatre, so that the Couture Brothers, owners of the Star, could continue their film program. Plans already have been made to rebuild the house.

The total amount that Springfield, Mass., collected for licenses for Sunday picture shows during 1922 was $8,935.

Re-locating Mr. Perkins

This department erred last week in stating that "David F. Perkins is handling the managerial reins of the new Empire Theatre, Lynn, Mass."

"As a matter of fact," writes Mr. Perkins, "it should be the Empire Theatre, New Bedford, Mass. I would not bother with making the correction if it was not for the fact that every manager I know in the business takes the World, and thus some of my friends might think I was in Lynn instead of New Bedford."

That's letting us off easily—thanks.

Connecticut

Poli's Majestic Theatre, Main and Arch streets, Bridgeport, Conn., one of the new twin theatres recently built by the Poli Syndicate, and opened last October, will most likely change from its present stock company policy, to feature pictures, starting February 12.

Seth H. & W. H. Mosely, of Norfolk, Conn., have had plans prepared by Architects Taylor & Levi, 105 West 40th street, New York City, for a new $150,000 picture theatre on Main street, Winsted, Conn., and will take bids during the coming month.

I. J. Hoffmann, proprietor of the Capitol Theatre, Ansonia, Conn., has had plans prepared by E. C. Horn & Sons, of New York City, for a $250,000 brick, concrete and fireproof picture theatre to be erected on Elizabeth street, Derby, Conn., during the coming summer.

This is the exhibitor's own department, the only one in the industry. It must have his co-operation. We want it not merely to exist but to prosper. So, come one, come all, with your suggestions for its betterment, with your letters on film topics, with news of your theatre.



A First National Release

THIS IS A GOOD STUNT IF YOU KEEP A TAME CAMEL

You can hire them by the day, hour or week in New York, so they put one out for Guy Bates Post in "Omar the Tentmaker" when it had its initial run at the Strand Theatre. If you can't get a camel, try a really good-looking horse.

Pittsburgh's Duquesne Turns from Road Shows to Pictures

The Duquesne Theatre at Sixth and Penn, Pittsburgh, one of the oldest and largest legitimate houses of this city, is playing pictures for a few weeks. The house is conducted by the S. W. Manheim Circuit of Cleveland, and has been playing road shows the past season. There are a few weeks' open time at the present, and the management has decided to try the silver screen as a medium of attraction. Second-run pictures are played, changed every day, and admission prices are 10 and 22 cents. H. T. Lederer is house manager.

It is stated on good authority that A. Notopolos, the picture magnate of Altoona Pa., has purchased a piece of property on Main street, Johnstown, Pa., and will start building a picture house the first of April. According to the reports it will seat about 750. It is needless to say that when Notopolis builds it, it will be modern in all respects. Further details in a later issue.

The Benwood Theatre at Benwood, W. Va., is closing for good on February 24. The building has been sold for other purposes. This will leave the town of Benwood without a picture show. Kindly note, you fellows, who are looking for a location.

Homer Allsworth, proprietor of the Empire Theatre, DuBois, Pa., was on a vacation last week visiting his wife's parents at Clarion, Pa. The film salesmen had a merry time looking for you last week, Homer.

John Bender, of the Brockway Theatre, Brockway, Pa., took over the Louis Theatre of the same town February 1.

Fielding O'Kelly, the exploitation man for the Strand Theatre, Altoona, has sold his house in Uniontown and has purchased a dandy new residence in one of the prettiest spots in Altoona. O'Kelly is making good in the mountain city and says he likes his new job very much.

"Mike" Rosenbloom, popular local exhibitor, who heretofore spent all of his time between his Majestic at Charleroi, the Liberty at Bentleyville and the local film exchanges, will hereafter leave the second stop off his list. "Mike" has sold the Bentleyville house to Joseph Mazetis, the new owner having taken charge on February 1.

Isaac Silverman, of the Strand Theatre, Altoona, and Frank Fairgraves, well-known Erie exhibitor, were among the out-of-town visitors to Pittsburgh the past week.

Fred Herrington and Harry Davis, of the M. P. T. O. of W. Pa., represented this organization at the convention of the Ohio Theatre Owners at Columbus recently.

Ben Engleberg, who is rebuilding his Elmore Theatre on Centre avenue, and promises to make it one of the finest houses in the city, managed to get a little time away last week from the scene of action to visit the film exchanges. And Ben surprises all the boys with his new moustache.

Sincere sympathy is extended to Max Engleberg, owner of the Strand and Liberty theatres, McKees Rocks, in the loss of his wife, whose death occurred January 28.

Manager W. C. Cramer has designated every Tuesday as "Jazz Day" at his Newbright Theatre in Brookline. On this day his program consists of comedies entirely, a five, two and one-reeler, and Cramer says the stunt is making a big hit. He also stated that he will shortly spend in the neighborhood of $2,900 to improve his house.

Dave Silverman, well-known to local exhibitors as former booker at the Universal exchange, is now floor manager at Morris Tauber's Oakland Theatre here. Good luck, Dave.

Frank Klier, of the Colonel Theatre, Weirton, W. Va., was a visitor to Pittsburgh last week and said that business is only fair with him. Klier is popular here, and the exchange men always welcome him with a glad hand.

Atlanta

Manager DeSales Harrison, of the Howard Theatre, Atlanta, is justly proud of the plans of the new fashion revue which is to be staged at this theatre the week of February 12. Ten of Atlanta's most beautiful girls, wearing the very cream of the new season's gowns, special music arranged by Enrico Leide and his symphony orchestra, a revolving stage with a runway into the audience a la the Winter Garden—Mr. Harrison states that it is going to be the very finest thing of its kind that has ever been pulled off in the South. Which is going some!

Manager James, of the Grand Theatre, reports nothing particularly new. The Constitution Follies, staged by this popular theatre recently, composed of local talent managed by Mr. and Mrs. Billy Baskette, sponsored by the Atlanta Constitution, was a dazzling success and requests have reached Mr. James for a "repeat."

Manager Willard C. Patterson, of the Metropolitan Theatre, was honest enough to admit that he was surprised at the Monday afternoon business done by this week's picture, "The Beautiful and Damned." "I expected good business because it's a good picture, but ——" and he shook his head a little, as he watched frantic ushers hunt for vacant seats for the crowds waiting outside the red velvet ropes. Moments such as this warm the cockles of an exhibitor's heart!

The orchestra at the Metropolitan Theatre, under the leadership of Buel B. Risinger, who boasts that he has almost literally "grown up" with the movies—he played for the first five-reel picture ever produced and holds a copy of a clipping from an issue of Moving Picture World, commenting on the fact and praising the music—has advanced so fast that it now stands head and shoulders above the average orchestra in a picture theatre, and is said to be as good as any in the country.

Manager William R. Bedell believes in contests, essays and the like. The grand prize of his latest contest, which was for the best essay of 200 words on the worth of a certain picture, was a white enameled kitchen cabinet.

Manager James Jackson, of the Tudor, is finding the Norma and Constance Talmadge re-issues good box-office attractions. This theatre, in the very heart of town, is playing to excellent business, with a 10-cent admission. It is a clean, comfortable and well-managed theatre, and its noon-day crowds fill the house daily.

Manager G. M. Phillips has led the basketball team of Draughon's College, of which team he is coach, to victory, and the girls of the college are loud (but ladylike) in his praise. They are enthusiastic over the prospects of "mopping up" with every other team within reach.

Augusta

Vaudeville now is firmly intrenched in Augusta. The fifteenth week has just passed and was marked by capacity houses for each of the first night performances, a comfortably full house for matinees and good business for the last show each evening. It is due to Manager Frank Miller, for this is the first time in years that vaudeville has been possible, at a profit, in Augusta.

The headliner at the Imperial Theatre, February 1, 2 and 3, was Polly Moran, of Mack Sennett fame, and, despite the fact that the ever-popular and irrepressible Polly was suffering from a frightful cold, she went over in fine shape.

Business, as a whole, has been much better in the past two weeks in Augusta. The Modjeska Theatre has played to excellent business with "The Stranger's Banquet," "Dr. Jack" and "Tess of the Storm Country," while the Rialto has been enjoying good business with "Broken Chains," "Anna Ascends," John Barrymore's "Sherlock Holmes."

Business at the Dreamland Theatre is normal, which is very good indeed, for there isn't a more popular theatre in Augusta, offering a program of westerns, serials and comedies.

War in Beresford, S. D.

Last week readers of Regional News and Gossip learned about Ryan & Kundert's "Little Hell" out in Beresford, S. D., the discrimination against Sunday picture shows, and the exhibitors' promise to enforce the Blue Laws and make them apply equally to everybody. Now, from a copy of the local newspaper, we learn that they did it and did it right, too.

Says the Beresford Republic, in part:

"It's a cold day when Beresford hasn't something stirring. South Dakota has its bone-dry law, but Beresford went one better and last Sunday put on an air-tight day.. About the only thing a fellow could get was three meals and a clear conscience. Did the people like it?. We cannot say. Some did, others resented it, and the great majority of people were so dazed that they were speechless."

The first to put on the lid, we learn, were the barber shops. Then the hotel candy counter closed. Drug stores sold medicines only. Garages closed so that touring autoists had to spend the day in town for want of gasoline and tires. Men went around tobacco-less. But, says the paper, church attendance didn't increase.

"Sunday dawned," it emphasizes, "and some thoughtless people caused a flag to be hung upon the flagpole which announced that Beresford had come to life in 1883, and had died on January 21, 1923. The flag was black, thus carrying out the desired impression, but it was eventually removed."

Seaver Amusement Company, of Peoria, Elects Robinson

The Seaver Amusement Company of Peoria has elected the following officers for this year: Dee Robinson, president; R. R. Francis, vice-president; H. J. Weisbruch, secretary-treasurer. Sam Robinson and Charles D. Off are the directors in addition to the officers. The company controls the Princess and Hippodrome Theatres.

One of the livest and most interesting house organs in the movie field is the Sub Rosa of the Ascher chain of theatres. The managers and employes all contribute and there is something worth while in every issue. The little weekly news sheet has brought a spirit of co-operation into the Ascher Theatres that is helping to fill the houses with satisfied patrons.

Happy Meininger, manager of the Frolic Theatre at 951 East Fifty-fifth street, is in the hospital again with a severe attack of pneumonia and several of his friends sent a large bouquet of flowers as a token of their regard for him. Benny Cohen is acting as relief manager during his absence.

The Colored Theatre Corporation has been formed by Raymond O'Neill, Margery Currey and Tenne Anderson, with offices at 1025 North Dearborn street.

George K. Spoor of Essanay is one of the live real estate operators of the North Shore district. His latest enterprise is a bachelor hotel for Winthrop avenue and Argyle, to be built at a cost of $500,000.

Jack Bartlett, formerly with Siegrist and Silbon, is now outside man for the Rialto Theatre on State and Van Buren street.

Managers are warned to be careful of one W. A. Wallace who is traveling about the country taking orders for advertising trailers and then failing to deliver the goods, as reports have been received here of his methods.

A. Milo DeHaven, well known to the managers here, has been appointed district manager of the Schine Theatrical Enterprises of Gloversville, N. Y., a circuit of twenty-seven houses. He resigned recently as manager of the Million Dollar Theatre of Terre Haute to take up his new position.

The managers of several of the picture houses are circulating petitions among their patrons to secure the repeal of the daylight saving legislation that the city council put into effect a couple of years ago.

The employes of the Calo and Terminal Theatres will shine next week in new uniforms and then the brass buttons will sure step lively to keep the crowds moving.

The ballyhoo seems to have come back to State street, as a couple of the big houses have the boys cut in front to tell the customers that there is plenty of room inside and the next show will start in a few minutes.

The two-day safety campaign conducted at the various theatres in Ft. Wayne was a success, as the managers co-operated with the authorities and the houses were found in good shape.

The Kingberton Amusement Company has been organized at Millstadt by Edmund Bange, John R. Green and Ernest M. Staude, to operate a picture theatre.

The Woods Adelphi Theatre Corporation has been organized here by Alfred L. Schwerdin, Otto S. Bruhlman and A. G. Johnson, to operate and manage theatres. The stock consists of 200 shares of no par value. The offices of the company are at 11 North Clark street. This company will take over the Columbia Theatre property.

Barbee's pulled two weeks of good business with Wally Reid's last picture, "Thirty Days."

Will O'Malley has opened the new Cozy Theatre at Chatsworth, Ill., that is modern in every way and a credit to the town. He has closed his old theatre in the Burns building.

To create interest in Thomas Meighan pictures, Manager Nelson of the Star at Quincy, distributed 200 real photographs of the star and packed his house.

L. Leifhart is building a theatre at DeKalb and expects to open about May 1.

The big issue at Evanston, the home of the Y. W. C. A., a college town and the residence of many big Chicago business men, is movie shows on Sunday. Mayor Harry Pearson is up for re-election and is opposed to Sunday shows. He has lined up all the forces in favor of keeping the movies closed on Sunday, but has plenty of opposition, as three candidates, Roy Metz, Ernest Palmer and Judge H. G. Williams, are for Sunday movies, so the battle royal is on. Naturally the theatre managers are supporting the open Sunday movement.

C. S. Cone has sold the Grand Theatre at Wassau to F. T. Welter who will make many improvements in the house.

In any other city but Chicago the fact that there has been 452 deaths from pneumonia since the first of the year would be called an epidemic and the theatres and other places of amusement would be seriously affected. Here it has hardly caused a ripple.

Ted Samuelson and Charley Callahan are having plans made for a new picture house at Red Oak that will be modern in every way.

Burett Stephens, architect, has completed plans for the new theatre to be erected at Homewood avenue and Monterey to seat 1,000 people. The house will cost $160,000 and work has already begun on the foundations.

The Dreamland Theatre at Roodhouse has been sold to Frank H. Davidson and John R. McConathy who will make some improvements in the house.

A nine-reel feature film was destroyed and Charley Mitchell, operating inspector for the American Film Company, at 6231 Broadway, was seriously burned when a spark ignited the film in the projection room of the plant. The fire was quickly brought under control without property damage.

A new theatre costing $200,000 has been opened at Benton by the Reid, Yemm and Hayes Company of DuQuoin. The house has been named the Capitol and as its name indicates is one of the real show theatres of Southern Illinois. Feature programs with good musical talent will be shown by the management.

A Compliment

Jacob Paley, manager of the Empire and Imperial theatres, Chicago, recently visited Moving Picture World's Chicago office especially to compliment the publication on its "wonderful" independent section and regional news service. He is an enthusiastic client of Progress Pictures and believes that the independent productions are the best friends of intelligent exhibitors.

Mr. Paley's recent acquisition of the Imperial Theatre and its subsequent success have caused a local sensation, for the house always had had the reputation of being a "lemon."

The big stir in movie musical circles last week was the arrest of Edmund Fitch, organist for the Stratford Theatre on East Sixty-third street. The police said he had an automobile that was stolen. The coppers failed to prove the charge and three of them are facing expulsion from force for the inhuman beating they gave Fitch in trying to wring a confession from him. Alderman Lyle had a council meeting of the police committee and the officers involved faced some stiff grilling themselves.

Lee Morris, G. E. Holmes and A. J. DeVos have organized the Central Amusement Company with a capital of $10,000 and offices on Dearborn street.

Wallenstein Brothers expect to open their new house at Michigan City this month under the name of the Tivoli Theatre. The house seats 1,500 and will show legitimate shows as well as pictures. They will have one of the cosiest houses in Northern Indiana.

The Peerless Theatre at Grand boulevard and Thirty-ninth street, under the management of Edward Wurtzburg, will cater to the colored trade in the district in which the house is located. The house belongs to the Ascher chain of theatres.

C. W. and G. L. Rapp, architects here, have completed plans for a $2,000,000 theatre for Detroit to be located at Grand River avenue and West Grand boulevard in that city. John Atkinson is general manager of the company which will build the house.

Will Sohm, manager of the Belasco Theatre at Quincy, is seriously ill at his home and his many friends hope for a speedy recovery.

Joe Salter, farmerly manager of the Village Theatre at Wilmette, is trying his hand at selling film for Goldwyn to his brother managers.

The ownership of the Apollo Theatre on East Forty-seventh street is to be settled by law, as both Vern Langford and John Krafficism have put it up to Judge Charles William. In the meanwhile E. J. Eisenfield has been made manager of the house.

Sigmund Faller has been made auditor of the Jones, Linick and Schaefer Theatre chain, succeeding Emil Mayer who will leave for California the middle of the month for a long rest. George Moore has been named as manager of the Orpheum Theatre of the company.

The Ansell Ticket Company has increased the capital stock to $100,000, to take care of the expansion of the business.

The Capitol Theatre has been opened in the Albany Park district under the management of Max Schwartz, who has a nifty neighborhood house.

Ohio Censors Militant Again; Hertzer Asks for Jury Trial

The Ohio Censor Board has crashed the axe down on "The Strangers' Banquet." A few months ago Neilan's "Fools First" was held up until extensive changes were made. This time the censors viewed "The Strangers' Banquet," and, being undecided what to do, allowed a test run of it in Youngstown, Ohio. Immediately objections were raised by labor leaders, and the picture was taken off at the end of a three days' run.

R. L. Hertzer, Bucyrus, Ohio, exhibitor, arrested four times for keeping open on Sunday and fined $25 each time by the mayor, has petitioned the court of appeals for a jury trial, claiming he has never been charged with a second offense, which would entitle him to trial by jury. He claims the mayor's acts are an invasion of his rights under the constitution, and asks that the mayor be prevented from assuming final jurisdiction.

A most unique private screening of "Robin Hood" was given in Cleveland recently for Mayor Fred Kohler in his sick room by the Stillman Theatre. The machines were of the portable kind and a common bedsheet served for a screen.

Martin Printz, well known Cleveland theatre manager, has taken active management of the Circle Theatre for the trustees of the house, which has had a rather checkered career. He started with "When Knighthood Was in Flower" and had a big week, doing probably more business than the house has done any week since it opened two years ago.

B. C. Steele, formerly of the Lucier Theatre, Lakewood, now associated with Flanigan & Nolen, is managing the Monarch Theatre, Cleveland.

The Cleveland Plain Dealer Screen Magazine has been transferred from the Allen Theatre to the Hippodrome. The Akron, Ohio, Times is now getting out a similar local news weekly.

The American Civic Reform Union has gone on record against a proposed law to allow Sunday opening of theatres in Ohio, and a resolution has been sent to Governor Donahey.

"The Headless Horseman" received a simultaneous run in four Loew houses in Cleveland. The Alhambra, Mall, Metropolitan and Liberty played it for three days.

Harold E. Wendt, owner of the Rivoli Theatre, Defiance, Ohio, has sold the house to Harry Thomas and Frank Nafus. Wendt for several months has been on the staff of F. B. O. as a publicity man, and he has gone to New York for that firm.

Eugene O'Brien Is Guest of Manager Libson, Cincinnati

I. Libson, who manages all of the Cincinnati first-run houses, pulled another of his unique stunts during the stage engagement of Eugene O'Brien, who appeared at Cox Memorial Theatre in his new play. Manager Libson had booked "The Voice from the Minaret" at his Walnut Theatre for a week's run, opening Sunday. The O'Brien engagement was due to close the night before the picture opened here. When Cox learned that O'Brien had never seen the screen offering. Manager Libson arranged a pre-view for O'Brien and his company. Of course, there were several "news hounds" among those present with the result that all of the dailies played the story up strong.

The Sharonville Theatre, one of the outlying houses, was damaged by fire as a result of an explosion in a nearby garage. However, owing to the prompt action of Manager Wheeler in getting things back in shape, there was but very little interruption to business.

The Hippodrome Theatre, Newport, Ky., just across the river from Cincinnati, was visited by burglars a few nights ago. Entrance was gained through a rear door, although the visitors only "grossed" a couple hundred "iron men" which they found in a drawer in the desk of the projectionist's booth.

Manager John F. Royal, of Keith's Theatre, has again proven himself to be "Johnny-on-the-spot" when he showed pictures of the mammoth display of flowers used at the recent meeting of the rose and carnation growers held here.

Manager Libson has brought Francis Kromer from New York to handle the Capitol Theatre pipe organ.

Manager Schwalm, of the Rialto Theatre, Hamilton, Ohio, reports that he broke the house record with "The Fast Mail" at advanced prices. Inasmuch as the Rialto has been doing a phenomenal business that is considered "going some."

The Palace Theatre, Hamilton, Ohio, is celebrating its third anniversary by showing "When Knighthood Was in Flower," giving the picture wide newspaper publicity and emphasizing the fact that this exceptional film is being shown in honor of the anniversary. Fred S. Meyer is managing director of the Palace.

Indiana

Modest Altschuler, one of the best known figures in the musical life of America, has been chosen director of the orchestra of the Circle Theatre, Indianapolis, and will take up his duties about the middle of the month. Mr. Altschuler is known throughout the country as a symphony orchestra director because of his transcontinental tours as head of the Russian Symphony Orchestra of New York, which he organized in 1903.

"Many fine musicians have entered motion pictures," says a statement issued by the Circle Theatre management, "but Altschuler is actually the first great symphony conductor to come into the field. The Circle is planning some big surprises for Indianapolis in connection with Mr. Altschuler's advent. It is enough to say at this time that events of interest to all music lovers, both professional and amateur, as well as all children with musical tendencies will be staged."

S. Leopold Kohls, present director of the Circle orchestra, will return to Chicago to take up work in connection with a group of large picture theatres.

The Southeast

Declaring that "the judgment and decision of the people has been expressed against Roscoe Arbuckle," Turner Jones, head of the Public Relations office of Southern Enterprises, announces that the ban has been placed on all Arbuckle pictures in all houses under their jurisdiction throughout the South.

The announcement declares that "either through the press or by direct correspondence, Better Films Committees of Memphis, Atlanta, Birmingham, Montgomery, Charlotte, Spartanburg, Knoxville, Chattanooga, Jacksonville and Columbia, and spokesmen from many churches, religious and educational organizations have represented public sentiment as opposed to the exhibition of the pictures, and on this evidence the Southern Enterprises, Inc., bases its decision."

E. R. Rogers, for several years manager of the Tivoli, Chattanooga, has been appointed special representative for Dan Michalove, who is director in charge of all Southern Enterprises theatres in the South. He will make his headquarters at the home office in the Howard-Theatre building. It is announced that Frank Dowler will not direct the activities of the Tivoli and have supervision over other Chattanooga houses.

The Belvidere Theatre, Tuscaloosa, Ala., was burned last week by a fire that originated in a store building adjoining. The Belvidere was recently taken over from Southern Enterprises by R. B. Wilby, C. B. Grimes and H. M. Kincey. The damage is practically covered by insurance.

Percy Wells, of Wilmington, N. C., president of the North Carolina M. P. T. O., is receiving the condolences of his many friends in the industry on account of his company having been "cleaned" of all cash on deposit in two banks of Wilmington which were closed by bank examiners during January. The first one to close seriously embarassed the Wilmington amusement firm, since all of their funds were on deposit there. Four weeks later the bank to which they transferred their banking business was also closed, carrying, in addition to their checking account, all admission taxes collected for the government for practically two months.

R. D. Craver, of Charlotte, owner of the Broadway Theatre there, and First National Exchange owner, has acquired again the Broadway Theatre, Columbia, S. C., which he built and formerly operated. The house will be remodeled, a large pipe organ installed and First National pictures shown.

U. K. Rice, of the Pilot, Broadway and Auditorium theatres, Winston-Salem, was a Charlotte visitor the past week.

H. F. Stallings, of Kinston, and H. R. Mason, of Goldsboro, operating the Mason-Stallings Amusement Company, with theatres in Goldsboro, Kinston and Wilson N. C., were on Charlotte's Film Row the past week.

Carl Bamford, district supervisor for North Carolina for Southern Enterprises, has purchased the Majestic Theatre, Asheville, from the Southern Enterprises and will hereafter operate it independently. It was formerly one of the best first-run houses of the Lynch organization in Asheville, which is the original home of the vast Lynch enterprises.

Strand Theatre Bids Adieu to Buffalo; Ten Years Old

The Strand Theatre bid adieu to Buffalo Wednesday evening, January 31, after ten years of successful presentation of the better things in motion picture entertainment. Inability to renew the lease and the desire of a neighboring bank to use the auditorium of the house are the reasons for the passing of the Strand. It is estimated that more than 3,000,000 persons passed through the doors in the decade. Eugene A. Pfeil, who had been managing the Strand, is going to head a new producing company, The Cavalier Productions, Inc., an organization in which one Buffalo and two Indiana financiers are interested. Mr. Pfeil plans to go to New York about April 1 as general manager.

"Pop" Henry Pullman, the 86-year-old ticket taker at the Strand, said he was going to take a little vacation. He has been with the house since opening day. Moe Mark presented Mr. Pullman with a check in appreciation of his long and faithful services. Col. Zeb Strand, sometimes known as Charles Johnson, has been appointed major domo of the new Troy Theatre in Troy, N. Y. Zeb was a fixture at the Strand and along Film Row, where his smiling countenance will be missed. Zeb is about 65 years old himself, but doesn't look a year over 30.

There is talk that some day the Strand interests will build a business block and theatre on the Criterion site, which will soon be the heart of greater Buffalo's business center. Thousands in Buffalo hope this rumor is true. Much of the Strand equipment was shipped to the Troy Theatre.

The Strand Theatre, the new house being built by the Kodeco Corporation in Endicott, N. Y., is nearing completion and will be opened this month. The house is located on Washington street and has a capacity of 900. The ceiling is domed and the walls are finished in bronze and white. An organ is being installed. There are two stores in front of the house, with the lobby and entrance between.

William G. O'Neil, the Frisco boy organist, is making a big hit at the Lafayette Square where he is giving recitals on the organ. O'Neil stepped into C. Sharpe Minor's shoes when the Lafayette board of directors voted to terminate C. Sharpe's contract. Manager Fred M. Shafer is having trouble with his tonsils. Probably caused by continual explaining to patrons that seats will soon be available. M. Slotkin, president of the Monument Theatre Corporation, is now in Atlantic City. Probably got an advance tip on this town's week of zero weather.

Myron Bloom, of Fulton, N. Y., has taken over the Temple and Opera House in Cortland, N. Y., formerly owned by J. S. Burnham.

A large delegation of Buffalo exchange men journeyed to Jamestown last Monday evening for the opening of the new Palace Theatre. The house was built by Peterson & Woods and is being managed by Howard Waugh. It is one of the most attractive theatres in Western New York. Its policy will be vaudeville and pictures. It seats about 1,800.

At last Buffalo is to see "Robin Hood." Manager Vincent McFaul announces its coming to Shea's Hippodrome for an indefinite run, commencing March 4.

Jim Cardino, manager of the Kensington Theatre, has installed a new crystal beaded screen in his house. It was supplied by Al Becker, who has also installed two new Simplex machines in Shea's Court Street Theatre.

The Strand in Toronto, the first Canadian house operated by the Shea Amusement Company of Buffalo and formerly known as Shea's, is for rent. It can be leased after May 15, according to advertisements in the Buffalo papers.

Al Beckerich, manager of the Loew's State, probably seeking a stand-in with the cops booked the policemen's band as an attraction at the State this week. Al undoubtedly thinks he can speed all over town now in that green sport model of his.

The old Lyric Theatre in Jamestown, N. Y., has been remodeled into an auditorium and dance hall which has been leased by Weslyn Culver.

Arthur L. Skinner, manager of the Victoria Theatre, introduced Pearl White's new serial, "Plunder," last Saturday matinee and as a drawing card took motion pictures of everyone entering the house. These pictures will be shown at the next Saturday matinee.

The Olympic, which is operated by Universal, has changed its policy from week runs to two changes a week, Sunday and Thursday. Manager T. Cecil Leonard has designated Friday evening "Family Night," when in addition to the regular bill he is showing "The Oregon Trail." He has made arrangements to admit children on this night for 5 cents and a coupon from the newspapers. The picture will be shown also at the Saturday matinees with the 5-cent offer prevailing.

"Former satisfied patrons of the Strand will find a welcome here," reads a line in the Palace Theatre ads. Manager Howard Smith expects to get a lot of the Strand business. The Palace is only a few steps away from the old Mark house on Main street.

Charlie Reiner, of the Grant Theatre on Amherst street, still has a good bunch of Scotch in stock. Pardon us, we mean Scotch stories. Charlie told a few along Film Row this week. We're laughing yet. When business is bad, Charlie invites the film men into his office and laughs it off with his rich line of stuff from the land of the thistle.

The Lafayette Square Theatre will celebrate its second anniversary the week of February 26, for which Manager Fred M. Shafer has arranged a gala vaudeville program and has booked "The Hottentot."

Encourages Beginners

To stimulate interest in Oklahoma City talent and to further its development, James H. Cooper, manager of the Criterion Theatre, will co-operate with the Oklahoma City Federation of Women's Clubs in a plan which will replace professionals on the Criterion stage with young artists from Oklahoma City. These performers will be paid for their services, the money to go into a scholarship fund for their education.

These artists must possess a certain degree of talent and proficiency and must pass an examination before an examining board before they can appear. The general plans will be arranged later.

Washington, D. C.

Visitors to Washington, D. C., are complaining of the weather. The condition of the roads is reported to be one of the worst problems with which the small town exhibitor has to contend at present. There has been a great deal of rain recently in this section and the roads are in pretty bad shape, except where there are state roads. There has not been much snow—none in the immediate vicinity of Washington. Of course, places like Cumberland, Md., have witnessed real winter conditions.

Mr. Smallwood, who operates the Opera House in Lovettsville, Md., voiced the general complaint of the small town exhibitors in this respect while on a visit here for the purpose of booking films. He is dependent for a part of his business on the surrounding countryside and the people out of town won't come in when the weather or the roads are bad.

Washington exchange managers have been asked to use more care in placing address labels on film shipments. There is a general complaint on the part of the post offices in all sections of the country that much of the cause for the film shipments going astray is in the improper and careless labeling. It is pointed out that in some exchanges the shipping clerks are lax in removing old labels and there are cases that bear several shipping directions, the consequence being that the postal employes are confused as to the proper destination. The latter have been reproved for "taking a chance" and sending the films to where they think they should go, rather than returning them to the consignor for better shipping directions.

Postal officials say that exhibitors also are careless in this respect, particularly with respect to films that are moving on a circuit. Their co-operation is being asked by the postal service to the end that the nuisance of wrong shipments may be eliminated as much as possible. It is expected that the matter here will be taken up by the Washington Film Board of Trade.

F. D. Malone, formerly covering this territory with the Kid Canfield pictures, who recently decided to make Washington his home, has taken over the Virginia Theatre on Ninth street and turned it into a man's theatres. Smoking will hereafter be permitted and efforts will be made to corral a part of the business that is available along Ninth street for a theatre operated along lines that appeal strictly to men.

To make possible the operation of this theatre along the lines laid out by Mr. Malone, many changes had to be made to come within the fire regulations. This included the putting in of a new metal ceiling, accompanied by complete redecoration of the interior and the remodeling of the front of the Virginia.

Willard C. McNaughton, former manager of Super-Films, Inc., has joined Tom O'Donnell as manager of the New Theatre on Eighth street, Southeast. Tom Watts, former manager of that house and manager of the Dixie when the latter was located at Eighth and H streets, Northeast, has gone to the Truxton as manager. The Truxton Theatre is located at North Capitol street and Florida avenue.

Sidney B. Lust, who has been running "Cabiria" at the Leader Theatre on Ninth street, made a special play to secure the patronage of the several thousand Italian residents of Washington through the distribution of handbills written in their native language. These were posted in conspicuous places as well as delivered from door to door. The exchange managers, however, wanted to know why he posted some of them in the corridors of the Mather Building.

San Francisco Exhibitors Note Business Improvement

A very marked improvement in business has been noted of late by exhibitors in Greater San Francisco and capacity houses are again the rule when meritorious productions are offered. At the same time presentation costs have been curtailed and more attention is being paid to the selection of the pictures shown and less to extra stage attractions. Orchestras have been reduced in size, expensive prologues have been eliminated and managerial staffs have been trimmed in the interests of economy. Attendance has increased as operating costs have come down and exhibitors, as a rule, are again making entries on the proper side of the ledger.

Long runs have been quite conspicuous of late and some interesting records have been established. The New Portola Theatre has established a Pacific Coast record for "Dr. Jack" with a run of seven weeks, and a fine showing is expected to be made with Griffith's "One Exciting Night." The Imperial Theatre held "Tess of the Storm Country" for four weeks, while two week runs have been common at the Tivoli Theatre. "Oliver Twist" stayed at the Century Theatre for a month and "The Third Alarm" is having an extended run there.

If there is anyone in San Francisco who has not learned that "The Voice from the Minaret" is to be shown at the Tivoli Theatre, he or she must be deaf. Director of Exploitation Charles Thall interested the manufacturers of the Magnovox, a sound amplifying device, in fitting up special equipment to broadcast this information, and the city was well covered. Additional publicity was secured by tying up this campaign with the Community Chest drive, which was also advertised in a stentorious voice.

The Meyer & Hyman interests have taken over the Haight Theatre, San Francisco, in conjunction with William Godfrey and Harry Sack, and the announcement is made that negotiations are pending for the purchase of other residential district houses. Other theatres controlled by Meyer & Hyman include the Verdi, Washington Square, Broadway and Crescent, which are owned in association with Martin Klein. These interests also own the Coliseum Theatre.

George M. Mann and Frederick Frisk, of the United Theatre Exchange, San Francisco, have taken over additional theatre interests at Eureka, Cal., and now control the amusement business there. Changes in house management have been made and all of the three theatres are being operated independently. H. P. Clark, son of William P. Clark, who has retired from the theatre business, has been made manager of the Rialto Theatre; James C. Chase, a former vaudeville man, has been placed in charge of the State Theatre, while the Orpheus Theatre has been placed under the direction of W. R. Hughes, formerly assistant manager of the Eureka Inn.

The T. & D., Jr., Circuit is steadily increasing the number of houses under its control and is now operating twenty-one, with several others to be added in the near future. Plans are being made for building a theatre at Monterey, Cal., and about $175,000 will be invested there.

Oscar Attkisson, who recently purchased the Bell Theatre at Livermore, Cal., is preparing to make extensive improvements, including the installation of an organ.

The Francesca Theatre and site at 1127 Market street, San Francisco, has been sold by the San Francisco Land Company to William Cranston and Norwood B. Smith.

Sol Pincus, for several years assistant manager and director of publicity for the Imperial Theatre, San Francisco, has been made manager of this house, succeeding Van B. Clement, who recently resigned.

Carston Dahnken, son of Fred Dahnken, Jr., and manager of the Oakland T. & D. Theatre, has left for New York to represent his father in transactions connected with the transfer of the Turner & Dahnken interests to Sol Lesser and Gore Bros. Incidentally, he is one of the youngest theatre managers in the country, being only 19 years of age.

A. M. Bowles, for some time manager of the Turner & Dahnken Circuit, with headquarters at San Francisco, will continue in the same capacity for the new owners. He will have added duties with the new interests, since extensive improvements are planned for many of the houses.

Fred Conley, of Clovis, Cal., has disposed of the Grand Theatre, conducted by him at Reedley, Cal.

The Manteca Theatre, Manteca, Cal., has changed hands and is now being operated by J. A. Seiter.

The Larkin Theatre, San Francisco, Cal., has been sold to Burrell & Miller through the agency of the United Theatre Exchange.

Fire of an unknown origin recently destroyed the Angels Theatre at Angeles, Cal.

Harry David, formerly of San Francisco, but for the last few years manager of the Mission Theatre, Los Angeles, is a visitor in his old home town, coming up to assist in launching "Suzanna" at the Strand Theatre, which has gone back to its old policy of showing large feature productions.

The State Theatre at Oakland, Cal., has installed Livingstone's Symphonic Band as a permanent attraction.

Seattle

"Competition on the square" lends much spice to the fight for motion picture supremacy in Eugene, Oregon. "Live Wire" McKee operates the New Heilig, while A. H. MacDonald owns the Rex and Castle theatres. The two men are great friends, and can be found lunching together almost any day in the week. Notwithstanding, each exhibitor is keenly on the alert to put one over, though the game is a friendly one. McKee goes in for heavier exploitation than MacDonald. He had just hurled the defi into the enemy's camp by arranging for the Irene Castle show and "Slim Shoulders," with which he will probably tie up the entire town. Other Hodkinson pictures scheduled for early showings at the Heilig are "The Kingdom Within," "Bull Dog Drummond" and "While Paris Sleeps."

Sam Bernstein, who owns the National, a Portland suburban house, is reported to have taken over the Grant from A. Berg. Bernstein's son will probably operate the Grant.

C. E. Stillwell has secured the Nell Shipman release, "Grub Stakes," just finished in Spokane, for his Casino Theatre in that city. He has booked the picture for three weeks to show at 50 cents admission. The entire population of Spokane is behind this one, and there is no end to the publicity.

Hugh McCredie, another Portland exhibitor, who operates the Multnomah, is planning the building of a new house in the spring.

W. E. Tibbitts, of the Highway, Portland, and Bob White, of the Arleta, both suburban houses, were in Seattle this week. White says he will have a new theatre at a not far distant date. He plans to call it the Bob White.

Al Finkelstein, formerly manager of Jensen & Von Herberg interests in Bellingham, Wash., will now have charge in Bremerton.

Roth Makes Change

A telegram informs us that Eugene H. Roth has retired from the Herbert L. Rothchild Entertainments with which he has been connected for twelve years, having organized the Portola Theatre, the nucleus of the present organization.

"My retirement is most harmonious," the telegram says, "and friendly. I desire to give more personal attention to 'Hunting Big Game in Africa.'"

Canada

The week of January 29 was a big one in the personal activities of a number of prominent exhibitors of Ottawa, Ontario. On January 30 Captain Frank Goodale, manager of Loew's Ottawa Theatre, was the "star" of the luncheon of the Lions Club of Ottawa at the Chateau Laurier, when a biographical sketch was given of Manager Goodale by Henri Lafreniere, a fellow member.

Captain Goodale was one of the original airmen in America. He was born in Bowling Green, Ohio, December 21, 1886, and was the first man to make a night flight over New York City, performing this feat in a dirigible balloon on July 19, 1910. He was commissioned first lieutenant in the American Air Force on April 6, 1917, the day on which the United States entered the war. After the war, when he was discharged with the rank of captain, he became manager of Loew's Liberty Theatre, Cleveland, Ohio, and was transferred to Loew's Ottawa Theatre about one year ago.

Manager Goodale had a number of actors from the theatre as his guests to provide the entertainment portion of the program for the luncheon, and also distributed a number of passes to the theatre as prizes among the members.

On the following day announcement was made locally that Manager J. C. Kennedy, of Allen's Regent Theatre, Ottawa, had been accepted as a member of "The 100 Club of Ottawa," an organization of local business boosters.

On February 2 Manager Don Stapleton, of the Centre Theatre, Ottawa, was the "silent booster" at the luncheon of the Kiwanis Club of Ottawa, of which he is an energetic member. A description of Mr. Stapleton's life was also presented at this meeting. He was born in Kentucky, but moved to Ottawa in early life, attending the schools there and also attending McGill University, Montreal. Announcement was made that the Centre Theatre specialized in First National attractions, and members were invited to see "Omar, the Tentmaker" at the theatre during the following week. Don, who has succeeded his father, Ben Stapleton, in the active management of the theatre, also distributed a number of prizes in the form of theatre passes.



FILM EXCHANGE PERSONALITIES

Albany

Charles Walder, known from one end to the other of New York State, and who became manager of the exchange which Goldwyn opened in this city on January 6, has been confined to his home the past week with a hard cold.

Manager Herman, of the First National Exchange, was brave enough to tackle Northern New York last week, returning to Albany with some bookings, but with more stories as to the depth of the snow and the antics of the mercury.

"The Voice from the Minaret" has just been booked by First National for the Strand in Albany, the Avon in Utica and the Olympic in Watertown.

Manager Herman, of the First National Exchange, is changing his collar twice a day at present. All because he has collars to spare, having received several boxes from the Lion Collar Company, of Troy, in connection with a tie-up with "The Hottentot." Manager Herman expressed the hope that the next tie-up will be with some wholesale clothing house.

Jimmy Rose, the Pathe salesman out of here, is back on the job once more after three weeks in the hospital.

"Dr. Jack" has been booked for the Troy in Troy and the Strand in Albany for the week of February 26.

Harry Berinstein, Buffalo manager for Universal and who looks after Albany as well, was in town last week, talking over matters with C. R. Halligan, local Universal manager.

E. F. Johnson, who handles Pathe product out of here, was up North the past week, hitting Lake Placid, Saranac Lake and other places where he found the snow five feet high on the level and drifts that covered the trains.

Frank Bruner, manager of the Pathe exchange here, isn't the sort who worries much, so when the engine hauling his train on the way from Syracuse here, broke down the other day, Mr. Bruner fished a paper from his pocket and waited developments. After an hour or so, along came a freight and its engine was hooked on the passenger train and Bruner arrived back in Albany a matter of three hours late.

If there is one exchange manager in all Albany who plugs for the Y. M. C. A., it's C. R. Halligan, of the Universal. There is hardly a day that does not find Mr. Halligan devoting a portion of his noon hour for a dip at the tank and a few minutes of basketball.

And speaking of Halligan, there is an exhibitor by the name of H. B. McNamara in Valatie, N. Y., who is having so much success with the Buffalo Bill serial, that he wrote Mr. Halligan the past week that if the Leather Pushers measured up to Buffalo Bill he will close his letters hereafter "With Love" rather than "With Kind Regards."

San Francisco

S. J. Vogel, western district manager for Hodkinson, has returned from a six weeks' trip to New York, coming by way of the Pacific Northwest. Assistant District Manager M. F. Lowery returned recently from a trip to Portland, made in connection with the Castle fashion show.

J. A. Clark, of the accessory department of Famous Players-Lasky, has been transferred to the New York office and has been succeeded at San Francisco by E. Hunter.

Jack Frazier, business scout for Universal, has returned from a Nevada trip.

H. B. Fish, western division manager for Vitagraph, with headquarters at San Francisco, left recently for New York.

W. R. Sheehan, vice president and general manager of Fox Film Corporation, arrived at San Francisco late in January for a stay of a week with his brother, Howard J. Sheehan, manager of the local branch. While here he looked over the field in connection with the proposition of opening a chain of theatres, one of which is already in course of construction at Oakland, Cal.

Louis R. Lurie, who has built several of the buildings in San Francisco occupied as film exchanges, has returned from a business trip to New York. Work is to be started at once on a building on Turk street, near Leavenworth, to be occupied by the Select Pictures Corporation and other concerns.

Atlanta

Miss B. T. Bak, of the Goldwyn office, is back at her desk after a long absence due to illness. Miss Bak found it necessary to spend several convalescent weeks in New Jersey, before she was able to resume her strenuous duties as assistant manager.

Film Row grieves sincerely at the loss of one of its most distinguished and beloved members, Hugh M. Cardoza, who has been closely identified with the industry for more than sixteen years, who died at his home January 24, after an illness of several weeks. Mr. Cardoza had been, for the past year, exploitation manager in the Marietta street office of First National, and his loss will be keenly felt.

Frank W. Salley, who left Film Row nearly a year ago, to make his home in Miami, Fla., where he was connected with the National Motion Picture Finance Company, is back in Atlanta, and has already assumed the duties formerly performed by Hugh M. Cardoza, as exploitation man for Associated First National's Atlanta office.

The absence of Stephen A. Lynch is already being felt along Film Row. Mr. Lynch has been so closely associated with motion pictures in the Southeast that it was inevitable that he should be sadly missed.

Charles C. Kranz, formerly associated with Adolph Samuels in Atlanta, and now with Amalgamated Pictures, of New York, was a recent visitor to Film Row.

Seattle

If there's anything in the "Coue Theory" it must have been working for some time in the mind of J. A. Gage, local Educational manager. The boy's a fast worker, and he's "getting better and better." Before the wire announcing the arrangements with M. Coue, received from Educational headquarters, was cold, Gage had booked the picture for day and date openings at the Seattle Coliseum and Portland Liberty theatres, February 24. These are two of the largest theatres in the Northwest. Twenty-seven 24-sheets have been ordered for Portland and twenty-five for Seattle.

In addition, Gage wrote out his story for every newspaper in the Northwest with a circulation of over 1,000. There were ninety-three in all. Ninety-three editors grabbed it and printed it. Consequently long distance calls and telegrams are pouring into the Seattle office in regard to bookings. It is a perfectly safe bet that before this reaches print, Gage has the entire Northwest booked up to the minute. When it comes to "auto-suggestion," Gage hits on all the cylinders.

Walter S. Wessling, western district manager for Pathe, accompanied E. O. Brooks, serial sales manager out of New York, on his visit to the local exchange. They left for Portland January 31.

W. P. Nichol, special representative of the Canadian Releasing Corporation of Western Canada, Ltd., was in Seattle this week, looking over some new releases.

Announcement is made that Educational has secured the majority of contracts with Northwest exhibitors on Kinograms, which is replacing the Selznick News, this week to be discontinued.

Miss Helen Ogden, an oldtimer on Film Row, has returned to First National, making the event a scource of congratulation to both parties.

S. J. Vogel, western district manager for Hodkinson, has just returned from a trip to New York.

Kansas City

Lee D. Balsly, exploitation manager for Universal, created quite a lot of trouble for himself last week when he put over an advertising stunt for "The Flirt," which run at the Liberty Theatre the week of January 28. Balsly was called before the postoffice inspector to explain why he sent postcards through the mail having a very personal sounding message thereon. Despite the trouble involved the stunt proved to be a good business getter and aroused great interest in the picture.

Barett Kiesling, publicity representative for Cecil De Mille, visited the Kansas City branch of Famous Players-Lasky last week.

P. W. Meyers is the new booker at the Standard Film Company. Mr. Meyers hails from Dallas and Atlanta.

M. E. Maxwell, special representative for Cosmopolitan Productions, spent several days in Kansas City recently.

The Southwest

Fritz Friend, veteran Metro salesman in the Carolinas, and Jimmy Hicks, of Enterprise Distributing Corporation, detail harrowing experiences of being snowbound in the mountains of North Carolina around Chimney Rock early in January. They were traveling in an Essex coach and a Ford coupe, respectively, said boats being unable to negotiate the tortuous mountain trails in the worst snow storm of the winter, the drivers suffering intensely from exposure before relief came.

John Scruggs, of the accessory department of the Atlanta Goldwyn office, was called to Greenville, S. C., last week by the death of his father.

"Bill" Sharpe is packing a portfolio through Florida for United Artists out of Atlanta. R. E. Lee is in Tennessee for them.

"Doc" Koch attended the opening of his F. B. O. feature, "What's Wrong With the Women?" in Birmingham the past week.

J. H. Harris, controller for Universal, was in Atlanta the past week attending to final details of closing the Consolidated Film and Supply Company head offices, which will be moved to New York.

Fred Creswell, district manager of Paramount exchanges, and Oscar A. Kantner, exploitation director in the Atlanta territory, have gone to Birmingham and will also visit Memphis and Bessemer City.

A proposition whereby they will be better prepared to aid the small town exhibitors with their exploitation has been discussed by the Paramount zone managers, who have been in Atlanta conferring with Tom Bailey and Oscar Kantner during the past week.

Charles Simpson, Universal exploiteer, has returned from Macon, Ga., where he put over "The Flirt."

Joseph L. Marentette, Goldwyn branch manager, is on the road screening "The Christian" in important key cities for exhibitors.

W. B. Corby, former salesman out of the Charlotte Universal office, has resigned his position effective February 3.

E. F. Dardine, Charlotte manager for Universal, has just returned from a trip through the Virginia territory. He also visited Raleigh and met his many friends among the legislators, building anti-censorship fences, etc.

Milwaukee

The F. I. L. M. Club, which disbanded some time ago, has been reorganized, with every distributing company of the city represented in its membership. George Levine, of Universal, has been elected president. Other officers are: William A. Aschman, Pathe, vice-president; A. H. Grey, Wisconsin Film Co., treasurer; Attorney Robert Hess, secretary. The club, starting now with twenty members, has seven more men on its roll than at the time it broke up.

Goldwyn offices finally have been opened in Milwaukee, with Samuel Sherman in charge. This move is taken to indicate plans for great expansion by the company, with which Milwaukee exhibitors heretofore have had to deal through its Chicago office. Mr. Sherman formerly was a salesman for Goldwyn and sales manager in the Chicago office.

Buffalo

Chester A. Saunders, manager of the United Artists' Exchange, has signed "Robin Hood" for an indefinite engagement at Shea's Hippodrome. Hiram Abrams was a visitor at the U. A. office last week-end. Rose Middleman and Rose Owen have resigned from the office force.

Clara Gross has resigned from the Educational staff to accept a position with F. B. O. Educational is now installed in its new exchange in the former Nu-Art office, where Howard F. Brink has one of the finest private offices along Film Row.

Jackie Coogan was in Syracuse last week. So was Henry W. Kahn, Metro manager. The two celebrities met.

According to authentic reports, one H. L. Beecroft, in charge of exploitation at the First National Exchange, is soon to wed a Syracuse girl. Bought the ring 'n everything. Ed Walsh, booker, beat H. L. to the wedding stuff when he eloped last week with Hazel McClellan, pianist at the Colonial Theatre. E. J. Hayes, branch manager, announces that the local office is going way over the top in its quota for First National week.

A. W. Carrick, Hodkinson sales manager, has engaged Paul Shaver to succeed Howard Riehl as a member of the sales staff. Fenton Lawlor has resigned. Mr. Lawlor was formerly sales manager. John Gentille, shipper, has also resigned to enter business for himself. Elmer J. Tuksch, formerly with F. B. O., is the new shipper.

Jim Savage, assistant manager at Universal, announces the appointment of Joe Fitzer, one of the famous Fitzer Brothers, as representative in the Syracuse district.

J. E. Dickman, of the Fox sales force, has signed up Fox products 100 per cent. with Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, N. Y. A large number of exhibitors is now attending the weekly screening parties staged by Manager C. N. Johnston in the Fox exchange screening room.

Archie Moses is still in Buffalo. There is still hope that he may connect up again with a local exchange. Buffalo Film Row would not like to lose Arch.

Pittsburgh

A. S. Davis, who has been appointed to succeed Joseph Skirboll as manager of the Pittsburgh First National Exchange, the latter having been promoted to position of western district manager, is already in the office and ready to make the acquaintance of all the exhibitors. Mr. Skirboll will remain in the city probably until the first of March, and assist the new manager in becoming familiar with the First National policy, and in getting him acquainted with the many new faces here. The World joins the entire film industry in wishing to each of these men the best of success in their new fields of endeavor.

John Davis, of the Columbia Film Service, Inc., is receiving congratulations on all sides, and accordingly is passing out the cigars. Mrs. Davis presented him with a 7½ pound baby boy January 28 and both mother and son are doing well. This makes the second child in the Davis household, the first also a boy, now 5 years old. Congratulations!

C. C. Deardourff, district publicity manager for Metro, spent a few days in Pittsburgh last week. He came here to do some special work for the "Peg o' My Heart" showing at the Grand.

Montana

The First National office in Butte made February 3 a Red Letter day in commemorating the fifth birthday of First National. C. W. Koerner, manager of the Butte branch, says that the organization was first formed February 3, 1918, entering the arena of the American film producers as a small enterprise. In Butte the first week of February will be devoted to First National photoplays in the Rialto and the American.

B. T. Cale accompanied E. O. Brooks, serial sales manager from the Pathe office of New York, on a trip to Great Falls and Helena last week.

W. C. Pugh, of Great Falls, a Pathe field salesman, was in Butte recently in connection with his office.

E. J. McIvor, of the Film Booking Offices of Salt Lake, registered at the Grand this week.



A Metro Release

HOW THE MAJESTIC THEATRE, COLUMBUS, SOLD "BROADWAY ROSE"

The rose was on the latticed frame and the mid-section of Broadway is shown in the cut-out just above, the windows being illuminated from the rear. Two recessed displays are shown on either side, built up from the one-sheets on this Tiffany production



A United Artists' Release

TWO WINDOWS OBTAINED BY PETE SMITH IN PITTSBURGH FOR "ROBIN HOOD" FROCKS

This is one of the national tieups on the Fairbanks production, and is put over by handsome booklets mailed by the factors in which five pages are given the film and three to the gowns. There are also merchandise tieups on hats and men's collars, but Pete has not broken into the bakeries yet. They are too busy with four or five other co-operative schemes.

Hooked a Contest to "Lorna Doone"

With the ready to hand hook ins on "Lorna Doone," F. C. Strozier, of the Strand Theatre, Asheville, N. C., figured that it would be helpful to hook in to the hook ins, and incidentally to make it worth while to get in line.

He sold all the local stores on the merchandise displays possible with the multiplicity of goods hook-ups, and then tied one of the local papers to a prize contest in which the entrants were required to name as many of the hook-up products as they could locate. This sent them on a tour of the stores and permitted the merchants to cash in on their window displays. One of the stores gave shoes at cost price for the top prizes and the third prize was a season ticket to the Strand.

This is a new and a good idea where you want to get all the help you possibly can from the merchant co-operation and do not see the chance to use a hook-up page.

The business was up around 40 per cent. on a three day run.

Novel Stands

Lithographs have been slapped onto pretty nearly everything, but it seems to have remained for A. L. Snell, of the Imperial Theatre, Gadsden, Ala., to use freight cars.

The railroad yards are "downtown" and the cars on the sidings face the main business street, so he obtained permission to banner these cars for "To Have and To Hold," and the novelty got additional attention for the signs.

A miniature pirate ship was the lobby display and Mr. Snell says that the Bamberger hook-up page got more publicity for him than any other double truck he has ever used

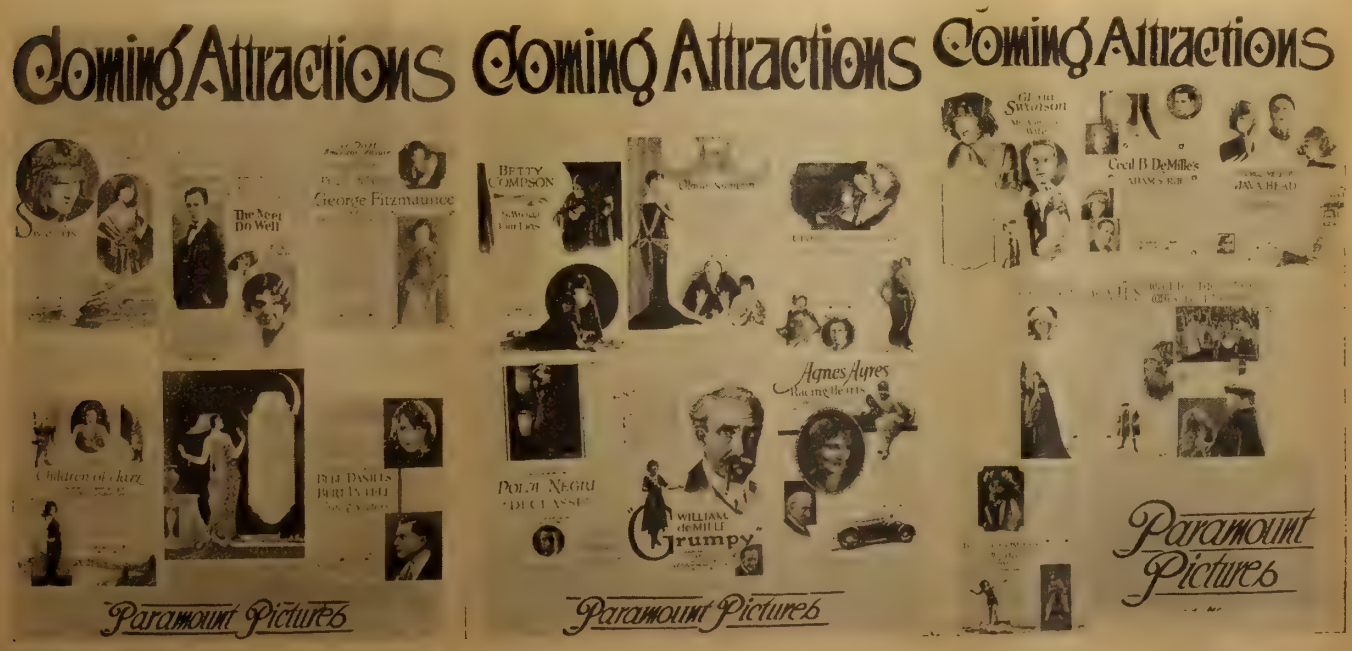
Made One Display Serve Two Titles

John B. Carroll, of the Imperial Theatre, Asheville, N. C., had an eye on two titles when he built one lobby display.

First off the scene showed the storm country for "Tess of the Storm Country," with a waterfall with real water, and canvas rocks. When the Pickford film was packed in the cans, he set in more pine trees, tacked on some icicles, scattered whitewash snow all over the set and told about "Brawn of the North."

It looked entirely different and the second phase was even more attractive than the first because of the interest excited in the transformation. It pulled better than an entirely new display could have drawn.

It is not often that this can be worked, but where it can, it will be found to be a fine idea for getting attention on two titles.



A Paramount Release

ANOTHER EXAMPLE OF THE USE OF TRADE PAPER DISPLAYS FOR LOBBY ADVERTISEMENT

F. H. Dowler, Jr., District Supervisor for Southern Enterprises, made up this set of three cards for the lobby of the Tivoli Theatre, Chattanooga, Tenn., using the trade paper advertisements of Paramount's "39." An equally good use can be made of the pages in rotogravure, either singly or in a series, if the latter are saved up from the various issues.

Advertised Change to Bring Ray Back

Charles Ray was practically through in Memphis when they booked "A Tailor Made Man" into the Strand Theatre. His preceding pictures had gotten him in bad with the patrons, and they took the S. R. O. sign down cellar when they knew he was coming.

But H. B. Clarke figured that he could do something, and what he did was to frame up a men's fashion show with a male quartet, which gave him a good prologue feature and also tied a tailor to a window display.

Dummies and Shears

For the lobby he made a combination of cutouts in an arched framework, suggesting a show window with a pair of huge shears above and with tailor's dummies, cut from compoboard, on either side.

Then he went into the newspapers, frankly admitted that Ray had been pretty poor in his last few plays, but called attention to the fact that this production was a United Artists' release, booked by the same company handling Mary Pickford and Doug Fairbanks, and that it had to measure up to that grade.

The argument must have been convincing, for the receipts were $700 better than on the previous Ray picture, which took it up above the house average as well. Now they are lined up for succeeding releases.

This is a good scheme to follow in any section where they did not care much for late Ray products.



A United Artists' Release

COMBINATION OF CUTOUTS MAKES AN EFFECTIVE TABLEAU

This is a display from the Strand Theatre, Memphis, planned by H. B. Clarke, who put Ray back on the local map after his previous slump by means of a good display and the first male fashion show Memphis ever heard about.

A Big Display Cost But Eleven Dollars

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, used a lot of brains and eleven dollars to get a lobby display which brought the citizenry down the side street to see what everyone was talking about.

He brought in several loads of sand from the beach and put this down in the lobby, then got a supply of bamboo from the swamps to mix with some borrowed palms. In the centre of the sand he placed a captive armadillo. On either side he put cutouts of Jacqueline Logan as the dancer in "Ebb Tide," and across the top he ran a legend in the cutout letters usually reserved for titles. This read: "At its lowest ebb these two women changed his tide of life." As both cutouts were of the dancer, this did not exactly fit, but no one noticed this, and if they had, there was the three-sheet with the two women right alongside.

It was a fine layout, and would repay a greater expense.

If you will look at the cut, you will notice that Mr. Clemmons put a batten down to confine the sand. This keeps it from tracking into the street.



A Paramount Release

HOW WOULD YOU LIKE TO GET THIS FOR ELEVEN DOLLARS

That's all it cost Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, to exploit "Ebb Tide," but he had the sand and the bamboo handy and the palms and armadillo were loaned, so he could make a big flash for little money.

Bought Them Back

B. B. Garner, of the Casino Theatre, Lakeland, Fla., used the goggles and handbags on "Dr. Jack," and to make certain they would not be thrown away announced that they would be good for a ten cent admission instead of the regular fifteen cent charge if brought back during the run.

As the distribution was a week in advance, the stunt stuck, though the novelties were in such demand that even the lobby supply was abducted when the regular supply was exhausted.

The teaser ads from the press book were also used, with the theatre address as the street number. They got a lot of attention before the gag was exploded.

It cost only $24 to get an increase of 40 per cent. in the business.

Mystery Poster

For "One Exciting Night," J. M. Edgar Hart, of the Palace Theatre, El Paso, used a frame in the lobby showing a window before which sat the sweethearts in the Griffith picture. The window panes were translucent and in back was a stooping figure with claw-like hands, apparently about to snatch the boy baldheaded.

A careful adjustment of the lights brought out this figure in just the required vagueness. Too strong a shadow would detract from the suggestion of mystery. The vagueness is part of the sales value. Bill Johnson liked it so well he is routing it over the remainder of the territory. Hart does so well with his displays that it would pay to give him first crack at all the big stuff and then ship the display with the film. He has real ideas on lobby work.

They Called

Reversing the telephone stunt, L. R. Towns, of the Strand Theatre, Birmingham, got out 2,000 throwaways reading in large type "Kick In," and over in the corner "Call Main, 8694 before you——"

That was all there was to it, but the house got 750 calls out of the 2,000 sheets, which is a pretty fair average. Of course, each caller was told all about "Kick In," and each caller was already interested, and so half sold. It beats doing your own calling, particularly where there is an unlimited service.

Lem Stewart suggests that the same stunt can be worked as a classified ad or teaser.



A Goldwyn Release

A VAUDEVILLE ACT SUPPLIED THIS BALLYHOO

D. N. Robinson, of Proctor's 125 Street Theatre, New York, had an escape act on his bill in which a woman was contracted to do a suspended straitjacket escape as a ballyhoo, so he tied the stunt to the picture and made a cleanup.

Bathing Pool Was Prosaic Bath Tub

Selecting the bathing party in "One Week of Love" as his selling point, E. B. Roberts, of the Majestic Theatre, Austin, Texas, used a bath tub for the foundation of a lobby miniature.

This was filled with water and surrounded by a compoboard platform, painted to suggest tiling, working into the lawn back of the pool. A house was painted in the rear. The compoboard which enclosed the tub was painted to suggest rocks with a pathway leading up the front to the platform.

Many Bathing Girls

In the tub was a float and a raft, with a diving board at the margin and bathing girls distributed over the landscape, three of them riding a donkey down to the pool.

It made a striking display and as the water was dyed green, the figures did not show and the house was given credit for more building than it did. The whole thing left some change out of a five dollar bill and the box office got that back the first session.

Lobby miniatures are wonderfully good sellers, as the Southern Enterprises managers are demonstrating.

Auto Camp Tent Is 'Omar' Advertisement

Dealers in automobile accessories will welcome this hook in to "Omar the Tentmaker" supplied by H. B. Wright, of the Strand Theatre, Seattle. He hooked a Ford agency to a trailer tent and headed it "Omar up to date." A couple of rugs and a cutout from the 24-sheet were all that were required. It got a lot of comment, which the box office capitalized.

For the lobby he repainted the doors in Arabic style and mostly in yellow and red, and Shireen's window was reproduced on one side of the inner lobby. The girl ushers wore oriental dress to help along and, of course, there was a prologue.

If you can get hold of one of the trailers, you can use that for a street ballyhoo, with old man Omar sitting in the rear writing some more poems.

Blind Bargains Are a Local Sensation

One of the best stunts yet worked on a special sale idea was a "Blind Bargain" sale instigated by Pantages Theatre, Kansas City.

A local drug store announced a sale of blind bargains. Three thousand packages were wrapped, each containing some article of a value not below seventy-five cents and running from there to three dollars. All were to be sold, without privilege of examination, for 69 cents. In other words, it was the old grab bag idea.

The sale was worked up so strongly that the supply did not hold out, and the store got rid of a lot more material, while the house receipts were bettered by between two and three hundred dollars.

Made His Ballyhoo a Vaudeville Act

D. N. Robinson, manager of Proctor's 125th Street Theatre, New York, a mixed house, had an escape act as part of the bill which included "Brothers Under the Skin." The woman in the act was supposed to do a suspended straight jacket stunt twice a day to ballyhoo the act.

Robinson decided he could use it to sell the film, so twice a day the woman was hoisted level with the third story windows, and then there was flashed a banner commencing "Would you treat your wife this way? See 'Brothers Under the Skin,' etc."

It cost nothing but the rigging to work the stunt and it brought in a lot of extra money.

All Blame Snell

The chances are that if Gadsden, Ala., was rocked to its foundations by an earthquake, about half the town would call up the Imperial Theatre and ask A. L. Snell what attraction he was working that for.

Mr. Snell went to a lot of trouble to paint the sidewalks with the single word "Clarence" when he had that picture, but he might just as well have added the house name, for though he did it in the dead of night, the next morning the people were all asking him when he was going to play the picture.

Partly in answer to the often repeated question, he announced that "Clarence" would arrive in town the opening day of the picture on the 11:15 from Birmingham. The "Clarence" was a popular ex-service man, in his old uniform, with a saxaphone case lettered with the name of the play. As he could play the instrument—and play it well—he carried his audience with him as he strolled around town and played solos on prominent street corners. He also played a solo before each showing of the picture at the big shows, and his popularity helped to get them in.

But the next time Mr. Snell stays out of bed to paint the sidewalks, the town will be older than it is now. They are all wise to him.



A First National Release

POOR OLD OMAR GETS A FORD CARAVAN IN SEATTLE

The western automobile agencies drive hard on the automobile camping outfits, and H. B. Wright, of the Strand Theatre, hooked "Omar the Tentmaker" to a ford car attachment that the Persian poet could have earned writing advertising quatrains.

Race Was Fixed, but House Was a Winner

Perhaps there is some sympathetic connection between a hippodrome and a horse race, but anyhow "The Kentucky Derby" gave a fine idea to Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas.

He built a miniature race track for lobby display, framing it in with a backing and sides. On one side were the stables, while a lot of toy automobiles were parked down front, near the railing, and the stand was filled with rooters.

The track was a short one, but as large as the lobby permitted, and two sets of toy horses ran around and around, being geared to a motor underneath the stand.

There were two strings of horses and the gears were fixed to give greater speed to one string of nags, with the result that it looked like a race and was not suggestive of a procession.

It was both a sales feature and a prologue, and better than the old idea of a paddock display.

It was made with unusual care, and all of the minor details are well thought out. It helped to hoist the receipts 30 per cent. at the Hippodrome, and it is to be presumed that it will be sent along with the film to other Southern Enterprises houses.



A Universal Release

THE KENTUCKY DERBY WAS RUN ON A SHORT MILE TRACK

But Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, made it a sweepstakes in the box office, for the novel lobby display was almost as big a seller as the miniature railway train. This is a lobby show and not a window display.

J. M. Edgar Hart Got Display Free

J. M. Edgar Hart, of the Palace Theatre, El Paso, is sitting pretty when he can sell off one feature of a lobby display for the cost of the entire outfit, but that is what he did on "Broadway Rose."

Hart has two valuable assets—his head and a clever painter—and he achieves some notable results in his lobby, but this display for "Broadway Rose," is one of the best he has done yet.

Mae Murray is one of the six best sellers in the Texas town, and he knew it would pay to play up "Broadway Rose," so he went to it. His stuff is all hand painted, though some of it is copied from the press book material, for example those two side frames. Like a portion of the centerpiece these are done in colors rich in glue, on which is sprinkled dry colored bronze, which may be had in a variety of colors as well as gold, silver and copper, which are the more generally known.

Even in the daytime this bronze is wonderfully effective, but at night it more than pays the extra cost at each performance in the additional business it draws.

The panel below the figure in the centerpiece is a Broadway skyline, with the title lettered across it in transparent material. Artificial flowers are used for the decoration and that rose jam just above Miss Murray's head is of tissue paper, made precisely as are the smaller flowers, but on a gigantic scale. Concealed lights give it vivid coloring.

After the run this was sold off to a store for more than the cost of the entire lobby That's real stuff.

An Improvement

C. W. Irvin, of the Imperial theatre, Columbia, S. C., broke the midweek record with the check stunt on "Back Home and Broke," originated by Macon and already described in this department.

Mr. Irvin improved the stunt by printing his checks on regular safety paper and adding a cut of Meighan on the left.

Only ten of the 500 checks mailed out came back. Most of the recipients preferred to hold on to them for curiosities, valuing them at more than their one cent face value, but business was more than double the takings for the same three days the week before, and Mr. Irvin figures that the stunt helped.

Phoned "Dr. Jack"

Almost everywhere "Dr. Jack" has been put over by means of the series of teaser ads offered in the press book.

Earl Settle, of the Palace Theatre, McAlester, Okla., worked it a little differently.

In place of the usual street number, which generally is the number of the theatre, he used a telephone address and readers were told to telephone for appointments.

For several days the calls were in excess of one hundred a day, and each caller was told that "Dr. Jack" was really Harold Lloyd in the funniest comedy he had ever made.

For the lobby a banner virtually reproducing the 24-sheet, but slightly smaller, was the main appeal, with two cutouts from the six main sheets on the lobby floor.

A free candy matinee was another stunt, the candy being donated by a local confectioner and distributed to the Saturday matinee preceding the showing. The confectioner got his return from the advertisements printed on the bags in which the candy was distributed.



A Metro Release

HERE IS A DISPLAY WHICH PAID FOR ITSELF IN EL PASO

It paid double, for it not only brought a big business to J. M. Edgar Hart, of the Palace Theatre, but he sold off that paper rose from the centerpiece for enough to pay the cost of the entire display. It is of paper, electrically illuminated.

Two-man Books

Texas is a large state and they have to do things in a big way. When Earl Settle, who has the Palace Theatre, McAlester, Okla., came to sell Guy Bates Post in "The Masquerader," he did things as they do across the border. He got out a perambulating book so large that it took two men to navigate it. It was eight feet high by three feet and just wide enough to contain slender men; which is perhaps why they needed two. It was so low hung that the feet of the motive power could not be seen and the effect was that of a book skidding down the street under its own power.

This, a cutout, hand painted and showing the dual characters, and letters written by the Dallas exploitation office sufficed to put the picture over to better business for two days.

Good exploitation is judged by results rather than cost. The good stunt is cheap at any price, but if inexpensive—so much the better.



A United Artists' Release

THE SILHOUETTE IS SOMETHING REASONABLY NEW

This was used by the Howard Theatre, Atlanta, in the foyer in advance of "Tess of the Storm Country." The head is in black against a light yellow, and stands out much more strongly than the photograph suggests.

Designed New Lobby for "Old Homestead"

Even on "The Old Homestead" J. M. Edgar Hart, of the Palace Theatre, El Paso, found it possible to be different.

He used a homestead screen for the rear of the lobby, but that was merely the backing to a veritable bower of peach and apple blossoms, which his staff had made out of tissue paper in spare moments during the three weeks preceding the run. These were attached vines and tree branches, so disposed that they did not clog the lobby and yet conveyed the impression of an orchard in full bloom.

It was less characteristic of the play than the usual rural scene, but it sold the tickets, and that is Hart's main idea in any exploitation stunt.

Three Snow Windows

Most managers seem to feel that one miniature scene will put over a play for them, but Harry Gould, of the Hippodrome Theatre, Fort Worth, got three windows in which to advertise "The Trap."

In each of these he built a snowy landscape; all different, but along the same lines, with the result that he had the people going around looking for more. Than they came to see the show.

The decorations were not elaborate, but cotton snow, twig rail fences, some cardboard huts and similar details worked well and got a lot of attention.

Dangerous Ages

D. M. Bain, of the Howard-Wells Amusement Co., Wilmington, N. C., produced a nice set of painted posters for "The Dangerous Age," using for copy this trio of lines: "'The Dangerous Age'—when a wife wanders, when a woman wonders," "——Flapper of 16; wife of 36, both know it," and "—when a man thinks of what marriage made him miss."

The panels were 18 by 54 inches, with the title in a red circle at the top and with conventionalized patterns below.

Got 60 Displays

Using the time-tried merchandise hook-up once more, Mabel Normand in Suzanna got 60 window displays in Los Angeles when the Sennett comedy played the Mission. There was also a double truck and the rest of the hook-ins which seem to be as much a part of the campaign as the star name. Apparently the name has been hooked to almost everything except coffins.

Stolen Thunder

Wesley Barry is in the east making personal appearances on account of "From Rags to Riches." When he played Newburgh at a moving picture ball, William Fleming, of the Academy of Music, booked in Penrod; which he had not previously played, and shared in the hurrah.

Took Four Candles to Singe Bebe's Wings

Some of the exploitation for "Singed Wings," suggests that Bebe must have asbestos flyers.

Several houses have used a whole bunch of candles and now Eddie Collins, of the Capitol Theatre, Houston, takes four.

Eddie has a problem in the Capitol, for the lobby is merely an entrance, and he cannot copy the stuff from the other fellows. He put two candles on the posts supporting the canopy, (it would be flattery to call it a marquise), and set two more just within the entrance. Each had an electrically lighted wick. A banner in front was flanked by cutouts from the paper, and it made a display good enough to boost business above the average increase on a special.

Trained the Town

Ten days before he started to advertise "Kick In," Ray Beall started in to tease on the title, distributing cards, using newspaper teasers and painting the sidewalks with the title alone.

In a couple of days everyone was using the phrase conversationally and the conservatives were bewailing the new slang. Then with the title already sold, Mr. Beall had no trouble in selling the stars in the play. He ran the receipts up 60 per cent at very small cost.

Still Has Kick

When a house has been doing a good business right along, a 70 per cent. increase means more than a doubling up in a house generally playing a third of its capacity.

Guy A. Kenimer, of the Arcade Theatre, Jacksonville, made that improvement in business on "Manslaughter" and it broke not only the house record but the records for the city.

He did it with the same old safety first campaign but he worked it to the limit and backed it with teasers and out-of-town mailed cards.

A banner across the business streets, a hundred target signs in the business district and pasted trash cans were all accomplished through a hook-up with the police.



A Pathe Release

THIS IS A GOOD SCHEME FOR "DR. JACK" PERAMBULATORS

It is the car of a Pathe salesman in San Francisco, but it can be done in water color on your own car, and perhaps on all taxi doors and on the private cars of your friends. You can do a lot with a tin can and some water color.

Sells the Feature on Itemized Cast

Roy Miller has a change of pace and do s not always advertise the attractions at the California Theatre along the same lines. For "Brothers Under the Skin" he changed his proportions to a 170 by four and sells the story on the character. The reproduction



A Goldwyn Release

THE ITEMIZED CAST

will be too small to permit these to be read, but these samples will suggest the idea, which can be adapted to other plays:

CLAIRE WINDSOR
as Mrs. Kirtland, who knew all the tricks of managing a husband.

HELENE CHADWICK
as Mrs. Craddock, who would have bought the City Hall on convenient payments.

PAT O'MALLEY
as Newton Craddock, a terror among men, but a docile dishwasher at home.

These are set in ten point bold caps for the star and the rest in ten point italic with a face which looks more like an eight. The five characters listed give a general idea of the trend of the play and get more interest for the story than could be had from a straight description. The scene cuts are well placed and there is plenty of space for the smaller features and the musical program, which is especially featured in the anniversary celebration. It is a pretty and characteristic display and a good use of the space.

—P. T. A.—

Falls Into Poetry for Ming's Finale

For the last week of the run of "East Is West" at the Kinema Theatre, Los Angeles, the passionate press agent drops into poetry for his play-up on Ming Toy's wink. It is a well balanced display with not too much cut, nor yet too little, and the verse cleverly hooks to the character portrait just above. Perhaps the line "a romance of white love and yellow" is not the happiest way of selling the story to a city where there is a marked prejudice against the Oriental races, but presumably Miss Talmadge's personal popularity is looked to to carry off the story of the slave girl with whom a white man falls in love. But the chief angle of this display is that it is in line with the change in Los Angeles to a cleaner style of advertising drawing. Room is left for the type and it does not have to be tucked away in the crevices between the outlines of the design. You can read every line, even the all caps, and there is just enough of a scene cut to carry the story without being intrusive.

—P. T. A.—

Woman Advertiser Widens Her Job

Several years ago we had the pleasure of commenting upon the first displays used by Miss Annabel Davidson, of Brockton, Mass., and many times since she has sent in other examples of her work, showing a decided improvement. She handled the work for the Strand, Rialto and City Theatres. Lately a



A Fox Release

FOR "MONTE CRISTO"

house was opened in town by a circuit and she took over that work, too, while retaining her original job. They seemed to feel that they had to have her if they needed good work. One thing Miss Davidson has learned is not to use half tones if they can be avoided, and in sending in a sample for Johnny Hines she adds that the half tone is used because she could get no cuts on this picture. Generally she sticks to line work and gets better effects. One of the recent spaces is for "Monte Cristo," made up of supplied cuts. She seemed to feel that these spoke for themselves and she cut comment down to two lines, adding the showing times and prices and letting the cuts tell the rest. They must run on a stop watch up there, for the shows start at 12:29, 3:10, 5:51 and 8:18. Possibly the odd minutes are used to give emphasis to the time. It impresses the reader with the fact that 12:29 is not half past twelve or thereabouts. This takes a larger space than is split between the Rialto and Strand on the usual bill. The second example is a four sevens, split between "The Young Diana" and "Borderland." We don't particularly care for the "The romance of a society belle who loved not wisely, but too well" for "Borderland." There is a lot more than that to this pretty story of the other world. Miss Davidson is better on layouts than she is on lines, and can still find some



Paramount Releases

MISS DAVIDSON'S WORK

room for improvement and study here, but in many ways her present work is a very decided advance. We do not believe that Miss Davidson realizes the value of analyzing the story for the big selling point. One of the reasons for the successful campaigns of the Southern Enterprises houses is the letter Lem Stewart sends all managers on each of the big productions. Seeing them in advance of



A First National Release

A LAST WEEK ANNOUNCEMENT FROM LOS ANGELES

the first run, he is able to study them and decide upon the best factor to offer. More than once on a story which hovers between success and failure, those houses which have following his advice have cleaned up where those managers who followed their own devices have had to register a flop. It's not just a nice sounding line. It is the *one* line that can sell the picture to the best financial advantage, and this is not always the first line thought of.

—P. T. A.—

'Omar' Offers Chance for Fine Displays

The Guy Bates Post production of "Omar the Tentmaker" offers a fine opportunity for decorative material in lobby and in newspaper spaces. The Circle Theatre, Indianapolis, which had this production first, changed from its usual straight program to the use of a strong display which looks as though it might have been developed from



A First National Release

A COLORFUL DISPLAY

the plan book. In any event, it gives a fine attractor for 155 lines by four, and gives a better announcement to the attraction than the Circle has been using of late. We are glad to see the program replaced by display, for we believe that even the Circle can profit through a style of advertising which appeals to the non-fans and the transcients as well as to the regulars. To advertise the Persian locale the sky line with its domes and minarets will be better than draperies, because the opportunity for contrast is better, but the combination of sky line and figure, as in this, is better still. If you do your own drawing and use the sky line, omit the stars. If you make them in proper proportion they are too weak and enlarged as in this design, they are too prominent and rob the sketch of some of its strength. But use the night scene, not only because of the greater strength the silhouette yields, but because the night is more suggestive of romance and you need to emphasize the romantic angle of the story. A hook-up is made with the National advertising in the last line of the display which reads: "Have you seen page 122 of the Saturday Evening Post of December 9th?" Even those who do not take the trouble to turn to that issue and who may not have seen the advertisement at the time will be impressed by the reference. The mere reference has a sales value in that it suggests that a play advertised in so expensive a medium must be worth while. Rather awkward use is made of quotes in the line just above the program which reads, "An unusual program 'in a class alone'." There is no call for quotes on something not quoted. The improper use of quotes and the use of parentheses for quotes are two of the besetting sins of the agents. Not always can the patron reason out the fault, but there is a sense of something wrong. The use of quotes is not going to keep a man or woman from seeing a play, but it does not help the house any to make slips of sheer ignorance, and to use quotes to give emphasis is an ignorant misuse of punctuation.

—P. T. A.—

Teasers Hook Into Current News Events

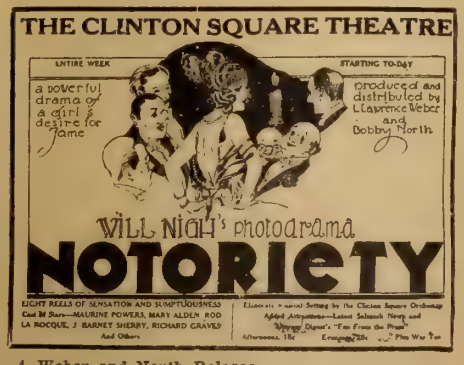
Following the Weber and North press suggestions, the Clinton Square Theatre, Albany, started "Notoriety" over with teasers which tie persons in the news to the title of the Nigh production. These are two-inch



A Weber and North Release

ONE TYPE OF TEASER

doubles and were in several styles of copy, two or more being used in each issue, which accounts for the fact that they have to hark back to Ponzi. They used so many names they had to include the return-coupon king. After several days of use, the theatre slipped over to a ninety line fours using the press book material with a type signature and filling in with type below. It is a very good example of combination work, and the use of hand lettering, while not particularly



A Weber and North Release

A FOUR NINETY LINES

helpful, is not detrimental, since the message lettered in is not essential. It is put there to read if you desire, and it is in a lettering which can be read, but the title and the cut are going to do the selling if anything can, and both should help to make work for the cashiers. The cut is almost too carefully drawn for the best results. The work is too fine. A bolder stroke would command more attention in a type page, though this would be ideal for the news columns. The artist has gotten the gold effect, however, with the black background. Moreover, he has done it very intelligently. It looks like a casual blocking in of the back of the design, but in reality it seems to be a deliberate planning to get a certain result of boldness, and this is successfully done. In spite of the fineness of the lines it is an effective composition and was apparently planned by someone who has given time to the study of advertising art, which is different from merely art. With the single black ground the heavily lettered title gets an exceptional display, and as it is the title which is to be sold, this planning is the correct construction.

—P. T. A.—

Sells Coogan Play on a Type Display

Because it figured that type would sell better than cuts, the Babcock Theatre, Billings, Mont., used all type on Jackie Coogan in "Oliver Twist" and, by picking its lines carefully, got a far more convincing argument than the best of cuts would yield. There is real strength to the attractor line



A First National Release

GOOD IN ALL TYPE

and this is very cleverly hooked to the remainder of the text. Moreover, it gives a white space display which will get more attention than the average cut. There is no hurtful overpraise, for the house endorsement is merely, "We don't believe Billings ever saw a more entertaining photoplay," which carries a greater conviction than a mess of superlatives which mean little or nothing, and there is punch to the "Don't let your friends say 'you've missed it.' Go today." That is going to get money in.

—P. T. A.—

Watchful Waiting Broke Thick Ice

Omaha papers are not always easy to reach and the World was the longest boiled of the lot.

Just because it was not easy, Harry B. Watts wanted to break in there more than in any other paper. It did not seem to be possible, but he waited, and watched while he waited.

Then the paper started a campaign on potato raising and announced a contest for the best limericks on the subjects. Watts hustled over. In well chosen words he told them that the more prizes they offered, the more popular would be the contest. Theatre tickets, he opined, were the most appreciated prizes. The "free pass" is ever dear to the non-deadhead public. To show how closely he had the interests of the potato at heart, he was willing to give the World $85 worth of free tickets to "Burning Sands" and "Pink Gods." All he asked was that occasional mention of the two attractions be made.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. (5,800 feet). Star, Willie Collier, Jr. Fair enough; not as good as you might expect and inasmuch as it has great exploitation qualities, if you know the advertising "game" thoroughly you'd better not "step on it" too strong, for it might not make good. Advertising: heralds, etc. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

QUEEN OF MOULIN ROUGE. (6,700 feet). Star, Martha Mansfield. A dandy. Be sure and grab it. Advertised good. City of 32,000, we get 30c admission. Attendance was big. H. W. Perry, Ogden Theatre, Ogden, Utah.

QUEEN OF MOULIN ROUGE. (6,700 feet). Star, Martha Mansfield. Failed to pull for me. Pretty well produced, but think cast weak. Would class it an average for small towns. Patronage, family. Attendance, fair. R. J. Relf, Star Theatre, Decorah, Iowa.

Associated Exhibitors

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. Good. First class comedy. Made everyone laugh. Ran three nights. Filled house first two, third night, two-thirds full house. Advertised with slides, threes, ones and window cards. Town of 2,500, attendance excellent. Northrup & Gordon, Star Theatre, Cobleskill, New York.

F. B. O.

BOY CRAZY. (4,800 feet). Star, Doris May. Doris has good following here. We buy these pictures right. Wish I could buy twenty-five more for 1923. Advertising, regular. Town of about 3,000, draw regular small town patronage. Admission, 10-25. Attendance was good. F. P. Werner, Queen Theatre, Trinity, Texas.

CALL OF HOME. (6,000 feet). Featured cast. Five reels of film leading up to a fairly good flood scene. If your patrons like floods (and there's been quite a few this year), play it. Bolster it up with some good comedy, for between the "flood" and the tears shed—your theatre will be "all wet." Usual advertising. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOOD MEN AND TRUE. (5,000 feet). Star, Harry Carey. Average program picture with good direction. Regular advertising. Town of 6,000, drawing all classes. Admission, 10-25. Attendance was fair. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

IF I WERE QUEEN. (5,935 feet). Star, Ethel Clayton. Not much cared for here. The story is what they found fault with—it's lack of originality, no suspense. Well enough produced and Ethel Clayton works hard. Usual advertising. Draw health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IN THE NAME OF THE LAW. (6,126 feet). Star cast, including Johnny Walker. Fair picture, a little above the average; will please most of them. Played two days to very good business. Advertised with slides, photographs, heralds, three sheet cutout, six sheet. Town of 2,000, draw from town and country around. Admission, 10-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

FIRST WOMAN. (4,950 feet). Star, Mildred Harris. Not a bad program picture. Shown here in connection with vaudeville, makes fairly good. This being anniversary week we are giving seven vaudeville acts instead of five, as is usual, with feature. Played two days. City of about 12,000, pull from all classes. Admission, 17-25-40. Attendance, good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

MY DAD. (5,600 feet). Star, Johnny Walker. A fine story of the Northwest. Walker at his best. Advertising did not draw, but this was likely due to playing many north woods stories and no extra exploitation used. Town of 1,800, principally factory attendance. Admission, 10-24. Attendance was fair. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

MY DAD. (5,600 feet). Star, Johnny Walker. Fair picture. Poor photography. By no means a Special. Advertised with slide, photos, ones and newspapers. Town of 3,000, drawing poor class mostly. Admission, 10-20. Attendance was fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

SHAMS OF SOCIETY. (6,000 feet). Featured cast. Society drama that pleased all of the lady folks, and eighty per cent. of the men. Good program feature that teaches a lesson. Photography fair. Film in good condition and was *all* there! Advertised with ones, threes, slide. Town of about 900, pull general types. Admission. 10-20. Attendance was fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

First National

BRAWN OF THE NORTH. (7,050 feet). Features "Strongheart." Something different and that is what the public nowadays demands. A next-to-human dog is a treat to see, featured in a picture, after looking at so many having the same plot. Business good, and picture was liked by all. Big city, draw neighborhood crowd. Admission, 10-17. Chas. H. Ryan, Garfield Theatre, Madison Avenue, Chicago, Illinois.

DADDY LONG LEGS. Star, Mary Pickford. This is best picture star ever made. Third time here, and drew full house. Advertising, usual. Patronage, family. Attendance was excellent. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Constance's best one. Different enough from the rest to please any audience anywhere. Get it quick! Town of 6,000, draw general type. Admission, 10-25. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Fair picture in my opinion, not her best by any means, but drew well. Advertised with posters and newspapers. Patronage, small town. Attendance, fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Fine picture. Business poor on account of bad weather and icy streets. Advertised with double newspaper, window cards, posters on billboards. City of 10,000, draw the better class for Norma Talmadge. B. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

I AM GUILTY. (7,000 feet). Louise Glaum the star. A very interesting drama. Didn't pull them in for some unknown reason. Advertised regular. Town of 1,100, getting admission of 10-25. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. Very good. Advertised with posters and newspaper. Patronage, small town. Attendance, good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

LIGHT IN THE DARK. (7,500 feet). Stars, Hope Hampton and Lon Chaney. Good enough to put on in a church. Has some beautiful colored photography. But it is very tame for real theatre entertainment. It suited many of the ladies present. Town of 2,500, drawing farmers and retired farmers. Get 10-20 and 10-25. Attendance was very light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MAMMA'S AFFAIR. (5,000 feet). Star, Constance Talmadge. I think this the poorest Connie ever made, and the patrons thought so too. Business dropped badly the second night and a lot of them told me, "it was rotten." Advertising angles: don't boost this one. Town of 7,125, drawing miners and railroad men. Get admission of 10-20. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. A haunted church story, and very good. I ran a Vitagraph, Aubrey comedy with this, and it was a top notch show. Advertised with six, three, one, slide and lobby. Big city, drawing all classes. Get ten cents at all times. Attendance was fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ONE CLEAR CALL. (7,450 feet.) Star, H. B. Walthall. A very good one that pleased a hundred per cent. Many comments. They were more than pleased. Advertised it fairly. Town of 1,100, pulling railroad men and miners. Get 10-20. Attendance was fair. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

PERFECT CRIME. (5,000 feet). Star. Monte Blue. Only fair picture. No drawing power for me. Advertised usual ways. Town of 6,000, drawing working people, including railroad workers. Get 10-20. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. A good picture for Connie. It pleased very well. A few did not like it so well; they did not expect it to be the picture it was. Advertising angles, play up star and title. Town of 2,300, drawing regular small town sorts. At matinees get 10-15; night, 15-20. Attendance was fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. Extra good and very pleasing. Connie always pleases her Oklahome City audiences, has never failed yet and we are anxiously looking for the next new one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SEVENTH DAY. (5,336 feet). Star, Richard Barthelmess. Considered this a fairly good picture; the action is slow. Advertised with extra banner and twenty-four sheet. Town of 6,000, draw working people, including railroad workers. S. H. McNeill, Rideau Theatre, Smith's Falls Ontario, Canada.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Many said it was the best they ever saw. Show it as a justification for the soldier picture; don't fail to push it. G. W. M. Tockly, Dixie Theatre, Wynona, Oklahoma.

SMILIN' THROUGH. (8,000 feet). Star, Norma Talmadge. It is everything that has been said about it. Sweet story; acting the best ever. Pleased all. Too bad we can't show more pictures like this. David Hess, Princess Theatre, Del Norte, Colorado.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Exceptionally fine cast, in an interesting story. Acting of Barthelmess commendable. Patrons of all ages and types were unanimous in their praise of it. Advertising angles, made capital of Medal of Honor being presented to producers of this picture. Town of 3,000, draw all types of New Englanders. Attendance was fine. A. La Valla, Community Theatre, Bethel, Connecticut.

TWO MINUTES TO GO. (5,920 feet). Star, Charles Ray. Extra good college life picture. Drew well and pleased. Ran Christmas Week. Advertised with regular lobby and newspaper. Town of 1,447, regular small town pull. Admission is 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

WHITE SHOULDERS. (5,956 feet). Star, Katherine MacDonald. Just another one of MacDonald's, who will, in my opinion, never be an actress. She does not pull here, and never will. Advertised regular way. Town of 3,000, draw all classes. Admission is 15-30 and 25-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

WOMAN HE MARRIED. (6,562 feet). Star, Anita Stewart. A fair program picture, that's all. My people did not talk on it. Advertised with one, three, six, 11x14, slide, dodgers. Town of 1,195. Admission, 10-20. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

Fox

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Not as good as Gilbert usually does. Story rather disconnected. Good cast. Good photography. Fair program. Town of 955, draw small town and rural. Admission is 10-30. Attendance was poor. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Here is a picture that is better than "Just Tony." There is no doubt in my mind but that Tom Mix is the best on the screen. Advertised with posters, ones, threes, and photos. Small town, had very good attendance. F. C. Butt, Ideal Theatre. Blue Ridge, Georgia.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. A regular Mix picture, studded with thrills and cyclonic action. Those who like Mix will like this. Did not exploit widely. City of 14,000, draw merchants and workers and their families. Normally admission is 10-20. Attendance was big. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Not much story, but a great stunt picture. Proved to be our best box-office attraction in months. Sub-titles sure do keep audience in good humor, and Mix keeps them on their toes. No special advertising. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

FOOL THERE WAS. (7,000 feet). In cast, Lewis Stone, Estelle Taylor. This picture is made from the same story that Theda Bara played in about five years back, but it is changed and modernized. I consider it a good bet. They came out well pleased. Advertised with ones, threes, photos, heralds, slide. Town of 992, draw mixed type. Attendance was fair. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Come on, Tom Mix, give us a picture; the fans are "kidding" your stuff. Wildly improbable. Mix is killing too many at one shot to suit even the short grass Kansans. Advertised usual way. Town of 2,850, drawing railroad people, transients, tourists and farmers. Get 10-25 regular, 15-35 Wednesday nights. Attendance on this was fair. S. H. Blair, Majestic Theatre, Bellville, Kansas.

IRON TO GOLD. (4,513 feet). Star, Dustin Farnum. Very good. Dustin is backing up his bid for the boards. If he continues to wear a blue shirt, all will be lovely. Advertising angles, play up title and star. Town of 5,000, pulling all nationalities. Admission is 10-25. Attendance was good. L. A. Hoover, Gem Theatre, Durango, Colorado.

JUST TONY. (5,235 feet). Star, Tom Mix, and features his horse. Very good picture; one of Mix's best so far. Went over good and was liked by all. Mix usually goes good, but this went over still better. Advertised with posters and newspaper. City of 12,000, drawing all classes. Change admissions. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

LIGHTS OF NEW YORK. (5,588 feet). Special cast. This is like most Specials; did not take at all with my patrons. Not enough action, too much dream, and no actual parts. Advertised with twenty-four, six, three, one, 11x14, slide, window cards, heralds. Attendance was very poor. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. A good program picture of East Side Jewish life, that pleased a fairly good audience. Advertised with regular newspaper, programs, etc. Draw from small town of 1,000, farming community. Admission is 10-30. Attendance fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. Very cold and rainy, but that doesn't mean anything; bless her sweet heart! she always cleans up for us. Liked by all, children, young men and women, mothers and dads. Most thought this one was the cleverest so far. A good cast. Give us some more like this one. And say—book this one! Advertised with regular threes, ones and photos. Mining town and draw a mixed patronage. Admission, 15-25. Attendance was very good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

LITTLE MISS SMILES. A much better picture than Shirley Mason has made lately. Shirley is O. K. but they give her too small a type of picture. Patronage, rural. Attendance fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

MONTE CRISTO. (8,000 feet). Featured cast. Never before was this play produced on such an elaborate scale, or in such convincing manner. Advertised with slide and paper. Small town patrons. Fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Here is a very good picture. Advertising angles, don't boost the picture, just the star. I used threes, ones, photos, slide, in small town, and had good attendance. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

OATHBOUND. (4,468 feet). Dustin Farnum starred. Ordinary program stuff. Won't displease, but average will vote it a fair picture. I. advertised it regular way. Town of 5,000, drawing every class. L. O. Davis, Virginia Theatre, Hazard, Kentucky

OVER THE HILL. (11,000 feet). Feature cast with Mary Carr. Pleased every one. A picture old and young should see. Town of 1,800, draw mixed crowd. Admission is 25. Fred S. Widenor, Opera House, Belvidere, New Jersey.

PARDON MY NERVE. (4,093 feet). Star, Charles "Buck" Jones. First class Buck Jones Western. If your patrons are out for thrills, get this one. Pleased over eighty per cent. Photography good. Film

Between Ourselves

A get-together place where we can talk things over

Have you noticed the reports on all-short-subject nights that have been coming in lately?

It's like the old days when everything was one and two reels in length—and that was the time when the motion picture was building a sound foundation of public favor.

Features naturally form the basis of the modern program; but reports show that the short stuff pulls 'em in strong once in a while.

For example, Chas. H. Ryan, of the Garfield Theatre, Chicago, sends in a report on an all-comedy night:

"'Let 'Er Run,' Educational, comedy horse race gets big laughs; 'Look Out Below,' Educational Mermaid, good comedy; 'Son of a Sheik,' Educational's burlesque on Sheik, fair; 'I'm On My Way,' Pathe, Lloyd stood up well with the new ones in spite of its age."

Attention is called to the all-short program in case you may have missed the reports. Maybe you have a weak night that might benefit by this treatment.

VAN.

good. Advertising angles, told 'em Buck was coming, and used ones, threes, slide to do it. Town of around a thousand, general pull. Get 10-20. Attendance was fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SKY HIGH. (4,546 feet). Star, Tom Mix This is the only star on the Fox program who draws for me. Advertised with extra twenty-four sheet. Patronage was regular, attendance good. S. H. McNeill, Rideau Theatre, Smith's Falls, Canada.

WHO ARE MY PARENTS? (8,361 feet). Special cast. Now this one will cost you some money—it is a big, nine-reel Special. But you can never get a better picture. I advertised big—great big! My attendance was capacity. Walter Odom, Sr., Dixie Theatre, Durant, Mississippi.

WITHOUT COMPROMISE. (5,176 feet). Star, William Farnum. They didn't like this one at all. Story, what little there was of it, drags. Too much forcing by star and cast. Advertising was usual. Town of 7,000, drawing general class. Admission, 10-25-35-40. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. A very good program picture. Dustin Farnum as good as William. Patrons very well pleased. Scenery beautiful. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

Goldwyn

ACE OF HEARTS. (5,883 feet). Featured cast, including Lon Chaney. Rather morbid and gruesome, but a good, strong picture that holds the interest. They won't walk out on it. Town of 800, draw ex-farmers and business men. Admission, 10-25. Al C. Stewart, Empire Theatre, Waitsburg, Washington.

COME ON OVER. (5,550 feet.) Star, Colleen Moore. Picture brimming over with good, clean Irish wit. Our patrons liked this one fine. No kicks on it; lots of compliments. The cast selected for this picture is extra good. Advertising was usual. Small town, regular type. Admission, 10-25. Attendance was fair. F. P. Werner, Queen Theatre, Trinity, Texas.

PARDON MY FRENCH. (5,500 feet). Star, Vivian Martin. Had fourteen stops while showing this one; film in rotten condition, so did not get much of a chance to see much of the picture. Half my audience walked out and the rest hissed and hooted. Advertised it with newspaper, billboard and lobby. Town of 1,500, draw residents. Attendance was good. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. A fair picture. Cast excellent, but without much pulling power. Advertised with throwaways, ones, six and photos. Attendance was fair in city of 110,000, pulling from medium working classes. Admission is 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WET GOLD. (6,000 feet). Star, Ralph Ince. The most entertaining picture we have had the pleasure of showing for some time. Holds the interest all through. Advertised with photos, threes, ones. Patronage was mostly men. Attendance, fair. E. E. Stearns, Dewtell Theatre, South Dayton, New York.

Hodkinson

FREE AIR. (5,600 feet). Featured cast. A most pleasing automobile comedy-drama and if some big company had it with a box-office star in it they would want a million or two for it. It did not draw business, but sure pleased them after they got in. Has exploiting angles that might enable you to make a winner out of it, as it will please "the customers." Ben L. Morris, Temple, Olympic and Elk Grand theatres, Bellaire, Ohio.

GRAY DAWN. (5,600 feet). All-star cast. Pretty good out-door drama. Cast is excellent and story all right where they like stories of this type. Not big—not poor. Just an average program picture. Advertising angles, author and cast. City of 14,000, draw merchants, farmers and workers. Average admission is 10-25. Attendance on this fair. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

Metro

FASCINATION. (7,940 feet). Star, Mae Murray. Pleased about ninety per cent. of the people; however, didn't lose money. Advertised regular ways. Chas. Martin, Family Theatre, Mt. Morris, New York.

FASCINATION. (7,940 feet). Star, Mae Murray. From every angle truly a wonderful production. Splendid acting and beautiful scenery put this one over. Play it by all means, but one shouldn't pay too much. Advertised with heralds, photos, newspaper, posters. Attendance was fair. Town of 4,200, drawing neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FOUR HORSEMEN. (11,000 feet). Special cast. One of the best pictures we have ever played. Third time shown here, but we raised admission and packed them in at every show. Advertised with lobby, billboards, cards and heralds. Attendance was fine. We draw high class, admission being 20-30. C. R. McCown, Strand Theatre, Nashville, Tennessee.

HEARTS ARE TRUMPS. (6,000 feet). Featured cast, including Alice Terry. This can only be classed as a fair program picture which the film hounds inform you is a Special. One of those dear old foreign affairs. There is, however, an avalanche scene in the Alps in the last reel which sort of takes the curse off it. Attendance was good, in a town of a couple-a-thousand, county seat and surroundings. I get 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

KISSES. (4,300 feet). Star, Alice Lake. Fair program picture. It pleased seventy-five per cent. This is a small town, draw general class. Admission is ten cents. Attendance was good. Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec Canada.

PRISONER OF ZENDA. (10,467 feet) Star cast with Alice Terry. The season's best. Don't miss it! Everything to advertise. Drew big in city of 32,000, admission being 30. H. W. Perry, Ogden Theatre, Ogden, Utah.

From Across "The Pond"

"See you are getting 'The Bohemian Girl.' This is the best ever from England. Go out and get it. It's done big business everywhere here. It's a showman's picture and should suit your advanced exploitation even better than on this side.

"The story is good, photography good and settings good. Good music, however, is essential, and the song introduced will help and secure a first-rate reception.

"Ran this just before Christmas. Usual slack time on account of shopping, and did better business than with 'Smilin' Through,' which was run Christmas, Boxing Day and Wednesday.

"For stage setting, caravan and gypsy camp with fire, and dance 'round same. Failing accommodation for caravan, put on camp and fire, with song and dance.

"Get this picture and do something with it, and you will not be disappointed. R. Rean, Scoville street, Malton, Yorks, England."

Paramount

ACROSS THE CONTINENT. (5,481 feet). Star, Wallace Reid. A good lively picture that gave satisfaction but did not create any great enthusiasm. First Reid picture we have played since the "dope story" came out. Did not seem to hurt him at the box office as we got about the same business with this as we always do with Reid. Advertising angles, star and Theodore Roberts. City of 14,000, drawing clerks, merchants, farmers. Admission is 10-25. Attendance was average. E. W. Collins, Grand and Liberty theatres, Jonesboro, Arkansas.

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. A good melodrama with many wonderful scenes and plenty of action. Can be depended on to give satisfaction. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. Better than I expected. Pleased good Sunday business. Alice put on too many coats of paint on lower lip. Patronage, family. Attendance, good. R. J. Relf, Star Theatre, Decorah, Iowa.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Very good picture. Advertised regular way. Attendance was good. S. R. Peake; Pastime Theatre, Maquoketa, Iowa.

BOOMERANG BILL. A corking good picture. Barrymore is always good. You won't go wrong to book it. Advertising: regular. Patronage: small town. Attendance: fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

BORDERLAND. Did not please our audience at all. Way over their heads. Did not draw. Not good for a small town. Advertising: posters and slide. Patronage: better class. Attendance: poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BORDERLAND. Stars: Agnes Ayres, Milton Sills. Nothing but favorable comment from our patrons on this picture. They went out of their way to tell us that they liked this one. Advertising: usual. Town of 1,700; patronage mostly tourists. Admission: 25-15. Attendance: poor. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

BURNING SANDS. (6,909 feet). Stars, Milton Sills, Wanda Hawley. Excellent picture and business. A picture hard to beat; in fact, it can't be done. Book this and you

will make no mistake. William Noble. Capitol Theatre, Oklahoma City, Oklahoma.

CAPPY RICKS. One of the best sea pictures we ever played. We also showed Harold Lloyd in "Sailor Made Man." Go to it. Give them the publicity and you'll get results. Advertising: ones, threes, sixes, window cards. Patronage: small town. Attendance: good (full house). Frank M. Knight, Opera House, Blenheim, Ontario, Canada.

CAPPY RICKS. Star: Thomas Meighan. A good Meighan picture. My patrons getting to like Meighan better every day, and I am well pleased with him. Advertising: newspaper and posters. City of 16,000; mixed attendance. Admission: changeable. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

CLARENCE. Star: Wallace Reid. This is a good picture, but not as good as some of Reid's pictures. He seems too slow in this one. Advertising: window cards, inserts, etc. City of 10,000, drawing working people. Admission: 25. Attendance: fair. Dan Buss, Star Theatre, Tonawanda, New York.

CLARENCE. Good picture, but did not draw so very well. Advertising: some extra. Patronage: small town. Attendance: fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

CLARENCE. Picture went over here to bigger business than some of the so-called Specials. Patrons very well satisfied. City of 50,000 draw better class. Admission: 35-50. Attendance: big. Claude E. Cedy, Gladwin Theatre, Lansing, Michigan.

CONQUEST OF CANAAN. (7,000 feet). Star, Thomas Meighan. A fairly good program picture but in very bad condition. I took an hour before show time in examining it and then could not get them all out, which helped to make it look bad. Advertised with slides and threes. Attendance was fair in town of 2,800, drawing nearly all working people. Admission, 15-25. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

COWBOY AND THE LADY. A very thin story, and yet a big stage success by Clyde Fitch. Photography fine, backgrounds splendid, but you get all that in a "scenic." Verdict: just so-so, and the box office result was the same. Patronage: health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

COWBOY AND THE LADY. Patrons seemed very well pleased. A good program picture. No kicks registered on this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CRIMSON CHALLENGE. Star: Dorothy Dalton. A good Western subject, with plenty of action. Should please this class of patrons. Better class expected her in different type of picture. Fair crowd, as the posters are good. Advertising: ones, threes, sixes, slide. Town of 4,200; neighborhood patronage. Admission: 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DICTATOR. Above the average program picture. Patrons well pleased. L. M. Zug, Rialto Theatre, Jerome, Idaho.

DON'T TELL EVERYTHING. Tri-star. A good comedy drama that will please admirers of these stars. Plenty of action and good scenery. Good photography. Film in poor shape. Advertising: photos, ones, newspaper. Town of 955; regular small town and rural. Admission: 10-30. Attendance: good. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

DON'T TELL EVERYTHING. (5,000 feet). Stars, Reid, Swanson, Dexter. A good star combination that will pull, and that should please a hundred per cent. I draw all classes, but no rough-neck stuff is acceptable to my patrons. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut

The Footage

Straight From the Shoulder aims to give the best possible aid to exhibitors who guide their bookings by its dependable pages.

This week the request of exhibitors "in the sticks," who say the footage of a film feature would help them to pick a suitable number of reels of short stuff, has resulted in the addition of the length of all subjects where this information is procurable.

Hope you'll like the addition.

EBB TIDE. (7,336 feet). A picture which should be run as a Special, as it is extra good and the people said so. George Fawcett was fine in this, and did some real acting. My advertising was usual. Town of 2,000, drawing mixed patronage. Attendance was fair Russell Armentrait. K. P. Theatre, Pittsfield, Illinois.

ENCHANTMENT. (6,000 feet). Star, Marion Davies. Here is one picture that should be played in every theatre in the country. Beautiful and interesting in every way. Story true to life. Children in particular will enjoy it. Book it now. Advertised with ones and threes. Attendance, good. Town of 4,200, drawing neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

EYES OF THE MUMMY. Star: Pola Negri. Just a fair picture; nothing to think about. Advertising: regular one sheets, etc. City of 10,000, draw from working people. Admission: 25. Dan Buss, Star Theatre, Tonawanda, New York.

EXIT THE VAMP. (5,000 feet). Star, Ethel Clayton. Failed to draw for some reason. Splendid picture, good title. Lots of good comments, but this doesn't mean anything. Advertised with usual posters. Attendance, poor. Town of 4,200, draw neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FACE IN THE FOG. Good picture. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

FIND THE WOMAN. A good program picture that drew pretty well in bad weather. Harrison Ford and Norman Kerry supporting Alma Rubens; both Ford and Kerry have many friends here so their presence in the cast helped. It's a mystery story that holds the audience to the finish. Aesop's Fables and Topics of the Day, in connection, made a better-than-average program. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIND THE WOMAN. (5,144 feet). Star, Alma Rubens. A mystery story that pleased those who came. It failed to draw for me, however, as no one knew the star. Advertised with six, three, ones, photo and slide. Attendance, poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FOOL'S PARADISE. Star: Dorothy Dalton. Wonderful picture. You can't go wrong on it. Transient and neighborhood pull for me. A. W. Sage, Masonic Theatre, What Cheer, Iowa.

FOOL'S PARADISE. A very good feature, only we think that it could have been improved had it not been so long. Patrons were tired before the picture was over, and to my mind this spoils the effect of the feature. Advertising: newspaper, three and one sheets. Town of 1,800, drawing mixed type patronage. Admission: 25. Attendance: fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

FOR THE DEFENSE. Star, Ethel Clayton. Audience liked picture. A fairly good feature. Advertised with poster and slide. Attendance, poor. Town of 4,500, drawing better class. C. A. Angelmire, "Y" Theatre, Nazareth, Pennsylvania.

GILDED LILY. (6,060 feet). Mae Murray in a good one. Some colored effects that are really worth mention—this sort of stuff always adds about twenty-five per cent to any picture. Film in good condition. Fred Jones, Rialto Theatre, Nelson, Nebraska.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. Reid redeems himself in this one. Good comedy stuff. Advertising angles, star, title, ghost angle. My attendance was good. Town of 5,000, all nationalities. Admission, 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

GHOST BREAKER. Star: Wallace Reid. Not a bad sort of a picture; a good bit of comedy and it seemed to get over. People came to see Reid out of curiosity, on account of the recent publicity he has been getting Patronage: downtown, general. Admission: 10 to 40. Attendance: good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

GHOST IN THE GARRET. Seems to have been very much enjoyed as a clean, wholesome picture. Advertising: posters and slide. Patronage: good class. Attendance: good. Calvin Caldwell, Republic Theatre, Freeville, New York.

GOOD PROVIDER. (7,753 feet). Stars, Vera Gordon, Dore Davidson. A wonderful heart interest picture. Nothing big about it, but a sure-fire audience picture. Would be better, however, if cut from eight to six reels. Advertised with big special exploitation. Attendance was a little above average. Town of 2,500, usual small town classes Admission, 10-20. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

OVER THE BORDER. (6,736 feet). Stars, Betty Compson, Tom Moore. The picture enjoyed a pleased good business. Not a great picture, but people liked it and said so. William Noble, Rialto Theatre. Oklahoma City, Oklahoma.

PRIDE OF PALOMAR. (7,494 feet). Featured cast. Real good picture. Any book reader satisfied, as it follows the novel closely. Advertising as usual. Patronage is small town. Attendance, good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SIREN CALL. Fairly good Alaskan story. Have seen Dalton in better shows. David Hess, Princess Theatre, Del Norte, Colorado.

TESTING BLOCK. Star: Wm. S. Hart. Such a good picture that we are repeating on same; ran two years ago. Advertising: lobby, newspaper and cutouts. Attendance: Hart fans. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

THREE LIVE GHOSTS. Pleased almost everyone. Rather unique and unusual. Had no kicks on it, and some boosts. Class it as a good picture, above the average. Advertising: usual. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THRU A GLASS WINDOW. One of MacAvoy's best ones. Sorry it is the last one I have coming from her. Patronage: small town. Attendance: good. W. E. Tradgsdorf, Trag's Theatre, Neillsville, Wisconsin.

WHITE AND UNMARRIED. Meighan always pleases. Good program picture. mas eve crowd. Advertising: regular. Print in good condition. Showed to Christ-

Patronage: small town, drawing family patronage. Attendance: good. W. E. Ward, Strand Theatre, Sharon Springs, Kansas.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. A story with suspense, portrayed in a convincing manner. Not a Special, but a very high grade program picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WOMAN GOD CHANGED. (6,300 feet). Featured cast. A good picture. Pleased all who saw it. Something new in plot development. Advertised with posters. Patronage is rural. Attendance, poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WORLD'S CHAMPION. (5,030 feet). Star, Wallace Reid. Good picture. We happened to play this on the night that Reid died. Advertised with ones, threes, sixes, heralds, local paper. Town of 1,400, usual small town class. Admission, 25. F. M. Knight, Opera House, Blenheim, Ontario, Canada.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Merely, for me, a program picture, which should please a certain percentage. Advertising angles, a good lobby display will do. Attendance was fair. Town of 5,000, draw mixed class, all nationalities. Admission, 10-25. L. A. Hoover, Gem Theatre, Durango, Colorado.

Playgoers

ACROSS THE DIVIDE. (5,134 feet). Stars, Rex Ballard, Rosemary Theby. Nothing extra. Print dark, but good condition. Did not take here. Advertised regular way. Attendance, good. Town of 350, country pull. Admission, 10-22. Wm. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Selznick

LAND OF OPPORTUNITY. Star, Ralph Ince. We played this as a special feature on Armistice Day and from all reports from our patrons we believe they were satisfied. It was a dandy print and the film was in good physical condition. Pictures like this will bring your patrons back again. Town of 443, draw from small town and community. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

WIDE OPEN TOWN. (4,650 feet). Star, Conway Tearle. Could not get anything out of this picture, it came in such bad shape that we could hardly run it. We lost lots of our new customers on it. Only two reels of the five could be run through without stopping. Sproket holes were split as much as two hundred feet straight from end of reel. Believe this picture would be good if you could get it in right condition. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

United Artists

IRON TRAIL. (6,000 feet). Star cast. Pleased all lovers of rugged drama. Advertised extensively, using the story in serial form in the local paper. Those who like drama in the raw will praise it. Advertising angles, Rex Beach and the cast. Attendance was just fair. City of 14,000, drawing clerks, merchants, farmers. Admission averages 10-25. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

TAILOR-MADE MAN. (8,649 feet). Star, Charles Ray. A good picture? Yes—in six reels! Too many long pictures padded rob our patrons of balanced program or fillers, as people will not come before seven in the evening and are off streets at 8:45. Very few long pictures that are all picture. Advertised with twenty-four, window cards, shop windows. Attendance was fair.

A Man You'll Like

Mr. L. S. Goolsby, Royal Theatre, Marvell, Arkansas, says:

"For the first time I am attaching reports on pictures I have played.

"I have found your Straight From the Shoulder Reports very helpful. I usually turn to them first every week because I have found the reports good.

"I will try to send in reports from now on, some one might get some good out of them."

Many will get good out of them, Mr. Goolsby. Your kindly sentiment is the sort that keeps Straight From the Shoulder going strong and growing stronger.

Town of 8,000, draw all classes. Olympia Amusement Company, Ray Theatre, Olympia, Washington.

Universal

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. A good outdoor action feature. It will hold interest to the end. Frank Mayo always puts the punch in a scene. Attendance was light. Town of 2,500, draw farmers and retired farmers. Admissions 10-20 and 10-25. H. J. Longaker, G. Howard Theatre, Alexandria, Minnesota.

CONFIDENCE. (4,787 feet). Star, Herbert Rawlinson. Good all through. Advertised with two ones and 11x14s. Attendance was fair. City of 14,000 drawing working class. Admission 10-25. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

DANGEROUS GAME. (5,000 feet). Star, Gladys Walton. A very good picture, you won't have any kicks on this one. Gladys is a crowd getter for me. J. N. Phillips, Ideal Theatre, Table Rocks, Nebraska.

DON'T GET PERSONAL. (5,000 feet). Star, Marie Prevost. The best Universal attraction we have shown. (We haven't used any of the Jewels). Good story, acting, and lots of comedy. Advertising, photos and newspaper. Attendance was fair. Town of 600, admission is 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

FORSAKING ALL OTHERS. (4,462 feet). Stars, Cullen Landis, Colleen Moore. Just a fair little program picture. No kicks on it, and no boosts. Did not have to mortgage theatres to buy it, however, so we're satisfied. Will say that Universal program pictures average mighty high and deserve the support of exhibitors. We seldom get a poor one. Advertising angles, the cast is your best bet. Attendance was fair. City of 14,000, draw clerks, merchants, farmers. Admission 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

FORSAKING ALL OTHERS. (4,462 feet). Stars, Cullen Landis, Colleen Moore. For me, Cullen Landis seems to have been given an impossible role. He's a good drawing card for me, but another like that would see his finish. Advertising, none. Attendance was good. Town of 1,200, drawing residential class. Admission 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

HUMAN HEARTS. (6,350 feet). Star, House Peters. An excellent picture that did fair business and deserved better. Advertised as usual. Attendance was fair in town drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Great picture for small town. Exciting story from start to finish. Reginald Denny made a big hit here with "The Leather Pushers," which helped business. Did better the second day than the first. Advertised with ballyhoo with two racing horses, signs attached. Attendance was excellent. Town of 5,000, drawing home class. C. L. Laws, T. & D. Theatre, Watsonville, California.

KISSED. (4,231 feet). Star, Marie Prevost. Pleased from the beginning. Just the kind University boys and girls like. Good story. Settings and photography okeh. Also ran first run of "Leather Pushers" (see report in Short Subjects). Advertised with five ones, slides, photos, one six sheet. Attendance good, matinee and night. Town of 2,174, drawing all types. Admission, matinee 10, night 15-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

LAVENDER BATH LADY, (5,070 feet). Star, Gladys Walton. Pleased all. Good comedy drama. Photography medium, room for improvement. Pretty clothes and pleased all the Miss Co-Eds as well as the boys. Advertised with 11x14, six ones and six sheet. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

STORM. (7,400 feet). Star, House Peters. Here is a good one—and boost it, but look out for a kick-back. Build a big lobby and get them in, then play it up after you get them in; it needs music—good music! Boost the forest angle, and forest fire. Use the press book. But don't exaggerate or you might get stung. Had good business Admission 20-30. L. A. Hoover, Gem Theatre, Durango, Colorado.

STORM. (7,400 feet). Star, House Peters. Buy this, it's a good picture. Of course, you are going to be told how marvelous and all that sort of thing, which is true in a way; but buy it right. Pleased here and got by financially, but wouldn't had I paid the original figure requested. Advertised with heralds, etc. Attendance was good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAP. (5,482 feet). Star, Lon Chaney. In which Chaney demonstrates again that he is the greatest character actor on the screen, but think this vehicle is unworthy of his splendid talents. Just a fair picture that proved somewhat disappointing to Chaney's friends. Not a bad picture, but not big. Advertising angle, Chaney. Attendance was fair. City of 14,000. Draw merchants, farmers, workers. Average admission 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

TRIMMED. (4,583 feet). Star, Hoot Gibson. I am showing all of Hoot Gibson's pictures and this is the best I have had. A good one. Advertised with four ones, one three sheet, cards. Patronage of good class. Attendance good. W. E. Piland, Victory Theatre, Cairo, Georgia.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Good picture; patrons called it a big picture. Advertised with window cards, attendance was big. City of 17,000, drawing family class. Get 10-17 at matinee, evenings 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

WISE KID. (4,606 feet). Star, Gladys Walton. Audiences who enjoy the flapper type will enjoy it. Did not take here, where the sweeter and more refined the female actress is, the better she is liked. Advertised with ones and slides. Attendance was fair. Mining town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

Vitagraph

DEAD MEN TELL NO TALES. (7,000 feet). Catherine Calvert heads star cast. Although an old film, it was in excellent condition. The photography was almost perfect. My audience pronounced this to be one of the best pictures I have ever shown. Tom Terriss is some director, and he holds suspense from A to Z. If you haven't played it, boys, go after it strong and it will back up all the advertising you put behind it. Be sure film is in good condition, though, production being old. Advertised by parading street with coffin, used ones, sixes, slide. Attendance fair. Town of about a thousand, draw general class. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

A GIRL'S DESIRE. (4,950 feet). Star, Alice Calhoun. Very good. Miss Calhoun is very clever and pleased a hundred per cent. Advertised with lobby and newspaper. Attendance was fair. City of 19,000, draw mixed type. Admission 10-35. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GUILTY CONSCIENCE. (5,000 .feet). Star, Antonio Moreno. After running him in serials, people were disappointed in having him in that slow picture; however, no one kicked. Advertised with two newspapers, photos, slide, one sheet. Attendance was fair. Town of 3,000, draw all classes. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

HEART OF MARYLAND. (6,000 feet). Star, Catherine Calvert. Had a good crowd. Pleased everyone. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

WOMAN'S SACRIFICE. Star, Corinne Griffith. A very pleasing picture. Advertised usual way. Attendance poor. Town of 1,700, draw visitors to resort also. Admission 15-25. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

WOMAN'S SACRIFICE. Star, Corrine Griffith. A very good picture; some extra good shots of snow stuff. Advertise it as a picture of North. In town of 2,200, regular small town, attendance was fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

Comedies

BOW WOW. (First Natl.). A pleasing and attractive "funny picture." William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CHRISTIE COMEDIES (Educational). I've used over fifty; not a bad one yet. Getting better. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

GRAPHIC'S CHAPLINS. These Chaplins are no good in my opinion. They only serve to cheapen Charlie in the public eye. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LADIES' MAN (Metro). Star, Bull Montana. A very novel, and unusually successful comedy. Consider Bull Montana one of the best comedy bets today. Three reels, and not one inch too long. Richard and Nace, Rialto Theatre, Phoenix, Arizona.

LAZY BONES (Fox). Star, Clyde Cook. No "lazy bones" after seeing this one. By booking, no mistake will be made. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

OUR GANG COMEDIES (Pathe). Best all-round two reel comedies I have ever used. The kids are clever. Advertised with lobby. Town of 1,474, drawing agricultural class of small town. Admission 10-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SPEED 'EM UP (Universal). Century Comedy. A very pleasing comedy. Number of compliments. Town of 1,800, draw all sorts. Admission is 10-25. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

Serials

CAPTAIN KIDD (Federated). . Eddie Polo serial. This serial, which did not start any too well, and was poorly photographed, picks up as it rolls along, and on the eleventh chapter is getting good business. There is more modern stuff now and Polo is in his element. It pleases both old and young, and makes a good one night business getter. City of 15,000, draw general class. Admission 10-25-30. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

IN DAYS OF BUFFALO BILL (Univ.). At episode fourteen, an all-around good serial. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

The greatest service an exhibitor can render his patrons is to guide his bookings by Straight From the Shoulder, and give them the best.

The greatest service he can render the fine folks who take their time to send reports is to join their ranks and use the blank below—NOW.

State Rights

ASHAMED OF PARENTS (Warner Bros). (5,000 feet). Great! Why don't more theatres run this excellent picture? Patronage, family. Attendance was good. R. J. Relf, Star Theatre, Decorah, Iowa.

BETTER MAN WINS (Arrow). Star, Pete Morrison. A semi-Western of merit. Don't be afraid to book this one. Plenty of action. Photography very good. Star and supporting cast are very good. Advertised with six, threes, ones, slide. Attendance was good. Big city, draw neighborhood class. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLAZING ARROWS (Arrow). (5,000 feet). Star, Lester Cuneo. This is a wonderful Indian picture; just the thrill and excitement. Lester Cuneo is fine. Advertised with one three, four ones, slides. W. E. Piland, Victory Theatre, Cairo, Georgia.

CHAIN LIGHTNING (Arrow). Star, Ann Little. A race track story, full of pep, thrills and action. Photography excellent; star and supporting cast good. This is the kind of a picture that makes money for everybody. Advertised with six, threes, ones, slide, lobby. Attendance very good. Big city, draw all classes. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COUNTY FAIR (Friedman). Star, Wesley Barry. We got fooled on this one; not much of a picture at all. Advertised usual ways. Attendance good. Town of 850, draw mixed classes. Admission 15-25. Jerry Wertin, Winter Theatre, Albany, Minnesota.

KAZAN (Geo. Hamilton). Very good; all my patrons walked out satisfied, saying it was "the best Northern picture ever screened at the Victory." The dog surely does wonderful work. Advertised usual ways. Draw mixed class. Good attendance. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

MAN FROM BEYOND (Equity). (6,000 feet). Star, Harry Houdini. Not a bad picture by any means, although it's going to make you stretch your imagination to believe it. It combines some of the Houdini tricks with a Niagara Falls rescue and a good cast plays it. Advertised usual ways. Attendance was fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Java Head"

George Melford Makes Artistic Production of Popular Hergesheimer Novel for Paramount

Reviewed by C. S. Sewell

George Melford, who directed "The Sheik" and "Burning Sands," has strikingly shown his versatility in "Java Head," his newest production for Paramount. In screening this popular novel by Joseph Hergesheimer he has gotten far away from desert themes and entered a new field, New England, among the seafaring folks of about sixty years ago. It is not a story of Java, as might be implied from the title, for "Java Head" is the name which one of the principal characters gave his home in Salem, Mass., where, with the exception of a few scenes in China, almost the entire action is laid. All of the exteriors were filmed in that city and are therefore authentic.

Mr. Melford has transferred the story to the screen in a manner which will cause this picture to rank among the best of the year's pictures from a standpoint of production and artistry. It has strong dramatic situations, though a somewhat tragic theme, well-selected types, holds the attention at all times and will appeal forcibly to discriminating patrons.

The quaint and picturesque costumes of the period have been faithfully reproduced, as have also the interior sets, and in fact the entire atmosphere of the story; which, combined with superb photography, makes the picture a treat to the eye.

Viewed from the standpoint of strictly popular appeal there is the drawback of having the hero marry a Chinese princess to save her life, only to find later that he still loves the girl back in Salem. Leatrice Joy's unusually fine portrayal of the princess in her alien surroundings, who tries so hard to learn American ways, arouses so much pity that, while sympathy is strong for the apparently hopeless love of the other girl, there is a feeling of disappointment when the Chinese wife sacrifices herself that her husband and the other girl may find happiness.

Prominent in a thoroughly excellent cast in addition to Leatrice Joy, who wins new laurels, are Jacqueline Logan, whose beauty, sincerity and fine acting as the unhappy American girl marks the best work of her screen career; Albert Roscoe as the hero, George Fawcett and Frederick Strong as two old-time enemies and Raymond Hatton as a drug fiend.

Cast

Taou Yuen.....Leatrice Joy
Nettie Vollar.....Jacqueline Logan
Jeramy Amidon.....Frederick Strong
Gerritt Amidon.....Albert Roscoe
William Amidon.....Arthur Stuart Hall
Rhoda Amidon.....Rose Tapley
arzil Dunsack.....George Fawcett
Edward Dunsack.....Raymond Hatton
Kate Vollar.....Helen Lindroth

Based on novel by Joseph Hergesheimer.
Adapted by Waldemar Young.
Directed by George Melford.
Length, 7865 feet.

IN THIS ISSUE

Bell Boy 13 (First National)
Bohemian Girl (American Releasing)
Gentleman from America (Universal)
Java Head (Paramount)
South of Northern Lights(Steiner)
Truxton King (Fox)
Voice from the Minaret, The (First National)

Story

Gerritt Amidon, a young captain of a sailing vessel, loves Nettie Vollar, but, because of a feud between his father and Nettie's grandfather, Barzil Dunsack, Gerritt is ordered out of the house by Dunsack. Gerritt sails to China and seeks to forget Nettie. He rescues a Manchu princess, Taou Yuen, and to save her life he marries her and brings her back to Salem. Nettie is "eating her heart out" for love of Gerritt and he discovers he still loves her. Taou Yuen finally learning how the land lies takes opium and commits suicide, and Gerritt and Nettie find happiness.

"South of the Northern Lights"

Neal Hart Is Star, Author and Director of Western Made by William Steiner

Reviewed by Mary Kelly

There is an impression that Neal Hart has shouldered rather too much responsibility in this feature, as author, director and chief performer. The result is the drama is somewhat weak, and, except with one hundred percent admirers of the star, the picture will have no great following.

The performance of the others in the cast is so obviously subordinated to Neal Hart's that the effect is marred for those who like natural acting. The first half of the picture progresses without any woman taking part, and when the heroine does appear she is given practically no chances for acting. This makes the production almost entirely a man's entertainment.

The story opens with a few impressive scenes that introduce a conventional Western tale of a wrongly accused ranch owner's escape from prison and capture of his enemies.

Cast

Jack Hampton.....Neal Hart
The Girl.....Hazel Deane

Remainder of Cast Not Credited.
Written and Directed by Neal Hart.
Length, 4,602 feet.

Story

Jack Hampton is accused of murder which he did not commit. He spends his days eluding his pursuers and his fate gets tangled with that of a girl who is acting as detective for the Royal Mounted. He succeeds in rescuing her and eventually proves his innocence.

"The Bohemian Girl"

Favorite Opera Pictured with Ivor Novello and Gladys Cooper by American Releasing.

Reviewed by Mary Kelly

For a number of reasons "The Bohemian Girl" is a distinguished production that is worth the attention of the discriminating. It shows the hand of a finished director, Harley Knoles. It is a romantic picturization of a favorite opera and it gives prominence to an actor in whom there is considerable interest at present—Ivor Novello.

Gypsy life has been alluringly presented. A nest of caravans is the setting for a romantic betrothal scene in which a dark gypsy queen introduces the intrigue. This and many other picturesque moments show a marked appreciation of beauty. There are any number of beautiful shots—exteriors, interiors and facial close-ups. The illustration of the Bohemian girl's dream, "I Dreamt I Dwelt in Marble Halls" shows a fine taste in the settings, the costumes, lighting and performance.

There are several distinguished names in the cast. Gladys Cooper, well known on the English stage, is a lovely type, and plays her part charmingly. In a cast composed almost entirely of dark types, she is a pleasing picture, her beautiful blond hair being especially featured.

Ivor Novello plays the role opposite. He has every quality of the popular screen hero, splendid features, a striking profile and a sensitiveness that will appeal to women. He is an unusually romantic type well suited to the part. Among the splendid performers are Ellen Terry, C. Aubrey Smith and Constance Collier. The latter's characterization of the gypsy queen is a vivid piece of acting.

By calling attention to the cast, the opera by Balfe and the gypsy atmosphere, you should be able to attract not only your old patrons but many new ones, and having attracted them to please them as well.

Cast

Arline.....Gladys Cooper
Thaddeus.....Ivor Novello
Buda.....Ellen Terry
The Gypsy Queen.....Constance Collier
Devilshoof.....C. Aubrey Smith
Count Arnheim.....Henry Vibart
Count Florestein.....Gibb McLaughlin

Based Upon the Opera by Michael William Balfe.
Scenario not Credited.
Direction by Harley Knoles.
Photography by Rene Guissart.
Length, 6,462 Feet.

Story

Arline is the little daughter of Count Arnheim, governor of an Austrian province near a forest where a Gypsy Queen, her tribe and Devilshoof, her lieutenant, are encamped. Devilshoof saves Thaddeus, a Polish refugee, from the Austrian soldiers. In revenge for a slight Devilshoof steals Arline and for twelve years she shares the wanderings of the gypsies. When the Queen discovers the love of Thaddeus and Arline she vows to accomplish the girl's downfall. From this point events move through scenes to a romantic climax.

Distribution Tactics and Evils in Certain Exchange Systems Have Divided Market Into Three Classes

Complaints that do anything but encourage independent distribution and production of pictures were registered by many independent distributors this week. A careful investigation by the Independent Department of Moving Picture World has developed many interesting points and incidentally has intended, in more ways than one, to substantiate the complaints of the distributors.

Some of the charges preferred against independent exchanges by the distributors are as follows:

—The failure of exchanges to pick up prints after the latter have been forwarded upon receipt of telegrams instructing immediate delivery.

2—The failure of exchanges to lift C. O. D.'s on accessories when same are forwarded on "hurry" messages.

3—The switching of prints. This refers to the practice of some—a very few, but the practice is seemingly spreading in spots—in ordering films for one exchange, keeping them at the express offices and then shooting a wire into the national distributor instructing the switching of that print to some other exchange, the latter refusing to accept it on the ground that it was not ordered and subsequently entailing considerable negotiation, loss of time and money, etc.

—The practice of certain exchangemen of giving part payment on territorial rights and completing the deal with notes that are ignored because of the purchase of other films by the first party. This practice is along the lines of the "borrow-from-Paul-to-pay Peter" tactics.

5—The insistence of many exchanges to distribute pictures only on a percentage basis, but with reports on such transactions very irregular.

6—That exchanges in several territories have banded themselves together for seemingly protective purposes, but through this arrangement are in a position to dictate their own terms regardless of their status, a method that some distributors say is on a par with the "take-it-or-leave-it" basis.

The smaller operatives have found the going set by the larger independent concerns too rapid and many of them have passed out of existence. As a matter of fact, the arrival of the co-partnership method of independent distribution of pictures has virtually split the independent market into three entirely different factions. These can be classified as follows:

1—Exchanges and distributors operating on a co-partnership (franchise) basis, releasing a specific number of pictures at definite dates, selling on a program basis, but purchasing other material from independents on a cash basis. These exchanges are not more than 80 in number, covering the entire country and the Canadian provinces.

2—Exchanges and distributors, inter-related through ownership of interest in the former by the latter, the latter distributing product through exchanges on a strictly percentage basis, giving the independent producer a certain perecentage of negative cost in advance, but playing virtually on a percentage arrangement with the exchangemen, although the latter are required to advance a certain amount on the territory valuation.

3—Exchanges and distributors who operate along the accepted State rights lines, selling on an outright percentage basis or a method involving the advance payment of a certain percentage of the territorial valuation, the remainder being paid at certain periods on which notes fall due.

Changes in the independent market during the past few months have been very numerous and the old-timer would find it impossible, if he returned, to identify the situation, which has, despite its present complicated condition, prospered and is somewhat stabilized.

The leading exchanges releasing independent pictures have virtually banded themselves into one group and most of these are doing business with the bigger independent producer-distributors, ignoring the little State righter entirely, leaving the latter to do business with smaller competitors. The former also seem to be adverse to being classified as independents, claiming that inasmuch as they are associated in a co-partnership basis with distributors who are affiliated with local exchanges, they cannot very well be termed "independent" in the accepted interpretation of that term within the motion picture industry, despite the fact that they are distributing independent pictures.

In regard to the complaints of distributors against certain exchanges, much surprise will be occasioned by publication of these facts, for the reason that despite the presence of those evils, the independents were never more strongly fortified. Certainly, they were never more prosperous, financially. The output of quality productions even at this stage of the season shows an increase of more than 800 per cent. over last season. Yet, ready cash is scarce.

The expanded interests of such firms as Warner Brothers, Al Lichtman and others have prompted theatre-owning combinations to enter the independent producing field. This situation prevails in almost every territory excepting New York, eastern Pennsylvania, Chicago and Harry Charnas's 15 per cent. territory and the Denver district. In California are the Lesser-Rosenberg-Ramish-Gore interests, while in the Northwest are the Rubin & Finkelstein. In New England are the Columbia-Gray interests, in the South the reorganized S. A. Lynch, despite the retirement of the latter, for the new owners of the Enterprise Distributing Company (formerly owned by S. A. Lynch Enterprises) have access to all the Famous Players houses there.

That further interesting changes are in store is accepted as a fact among those who are in close touch with the situation.

However, the fact remains that never before in the history of the industry was there such a big demand for independent productions. Independent producers are doing their share, for the quality of independent pictures has increased. The production end of the independent branch of the industry, on the face of conditions prevailing today, has seemingly progressed considerably more than the distribution end.

That further improvements in the independent market depend almost entirely upon the shoulders of the distributors, and particularly exchangemen, seems certain. The exchanges are threatened with a dire situation, for the practice of many independent exchanges is serving as a boomerang and certainly is discouraging no few independent producers.

The situation, from a strictly business operation standpoint, is indeed critical and must be remedied at once, if independent producers are expected to continue to furnish the high standard of photoplays that have been available this season.

The leading independent concerns are well organized and their exchanges are the most prosperous. They are giving service and every sort of cooperation. The success of these should serve as an incentive to others—and must, if the 1923-24 season is to be an even greater one.

Ed Cline With Principal

LOS ANGELES—(Special)—Edward Cline, considered one of the ablest directors in the country, has been signed by Sol Lesser and Michael Rosenberg of Principal Pictures Corporation to direct that firm's initial George M. Cohan stage success, "The Meanest Man in the World," with Bert Lytell. Word to this effect was received by Eastern Manager Irving Lesser at his new quarters in the Loew-State Theatre Building in New York City this week.

There is a possibility that George M. Cohan, who recently returned to New York from England, where he supervised the production of several of his plays in that country, will go to Los Angeles to assist in the direction of the comedy. The continuity is now being prepared under the supervision of Leonore Coffee and John Goodrich.

Lou Berman Buys "Notoriety"

Sam Sax, sales manager for L. Lawrence Weber & Bobby North, announced this week the sale of Will Nigh's feature production, "Notoriety," to Lou Berman, head of the Independent Film Exchange of Philadelphia, for the territory comprising Maryland, Delaware, the District of Columbia and Virginia. This sale brings the percentage of territory sold on the Weber & North release up to 88 per cent. of the country. The demand among Berman's exhibitors for the high-powered production is responsible for the purchase. Although approached with offers from other distributors in Berman's disrtict, Sam Sax held out for Berman, who ranks as the largest independent distributor of the territory mentioned.

Ralph Ince with Murray Garsson

Through a statement issued this week by Murray Garsson that he had "merely loaned Ralph Ince to J. Parker Read to aid in the production of 'The Coward'," the fact developed that that director is under contract to Mr. Garsson, who recently sold his latest picture, "Success," to Metro.

Tax Interpretation Expected by Treasury Department in Fortnight

Within the next fortnight some definite statement relative to the status of independent distributors and producers in connection with the five per cent. tax ruling which would work a hardship on independents, as interpreted some time ago, is expected to be made by the Treasury Department at Washington. This information came from the national capital this week from a high source.

The Treasury Department has placed the question before the proper authorities and is now awaiting a definite interpretation of Section 906 of the Revenue Act of 1918, wherein is contained the five per cent. tax proviso, which has caused considerable concern among independents in general, for should the Treasury Department be instructed that it can collect the tax not a few independents now doing business will be forced to either go into bankruptcy or suspend activities.

Will Hays's organization is vitally interested in the situation and he and his representatives are said to have made frequent visits to Washington on the matter. Mr. Hays is acting on behalf of several of his members who may be hit by a ruling that collection of the tax is legal. Many independents are taking care of the matter through their own counsel.

William Alexander of the Film Distributors' League announced this week that a representative of that association recently went to Washington to confer with Treasury authorities. Harry Kosch, representing Arrow Film Corporation and others, also has made several trips to Washington.

The Film Distributors' League, which is handling former Triangle reissues, has raised the point that the tax does not come within the scope of the provisions of the Revenue Act, no matter what interpretation is given, because it is merely serving as a clearing house for its producer members.

From Washington has come the information that the Government has already filed judgments against several companies which are patiently awaiting word from the Treasury Department.

Meanwhile, independents in general are sitting tight and awaiting "further developments."

Business Starts with a Bang in the South

ATLANTA, GA.—(Staff Special)—William K. Jenkins, of Enterprise Distributing Corporation, announces the the purchase of Elinor Glyn's "The World's a Stage" for entire territory, embracing fifteen Southeastern and Middle-Western States, involving the largest territorial holdings controlled by any independent distributing organization. This is in pursuance of their policy since taking over Enterprise exchanges to obtain at least one outstanding super-special for release each month, and follows closely their record-breaking selling campaign on "I Am the Law" and "Flesh and Blood," their two former big attractions.

Charles E. Kranz, formerly with Southeastern Pictures, managing their Atlanta exchange, is now connected with Amalgamated Pictures, Inc., and spent a few days in Atlanta the past week.

Enterprise Distributing Corporation announces the demand for their series of William S. Hart Classics has been so great that they have placed orders for an additional print on each subject. The first of the series, "The Last of the Stage Coach Bandits," opened in Atlanta at the Strand, for a full week on February 5. Enterprise furnishes their own original, new paper and accessories on all of their re-issue classics.

Major J. W. Quillian of Enterprise Distributing Corporation has gone to New Orleans to discuss sales problems with Branch Manager R. A. Kelly of that office and to launch an exploitation campaign on their latest buy, "The World's a Stage."

"The White Mask," latest release of the Franklyn Farnum series, which opens in Atlanta at the Strand next week, will have a unique lobby display to attract the crowds. W. K. Jenkins of Enterprise Distributing Corporation, who handles its release in this territory, has imported a mammoth collection of genuine Western relics, including many unusual types of firearms used in the earlier days, which will be used as a lobby ballyhoo in Atlanta and other key cities for the first run of this production.

H. H. Anderson, formerly controlling a chain of theatres in the Carolinas, has acquired through lease the quarters formerly occupied by the Select exchange in Charlotte, which was recently closed. It is rumored that Anderson will embark in the State Rights field at an early date and open an independent exchange in Charlotte.

"Main Street" is Nearly Completed

LOS ANGELES—(Special)—More than half of the scenes for Warner Brothers' next classic production, "Main Street," have been filmed here. The completion of this production will mark the seventh and last classic production to be produced by Warner Brothers for this season. Plans are now being made by Harry M. Warner for the picturization of eighteen pictures for 1923-24.

In producing Sinclair Lewis' novel the Warner Brothers have enlisted the co-operation of the Minneapolis Chamber of Commerce in order to faithfully reproduce Gopher Prairie and they have erected the small town on the Warner lot. The leading roles are played by Florence Vidor and Monte Blue. Also in the cast are Noah Beery, Alan Hale, Louise Fazenda, Robert Gordon, Harry Myers, Otis Harlan, Gordon Griffith, Joseph Crowell and others. Julian Josephson adapted the novel for the screen.

Arrow's Newest, "Broken Violin," Is Completed

A short time ago Arrow Film Corporation announced that "The Broken Violin," one of their new Arrowplays Deluxe, was to have one of the most thrilling climaxes ever seen upon the screen. R. W. Wood, President of Atlantic Features, Inc., had taken his company to Stamford, Conn., to shoot the required scenes. Reed Howes, the athletic young star, was scheduled to drop from a rope ladder dangling beneath a hydro-aeroplane, into the narrow confines of a speed boat, already carrying three people. It was, in their opinion, a stunt unprecedented in cinema annals—one that should provide a tremendous thrill.

Jack Dillon, the director, had picked his location—a small bay near Stamford and everything was in readiness. There were two hydro-aeroplanes, a speed boat, and a squad of cameramen upon the beach and representatives of Arrow Film Corporation and the trade papers anxiously awaited the big scenes. Unfortunately, due to the extreme cold, which was heightened by a sixty-mile gale, there were many serious mishaps to the planes, and other unforeseen interruptions and the thrilling stunt was never caught by the cameras. For this reason Mr. Wood deemed it advisable to take his company to a warmer climate. Accordingly, a couple of weeks ago they left for Miami, Fla., and Arrow officials have waited expectantly for some word from them. On February second they were much pleased to receive the following telegram:

Arrow Film Corpn, 200 West 42d Street, New York, N. Y.

Atlantic Features today finished: One of greatest climax thrills ever taken when Howes climbed down rope ladder of seaplane and went into speed boat. For close shots Cameraman Fresinger put camera on wing of plane and then strapped himself on end of wing. To photograph long shots three cameramen flew in ten-passenger aeromarine. Howes finally hung by his knees on rope ladder and flew over Miami, electrifying entire population. Very costly, but got wonderful stuff.

R. W. Wood.

Arrow officials feel sure that the ultimate screen result will more than compensate for the delays in filming. They confidently expect that "The Broken Violin" will be one of the biggest box-office attractions they ever handled.

Coast Exchange Sells Pictures

LOS ANGELES—(Special)—Western States Film Exchange, Inc., organized some months, having as its aim exhibitor control under the management of Bob Hazel, with a number of local exhibitors comprising its directorate, has sold its pictures, contracts, etc. to George Chamberlain of the Independent Film Exchange, occupying offices in the same building as Western States. Independent Exchange was one of the local concerns burned out at the recent Golden Gate and Jones Street fire, suffering a heavy loss. In taking over the product now controlled by Western States, Mr. Chamberlain will combine it with his Independent list, thus giving him an attractive program of features.

Western States Film Exchange, Inc., will retain its official status, but adopt another business policy.

On the heels of Manager Bob Hazel's return from Los Angeles last week, an entire change of policy was enacted in Western States Exchange.

The controlled product of the exchange was sold to Independent, and Western States will take on special feature pictures and road-show them under their own direction and management.

The first attraction of this policy will be Thomas Mott Osborn's famous prison picture, "The Right Way."

Osborn will be recalled as the reformer of convicts, and the prison warden of New York State who instituted the honor system among the prison inmates.

"The Right Way" will be played exclusively on a percentage basis and thoroughly advertised with a complete line of attractive printing and novelty stunts.

E. A. Langley is now scouting for the All-Star down the San Joaquin Valley and south coast. Postal authorities have put on extra men to handle the mail that Langley is sending in to the home office.

National Board O. K.'s Burr Films

The National Board of Review announced last week that it had included in its January list of commendable photoplays two C. C. Burr pictures which in particularly recommended to exhibitors and picture audiences. These are "The Last Hour," a feature with Milton Sills and Carmel Myers in the leading roles, now awaiting a definite release date; and "Faint Hearts," an All-Star comedy, featuring Ray McKee, Charlie Murray and Mary Anderson. "Faint Hearts" is distributed through the W. W. Hodkinson Corporation.

Warner Exploitation Man Takes Detroit by Storm

DETROIT—(Special)—Al Feinman, special exploitation representative for Warner Brothers, may have gone from these parts, but his exploits during the week of his stay here exploiting "Heroes of the Street," starring Wesley Barry, preliminary to its run at Kunsky's Madison Theatre, have not been forgotten. He accomplished the seemingly impossible and negotiated stunts and tieups that brought thousands to the Madison with the expenditure of a remarkably small amount of money.

Working with the co-operation of the Kunsky advertising and publicity departments, Feinman stole his first march on the other downtown houses by tieing up with the Detroit Times for a special "Heroes of the Street" matinee the morning before the opening day of the picture's engagement. Fully 3,500 newsboys were present at this matinee. Souvenir police caps were presented to the newsboys assembled as special gifts of the Kunsky Theatrical Enterprises and the Detroit Times.

Several hours before this matinee, hundreds—and soon thousands—of newsboys congregated in front of the Madison Theatre. With the co-operation of a police escort, a line, four blocks long, extending three blocks down Woodward Avenue, was formed. While the newsboys were carrying on demonstration after demonstration, a motion picture camera, especially engaged for the occasion, clicked off five hundred feet of reelage to Feinman's direction. Incidentally it might be mentioned that this film, suitably edited and assembled, was subsequently shown at the Adams and Capitol theatres, two Kunsky houses.

In connection with the special matinee the Detroit Times, under whose sponsership the show was given, devoted considerable space to details of the picture each day of the week prior to the opening day of this Warner Bros. attraction. Feature stories illustrated with a plentiful supply of photographs appeared almost daily in the motion picture section of the Detroit Times. The day of the matinee, Joseph H. Kelly, motion picture editor of the paper, gave up practically an entire page to a detailed story of "Heroes of the Street." The Sunday edition of the Times featured the matinee with the full-page story of the newsboys' party, together with half a dozen photographs of the big affair.

Through the mediation and efforts of the Detroit Police Commissioner, Dr. Inches, the entire police department of the city was enlisted in the exploitation campaign. Following the lead taken by Detroit, the police departments of Hamtramck, Ecorse, Royal Oak, Ferndale, Birmingham, Highland Park, Dearborn, Fort Wayne and other neighboring towns were subsequently interested, and through the distribution of a quantity of specially-prepared tickets, movie-goers for miles around were effectively informed of the "Heroes of the Street" engagement at the Madison Theatre.

Additional co-operation was secured from the Detroit Police Department in the nature of a tieup with the Finger-Print Division of the Detroit Police Force. Through the aid of this division and its department head, Lieutenant Carmody, a two-reel motion picture was made showing Detroit's Detective and Finger Print Departments at work. The showing of this subject was accompanied by an interesting lecture on police work by Lieutenant Carmody, who, through the kindness of Police Commissioner Inches, appeared at the theatre three times daily. This particular tieup with the Detroit Police Department resulted in an avalanche of special publicity in all of the Detroit dailies, as well as in the score of newspapers published in Detroit's neighboring municipalities. This picture was made by the Metropolitan Company and personally directed by Royal A. Baker, Detroit censor of pictures for the Police Department.

For five days successively, prior to the opening of "Heroes of the Street" at the Madison Theatre, Detroit schools, through their respective principals, were informed of the coming of Wesley Barry's latest attraction. In addition, thousands of souvenir police caps were distributed to school children. This accounted for a tremendous amount of word-of-mouth advertising. About ten thousand novelty puzzles were also distributed to the school children. Each puzzle showed Wesley Barry in a different pose, and in addition the name and date of his latest attraction at the Madison Theatre.

The Newcomb-Endicott Company, one of distributors of "Penrod" clothes which are recommended and worn by Wesley Barry, devoted three full windows to "Heroes of the Street" photographs. The window display lasted a full week—and its appeal was made doubly certain by featuring it during the very week of the showing of the production. The Newcomb-Endicott people furthermore circularized a twenty-five thousand mailing, in the letters to each customer mentioning the name of "Heroes of the Street," in addition to the date of its presentation at the Madison.

All of this unusual exploitation was effectively augmented with a mammoth advertising and publicity campaign in all of the Detroit daily newspapers. Personal interviews with Wesley Barry and feature articles with respect to the picture itself were published two weeks in advance of the production, and were constantly followed up throughout the length of the picture's engagement at the Madison.

As a result of all this effort, the opening on Sunday was one of the biggest in the history of the Madison.

Warner's Book, "Little Church," in N. Y. Strand

The first public showing of the Warner Brothers classic of the screen, "Little Church Around the Corner," will be given at the Strand Theatre, New York, during the week of March 11. This is the fifth production to be released by the Warner organization for this season, the remaining two being "Brass," a Harry Rapf production, and "Main Street," adapted from the Sinclair Lewis novel of the same name.

The photoplay was written by Olga Printzlau, based on the stage play by Charles Blaney and the novel by Marion Russell. It was directed by William A. Seiter.

One of the outstanding dramatic features in the production is said to be a scene showing a mine cave-in, with hundreds of miners entombed under tons of debris. For this scene an exact reproduction of a Pennsylvania coal mine was built at the Warner coast studios at an approximate cost of $25,000.

First Wes Barry Picture for 1924

"Little Johnny Jones," the George M. Cohan stage success, which will be the first of three Warner Brother classics featuring Wesley Barry for the coming season, is being whipped into shape by William Beaudine and Julien Josephine at the West Coast studios. Beaudine, who directed Wesley in "Heroes of the Street," has been engaged.

Three Features on C. B. C. Schedule for February

Completion of production on a new feature and the laying out of distribution and exploitation campaigns on three big productions is the schedule that will make the current month a busy one for the C. B. C. Film Sales Corporation.

The feature on which production is to be completed is "Temptation," third picture of the series, which is being produced at the company's West Coast production centre, with an all-star cast directed by Edward J. LeSaint, who directed the first two pictures on the series. It is planned to follow the regular releasing schedule laid out on the series, which means that all possible concentration of effort is being put into the production of this third feature.

In addition to this feature there are two more features which will also be placed on the market this month. These are a picturization of H. G. Wells' novel, "The Passionate Friends," which is a George H. Davis production, and the Dallas M. Fitzgerald production, on which the final title will be decided within the week, the cast including Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester.

It is planned that complete exploitation campaigns will be ready with the release of each feature, the importance of each necessitating a big campaign of the calibre that has been launched with "Only a Shopgirl."

Toward this end the C. B. C. exploitation forces are being augmented with writers and artists who are known to have ability in this field, so that three separate campaigns may be mapped out, and each one be complete in every detail with nothing overlooked that can be of any possible use to exchanges and exhibitors.

C. B. C. Sales

Another sale was completed this week on the C. B. C. Film Sales Corporation pictures, "More to Be Pitied Than Scorned," and "Only a Shop Girl." D. M. Thomas, head of the Strand Film Service of Washington, D. C., bought them for his territory.



Goodman Copyrights Scene in "Has World Gone Mad?"

Realizing that he has a scene in his latest "Special" that is a real innovation in film production, Daniel Carson Goodman, the author and producer of "Has the World Gone Mad?" has set about protecting his new idea fully and announces to film world that "The Ascending Stairs," the lavish cabaret scene in his production is now copyrighted and, as such, cannot be used, duplicated nor imitated in any other film production from now on.

The scene itself represents the highest type of showmanship and



class that any Broadway cabaret could use as a design and it is so constructed that it seems to the eye of the individual onlooker to be a continual succession of gorgeous steps of beauty without end. This feature of it is accomplished by the ingenous curve given to the ascending stairs and fully conveys the effect and the idea that Daniel Carson Goodman has copyrighted.

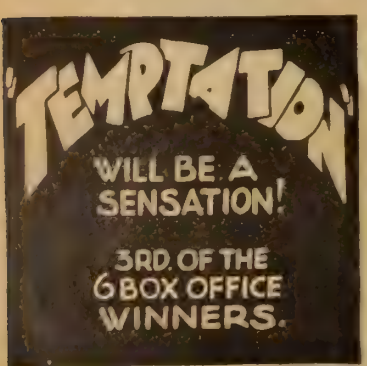
Commenting upon his achievement with this novel set, Dr. Goodman said: "This idea suggested itself to me by a funny coincidence, I was out getting material and first hand information one evening for my next production for Equity Pictures Corporation, and my jaunt brought me to an old fashioned tenement dwelling on the lower west side of New York. My guide entered this house—we were visiting a family that was suffering from the hardships of unemployment and sickness—and when I followed, I noticed a long, winding staircase that seemed continual into the darkness on the next landing.

"Quickly the idea came to me to use this very construction with all the embellishments luxury and class for my cabaret scene in 'Has the World Gone Mad?' I did it and now the effect is so signal and so unique that I have had it copyrighted."

The underlying truth of Daniel Carson Goodman's idea can easily be seen and appreciated in this production. Basically, there is nothing new under the sun, but Dr. Goodman seized a basic idea of ascension and elaborated on it until he has produced a scene that is dazzling for its beauty and unique for its charm and illusion.

Independents in Buffalo Scoring

BUFFALO—(Staff Special)—A capacity audience attended the screening party staged by Robert T. Murphy, new manager of the Buffalo exchange of Renown Pictures, Inc., in the Hotel Statler, Thursday night, Feb. 1, as the feature of a day's activities in connection with the formal opening of the new exchange in the former Educational office in the film building at 505 Pearl street. The feature shown was "The World's a Stage," starring Dorothy Phillips. A reception and dance followed the screening. Walter Dion was in charge of projection. Howard Riehl, salesman, assisted Mr. Murphy in arranging the party, and Southard Brown of the home office publicity forces came to town for the event. Miss Ruth Rappeport is secretary to Mr. Murphy in his new position. She has been with him for many years, at Merit, at Filkins & Murphy and now at Renown. Mr. Murphy now has prints of "Environment," "Women Men Marry," "The Woman in Chains," "Patsy," "Balli, the Unknown," and "The World's a Stage." Mr. Murphy is one of the best known exchange men in western New York. He has been on Film Row for many years and is known to every exhibitor in this neck of the woods.



Syd Samson of Bond Photoplays, Inc., announces the engagement of George J. Canty, formerly with Fox, as a salesman. He also announces the resignation of Mike Resnick, who has returned to New York. P. G. McDonald is now covering the Southern Tier, and Fred Zimmerman, having knocked them dead during his tour of the state, is now back doing the same thing in the city. "Thorns and Orange Blossoms" opens at the Lafayette Square, Monday, Feb. 12. This house has recently shown with great success the following Bond offerings: "Enter Madame," "Notoriety," and others. Mr. Zimmerman, as usual, is getting his new spring motor car, and Syd Samson is just getting over the shock of receiving the bill for the repairs to his Haynes, practically wrecked when it kissed a truck on the state highway near Batavia.

Harry Berkowitz of First Graphic is visiting in New York this week. His brother, Jack, has just returned from the metropolis. Phil Gentille, salesman, has just signed a barrel of contracts along the Southern Tier for the Richard Talmadge subjects. The Lafayette Square recently showed "Taking Chances" to S. R. O. business.

N. I. Filkins, who is now in charge of the local Merit exchange, has engaged Josephine Genco, who succeeds Ruth Rappeport as secretary. Filk announces that Merit is planning to build its own exchange building in this neck of the woods. The exchange is now in the Bond Photoplays office.

Favorite Takes Over First Nat'l Exchange Films

DETROIT—(Special)—President W. B. Hurlbut of Favorite Film Company announced that he had closed a deal with John H. Kunsky whereby future distribution of all pictures formerly handled by First National Exchange in Michigan and released prior to "River's End" will be taken care of by his company. The pictures include the following: Charles Chaplin in "Shoulder Arms," "A Dog's Life," "Sunnyside" and "A Day's Pleasure"; Mary Pickford in "Daddy Long Legs," "Heart of the Hills" and "The Hoodlum"; Constance Talmadge in "A Virtuous Vamp," "Tempermental Wife" and "Two Weeks"; Jack Pickford in "Burglar by Proxy," "Bill Apperson's Boy," "In Wrong"; Clara Kimball Young in "Hush," "Charge It," "What No Man Knows," "Straight from Paris," "The Worldly Madonna" and James Oliver Curwood's "Back to God's Country," "Kazan" and "Isobel." Others include Anita Stewart in "Old Kentucky," "Sure Fire Flint," "Burn 'Em Up Barnes," "The Woman in Chains" and Denman Thompson's "Sunshine of Paradise Alley."

The local Warner Brothers exchange has announced that next season it will release a series of at least twenty productions, three of them being David Belasco productions.

The Ritz Theatre here broke all existing house records with "Rags to Riches."

Al Feinman burned up this city's newspapers by grabbing about thirty full columns of valuable publicity while he was in town exploiting Warner Brothers' product.

"Shadows," the second Al Lichtman special distributed by the Standard Film Service Co., will soon be seen in the majority of neighborhood Detroit theatres, having been sold to the following: Alhambra, LaSalle Gardens, Strand, DeLuxe Del-The, Stratford, Rex, Globe, Gladwin Park, Jefferson, Crystal, Ritz, Maxine, Grande, Ferndale, Fleur de Lis, Theatorium, Iris, Castle, Arcade, Tuxedo, Garden, Family, Palace and several more smaller houses.

A. M. Goodman, salesman for Standard, is still pushing his Ford through the roads of Michigan, despite the fact that the snow is deep. He claims it's better driving now than in the summer—not so many cars and the sun isn't so hot when you have to change a tire.

J. C. Fishman, of the Standard Film Service Co., and his staff, screened the fourth Al Lichtman feature, entitled "The Hero," last Saturday, and they all agree that the Al Lichtman product is growing better and better in every way every day.

Mike Rosenberg Tells of Independent Needs

"Unless independents adhere to the demand for stability in carrying through deals, unless they modernize their tactics and come up to the standard of other industries in this country, they can not prosper." So said Michael Rosenberg, secretary of Principal Pictures Corporation, in the course of an interview given in Los Angeles this week to representatives of various industries. Mr. Rosenberg is one of the most important figures in the motion picture industry. In addition to being associated with Irving and Sol Lesser in Principal Pictures Corporation, which is producing and distributing pictures, solely for the independent market, Mr. Rosenberg is vitally interested in theatre interests on the Coast. He is one of the important stockholders in the Jansen & Von Herberg circuit of theatres as well as in a number of independent exchanges.

"Before investing money in the independent production and distribution field," said Mr. Rosenberg, "I made a careful investigation of conditions in general. I ascertained that the day of the real independent, the concern that produces for the open market, had at last come. I realized, too, that through utilization of sound business tactics such an enterprise would find an unlimited field. I have found exchangemen with whom we have done business particularly enthusiastic, but they have had to be guaranteed a specific output of productions that they in turn could sell to exhibitors strictly on their merits.

"The trouble with independent distributors in the past was found in the fact that they dealt merely in the selling business—and even that was carried out in an unfair way. They gave the exchangeman an exhibitor absolutely no service of any kind, usually selling his wares and forgetting completely about them. This condition was not inviting insofar as the independent exhibitor was concerned. However, that is all past.

"We are perfectly satisfied that by giving the exhibitor pictures with which he will make money we will succeed. And money-making pictures is the policy of Principal Pictures Corporation.

Special Audience Gives Warners' "Brass" Ovation

LOS ANGELES—(Special)—Before a special audience of prominent motion picture people at Glendale a preview showing of the Warner Brothers classic of the screen, "Brass," a Harry Rapf production directed by Sidney Franklin, was greeted with applause and hailed as being greater than Mr. Franklin's "East is West" and "Smilin' Thru," according to telegrams received at the Warner offices from the coast studios.

J. H. Goldberg, of the S. & O. Pictures Corp., Los Angeles, wired as follows: "Previewed 'Brass' and went over million percent. Absolutely the greatest picture released in months. Monte Blue simply wonderful. In fact, entire cast at its best. If 'Main Street' is as good as 'Brass' you will be sitting on top of the world."

Sam Warner wired: "You can put us down for saying that this is positively the last word in motion pictures. It is something entirely different than has heretofore been produced and is far superior to Franklin's 'Smilin' Thru' or 'East is West.'

Harry Rapf and Mr. Warner are expected to arrive East this week with the production. Since the Strand Theatre, New York, has contracted for the Warner classics it is intimated that the feature will be given a first run showing at the theatre within the very near future.

"Brass" was adapted by Julien Josephson from the popular novel written by Charles G. Norris.

The novel is in its fifty-third edition, and this means in the parlance of the publishing world that hundreds of thousands of copies have been purchased by the reading public. The subject of the novel has been widely discussed, dealing as it does with marriage and divorce and the fact that marriage is the sweetest and noblest relationship of mankind.

Prominent members of the cast include Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Helen Ferguson, Harry Myers, Miss DuPont, Pat O'Malley, Margaret Seddon, Vera Lewis, and Harvey Clark.

Skouras Will Figure in Deal

Al Kahn, president and general manager of the Crescent Film Exchange, has organized the Exhibitors Poster Exchange, and although this new organization will have its offices in the same building as the Crescent Film Exchange, it will be an entirely independent and separate concern.

Poster exchanges are being operated sucessfully in other exchange centers and Al Kahn is under the impression that such an exchange will be welcomed by the exhibitors of this territory.

Ralph Scherzer has severed his connections as office manager for Mid-States Distributing Co. Ralph has been with the organization since the days of Peacock Productions, whose pictures were taken over by the Mid-States when they started in this territory. Ralph is undecided what he will do in the future.

Edmund Grossman, special representative of the Al Lichtman Corporation, was visiting the local A. H. Blank Enterprises offices this week.

Bob Withers, Enterprise salesman, brought in so many contracts last week that he stayed in town Monday.

Tom Leonard of Progress Pictures Corporation is making the key cities of the territory.

Wm. Flynn, manager of the Richards and Flynn exchange, has returned from a jaunt through Kansas.

When B. C. Cook, manager of the Standard Film Co., says "9 o'clock" he means 11 o'clock, and when he says "2 o'clock" he means 4 o'clock, and when he says "this evening" he means tomorrow morning. But when somebody wants to book a western feature—ah! that's different.

Business Getting Better in South

ATLANTA—(Staff Special)—Further evidence that business in this section is increasing was available this week when reports on various independent pictures being shown in this territory were received. The bigger pictures are literally mopping up with the exhibitor patronage of independent exchanges increased in many cases more than 100 per cent. over last year. Insofar as independents are concerned, the Southwest was never in better condition, and the future for independents never was as bright as it is now.

Word was received here from New York that Oscar Oldknow had purchased the Southeast rights to the Dick Hatton pictures, having closed the deal in New York last week with Irving Lesser of Principal Pictures Corporation.

The entire picture industry here extended cordial congratulations to Oscar Oldknow, president of Southern States Film Corporation, on his recent marriage to Miss Louise Scrugge, one of the prettiest and most popular of this season's crop of debutantes. Mr. Oldknow is the only son of William Oldknow, one of the pioneer figures in the industry. They are now honeymooning in the North.

Gervaise B. Holt, formerly with Bromberg Attractions, sails on February 22 for Paris, accompanied by his wife and son. Back of the simple statement is a very pretty romance. Mr. Holt saw service with the A. E. F., where he met and married a charming little Parisienne. Transplanted to America, the girl grew homesick and now Mr. Holt has disposed of all his affairs in America and will, after Feb. 22, make his home in Paris. He will act as cameraman for several commercial enterprises in this country.

The Warner Brothers exchange here, headed by H. M. Mitchell, is all "het up" over the amazing success of "The Beautiful and Damned," which played to big business at the Metropolitan Theatre here last week.

Philly Critics Praise "Thorns"

"Thorns and Orange Blossoms," one of the Preferred Eight, had a successful run at the Aldine Theatre, Philadelphia, and was praised by the motion picture critics there. Following are some of the comments:

NORTH AMERICAN: "Thorns and Orange Blossoms," a picture version of the famous novel by Bertha M. Clay, with Keneth Harlan, Estelle Taylor and Edith Roberts in the star roles, is the feature at the Aldine this week. Kenneth Harlan, who has been seen chiefly heretofore as Constance Talmadge's leading man, is the real star of the picture. As the hero depicts a very attractive and likable young man who is torn between the fiery love of a Spanish prima donna, who was well versed in the ways of the world, and a sweet, demure little Southern beauty.

INQUIRER: Bertha M. Clay's romance, "Thorns and Orange Blossoms," has lost none of its throbs in its transition to the screen, and the picture, set in all this generation s moderness, will likely prove as popular at the Aldine Theatre this week as the book was. The story is well photographed, and many of the scenes are exceptionally good.

PUBLIC LEDGER: One has not heard much heretofore of Bertha M. Clay's stories on the screen, yet there is a wealth of material in her romances which might be deemed priceless for film commercial purposes. Gasnier has approached the story in a sympathetic frame of mind and he has given it both beauty and as much honesty as possible.

RECORD: The romance is worked out with considerable skill and the general result is satisfactory.

Gene Sarazen Signed by Warners

Gene Sarazen, the world's champion golf player, has been engaged by Warner Brothers to be featured in a series of seven one-reel pictures which will be made at the Warner studios on the West Coast under the supervision of Harry Rapf, according to announcement made this week by Harry M. Warner. Work will start immediately upon the arrival of the golf champion from Miami, Florida, where he has been spending the winter. He is expected in Los Angeles within a fortnight.

Warners to Make "Wolf Fangs"

Rintintin, the famous German police dog, is to be starred in a Chester M. Franklin production which will be supervised by Harry Rapf for the Warner Brothers. The working title is "Wolf Fangs" and preparations are under way to make the picture at the Warner coast studios. Rintintin has appeared in "My Dad," "The Masquerader," "The Man From Hell's River," "When Romance Rides," "Wildfire" and others.

Whitman Bennett Organizes New Firm

Whitman Bennett has completed the organization of F. X. B. Pictures, Inc., of which he is vice president and general manager, created purposely to exploit and star Francis X. Bushman and Beverly Bayne in a series of pictures to be released on the independent market. The first of these pictures is now being produced at the Bennett studios in Yonkers, N. Y., and will be ready for release about the middle of March.

C. B. C. Signs June Elvidge

June Elvidge has been signed by C. B. C. to play opposite Bryant Washburn in the next release of the "Big Six" program of C. B. C. Film Sales Corporation, entitled "Temptation." Miss Elvidge has lately appeared in "The Man Who Saw Tomorrow" with Thomas Meighan and "The Impossible Mrs. Bellew" with Gloria Swanson.

Principal Pictures Figures in Second Big Sale Deal

Another important territorial sale was recorded this week by Irving Lesser, eastern manager of Principal Pictures Corporation, on the latest Principal production specials, when he closed a deal with Harry Charnas, owner of the Standard Film Service Exchanges in Cleveland, Cincinnati, and Detroit, and the Federated Film Exchange of Pittsburgh, whereby those exchanges will handle the distribution of "The World's a Stage" and "Environment" in Ohio, Michigan, Western Pennsylvania, West Virginia and Kentucky, covering a 15 per cent. territory This is the second big sale Principal Pictures Corporation, of which Sol and Irving Lesser and Michael Rosenberg are the heads, has closed in ten days, the other being the sale of those pictures to the S. A. Lynch interests in the South.

Mr. Lesser also announced the following sales:

"Environment," "The World's a Stage" and all Principal Pictures Corporation product to Midwest Film Exchange of Milwaukee for Wisconsin and the upper Michigan peninsular.

'Environment" to E. M. Thomas of Strand Film Exchange, Washington, D. C., for District of Columbia, Virginia, Maryland and Delaware.

Dick Hatton series to Oscar Oldknow, of Atlanta, Ga., for Louisiana and Mississippi.



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE



PRISCILLA DEAN
as she is in her next Universal-Jewel production, "White Tiger."

Hiers Working on Paramount Film

Walter Hiers, back at the Lasky studio from his honeymoon in the East, has started work in his second Paramount starring picture, "Seventy-five Cents an Hour," an original story by Frank Condon, which has been adapted for the screen by Grant Carpenter. Joseph Henabery is the director.

Jacqueline Logan will be featured as leading woman.

Brenon Starts First Paramount Film

Herbert Brenon has started at the Lasky studio his first Paramount picture, "The Rustle of Silk," in which are featured Betty Compson and Conway Tearle and which was adapted by Sada Cowan and Ouida Bergere from the novel by Cosmo Hamilton. Among the others in the cast are Anna Q. Nilsson and Cyril Chadwick, and the story is declared to be unusually pleasing.

'Bulldog Drummond' Going Well

Continued gratifying reports are coming into the home office of the W. W. Hodkinson Corporation regarding the Hollandia Film Corporation's production of "Bulldog Drummond." The latest important report is from the Philadelphia branch of the Hodkinson Corporation stating that an important contract has been signed with the Victoria Theatre, Philadelphia, for this production.

Many Contracts Made for "The Christian"

James R. Grainger, personal representative of F. J. Godsol, president of Goldwyn Pictures Corporation, has completed his swing about the circuit of Goldwyn branch exchanges in the record time of one month. He left New York January 9 and on February 10 he reached Los Angeles, having made two and three-day stops in Pittsburgh, Cleveland, Chicago, Detroit, Buffalo, Cincinnati, Indianapolis, St. Louis, Atlanta, New Orleans, Dallas, Kansas City, Omaha, Denver, Salt Lake City and San Francisco.

In this swing about the country Mr. Grainger closed deals for the early showing of "The Christian" in nearly all of the key cities of the country, and the majority of these will be at the time of release or very soon thereafter.

From Omaha on Mr. Grainger was accompanied by A. F. Brentlinger, of the Brentlinger chain of theatres in Indiana, who, having seen all the new Goldwyn releases run off, and having booked them all, put his enthusiasm for the pictures at the service of Mr. Grainger. He told every exhibitor with whom he came in contact on the trip from Omaha to Los Angeles how good he thinks the new Goldwyn pictures are and how he intends to get behind them and exploit them thoroughly for every theatre on his circuit.

Goldwyn Directors Writing Scenarios

Five of the directors at the Goldwyn Studios are writing their own adaptations of the stories which they are to direct.

Marshall Neilan is the author of his current story, "The Eternal Three," formerly called "The Ingrate," though the adaptation was made by Carey Wilson. Eric von Stroheim is making his own screen version of Frank Norris' novel, "McTeague," and King Vidor is writing the scenario for Austin Strong's successful stage play, "Three Wise Fools," which will be his first production under his new Goldwyn contract. Rupert Hughes has been for some time writing, directing, titling and editing his own productions and has made an unqualified success of it. Hugo Ballin wrote the continuity for "Vanity Fair."

This tendency is an answer to the criticism that too many cooks spoil the motion picture pudding. Goldwyn believes that the photoplay must of necessity be the product of many brains, but that it is possible to center control in one person. The director seems to be the logical person to bring about this unity, it is stated.

June Mathis, the newly appointed editorial director of the Goldwyn Studios, who has achieved great success as an adapter of stories to the screen, contributes this comment:

"Good pictures can be made only in complete harmony of thought and association. When director and author achieve this the combination is ideal, but when they don't the picture is bound to suffer. When the director is his own scenario writer he need only agree with himself."

Big Business by Gasnier Film

"Poor Men's Wives," the Preferred picture directed by Gasnier and released by the Al Lichtman Corporation, did a record business in its run of two weeks at the Criterion Theatre, New York, it is stated. Crowds were turned away at the evening performances and the matinees were filled, according to reports.

One of the features of the showing was the big electric sign on the side of the Criterion facing Broadway. This is one of the largest amusement signs in the world. Another big sign was on the 44th street side of the theatre.

Al Lichtman, president of the Al Lichtman Corporation, arranged with Dr. Hugo Riesenfeld to present an elaborate prologue.



BILLIE DOVE GOING ON THE ROAD
When Billie Dove, Metro star, was a dancer in the Ziegfeld Follies, she much preferred remaining in New York to going on the road. Now that she appears in the movies, things have changed radically. Billie just adores going on the road—if one is to judge by this photograph.

Hodkinson Picture at Loew's State

Following upon the heels of other announcements relative to the appearance of popular Hodkinson film successes at New York's leading film theatres, it is further added that the Victor Schertzinger production, "The Kingdom Within," made its bow to the New York public at Loew's State Theatre.

At the same time "Colonel Heeza Liar's Treasure Island," the first of the series of Bray comedies produced by the Bray Productions, Inc., has been booked by the Strand Theatre, New York.

"The Other Side" Has Strong Cast

Scheduled for distribution by American Releasing, Hugh Dierker's new picture, "The Other Side," is now under way in Los Angeles with a cast comprising Pat O'Malley, Fritzi Brunette, David Butler, Harmon McGregor, Peter Burke, Charles Clary, Herbert Standing, Edward Kimball and Helen Lynch.

"The Other Side" is described as a domestic drama of spiritual unfoldment and is expected to strengthen the impression made by Dierker's first picture, "When Dawn Came."

Work Progressing on Goldwyn Films

Victory Bateman, one time stage star, has been signed by Marshall Neilan for an important role in his second production in association with Goldwyn, the story of which was written by himself, "The Eternal Three." Good progress has been made filming the interiors and exteriors will soon be shot in Canada and in the Grand Canyon.

Leading roles in "The Eternal Three" are being played by Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Victory Bateman, Tom Gallery, Alec Francic and others.

Eric von Stroheim is going to film Frank Norris' "McTeague" without the use of a single studio set. All scenes will be in natural locations.

King Vidor has started production on Austin Strong's play, "Three Wise Fools," in which Claude Gillingwater will have the lead—the same role that he played in the stage production.

Director Clarence Badger has started photography on "Red Lights" with Marie Prevost, Raymond Griffith, Alice Lake, Johnnie Walker, Lionel Belmore, Frank Elliott and George H. Reed in the cast.

Music-Store Tieups for "Jazzmania"

Taking early advantage of the exceptional appeal of its title, merchants all over the country dealing in sheet music, phonographs, records and the like, have flood the offices of Metro Pictures Corporation with messages asking for tieups with "Jazzmania," the latest Tiffany production in which Robert Z. Leonard presents Mae Murray.

To the exhibitor this interest has a very definite value, in that the usual manner of arranging tieups is reversed, and, from his angle, greatly simplified. To the showman it means that tieups with the photoplay are wanted by the merchant, instead of requiring the exhibitor's time and attention to attend to them personally. At the same time this advance publicity—coming, as it does, several weeks before the actual presentation of the photoplay—creates a popular demand for the picture which can only have a wholesome effect on box-office receipts.

Jones Completes "Hell's Hole"

Charles Jones, the William Fox star, has completed a new western, "Hell's Hole," directed by Emmett J. Flynn. Prominent in his support are Ruth Clifford and Maurice B. Flynn.

Miss Clifford will be seen also opposite John Gilbert in his new picture "Truxton King." As the feminine lead in the William Fox special, "The Face on the Barroom Floor," she scored a personal success, it is said.



Scene from "The Little Girl Next Door," a Blair-Coan Production featuring Pauline Starke, Carmel Myers and James Morrison.

Producing Company Starts in Chicago

Production of motion pictures has again been resumed in Chicago, after a lapse of several years, with the establishing of the Blair Coan Productions, Inc., an Illinois Corporation that has been engaged for the past six weeks in the filming of the picture, "The Little Girl Next Door," which is nearing the last stage of completion and which will be released within the next few weeks.

The cast, headed by such stars as Pauline Starke, Carmel Myers, James Morrison, Emelyn Glover, Mitchell Lewis, Edward Kennedy and Birdie Vogel, came to Chicago two months ago from the Coast and immediately began work. Numerous exterior locations, familiar sights to Chicago people, were used daily and it is the first time in many years that the residents of the city had an opportunity to act as extras.

"The Little Girl Next Door" was written by Doris Schroeder and will be six reels. It is said to have several novel points that have never before been developed by producers. It will be released to Chicago theatres shortly. W. S. Van Dyke is directing the production.

James E. Cogan, 1345 Argyle street, Chicago, well-known among motion picture and theatrical publicity men of the Middle West, has been appointed director of publicity of the Blair Coan Productions.

"The Little Girl Next Door" is being made at the Essanay Studios, and will be the first of many high-class features of a character much desired by exhibitors throughout the country, the producers state. Blair Coan is said to have surrounded himself with an organization of high standing with long experience in motion pictures. He will announce his plans for future productions within a short time.

32 Chicago Houses Book "Knighthood"

The amusement pages of the Chicago newspapers last week, particularly on Sunday, looked like special editions gotten out for Marion Davies in "When Knighthood Was in Flower." It was all brought about by the fact that thirty-two theatres in the Windy City were playing week engagements of "When Knighthood Was in Flower" simultaneously. Every one of these theatres carried advertisements in the Sunday newspapers and some of them in the week-day newspapers as well.

So far as is known no other picture has ever played so many dates at the same time in one city, and it is recorded that every one of the theatres played to capacity during the engagement.

In order to provide sufficient prints for these record-breaking engagements it was necessary to draw upon New York, where the second run had not yet started, for a part of its quota of prints.

Everywhere throughout the country "Knighthood" is playing to enormous receipts.

Boyle Engaged

Jack Boyle has been engaged by Cosmopolitan Productions to make screen adaptations of two of his most famous stories, "Grand-dad's Girl" and 'The Painted Child."

Jerry Storm Likes Ray Production

"It is the best picture I ever saw. To me it was the one picture I ever saw when I could say I would not change a thing," said Jerry Storm, who was the first director for Charles Ray, in writing this star recently in praise of his new photoplay, "The Girl I Loved," a United Artists Corporation release.

"It is new in treatment, marvellous in comedy, deep in sincerity, in pathos; even its thrills were true to life and I felt as if I were in the runaway myself," he stated.

Fred Niblo Praises Charles Ray Film

"'The Girl I Loved' gripped me as no picture has in a long, long time," said Fred Niblo, screen director, in a letter to Charles Ray praising his new United Artists picture. "It is to the screen what 'The Music Master' was on the stage, and your characterization reaches heights of artistry which, in my judgment, have never been excelled in films."

Ray Film Praised by D. Z. Doty

Writing for the Photodramatist, of which he is the editor, Douglas Z. Doty, formerly editor of the Century magazine, refers to Charles Ray's latest photoplay feature, "The Girl I Loved," which is being released by United Artists Corporation, as "more than a step forward in the evolution of the screen—it is a full flight."

Two Fox's for Week of February 5

The week of February 5 brings two new Fox releases.

"The Town That Forgot God," the special which recently completed a three months' run at the Astor Theatre, New York, and which played to record-making attendances in a number of other New York houses, will be ready for release February 11.

It was directed by Harry Millarde, who also directed "Over the Hill."

"Romance Land," the Tom Mix starring vehicle, is the other production scheduled for the week. In the feminine lead is Barbara Bedford, once a star in her own right.

Newspaper Men Laud Vitagraph Film

The same night the writers and editors of the New York dailies were being entertained at their Newspaper Club on West Forty-second street by a special pre-release screening of "A Front Page Story," produced by Jess Robbins for Vitagraph, the newspaper men and scenario writers in Los Angeles were having a similar treat. The Los Angeles newspapers printed laudatory articles about the picture, which stars Edward Horton.

East and West Like "Hearts Aflame"

Atlantic and Pacific both react to dramatic situations with equal enthusiasm—if the situations are there. Los Angeles' approval of "Hearts Aflame," the Reginald Barker spectacle drama, was emphatic enough to please the most captious. So was Boston's. East and west coasts are on a par when it comes to greeting the best. Their reception of this Metro-Louis B. Mayer attraction proves it.

After viewing the film at the first showing at Loew's State Theatre, Los Angeles, Allen Claire, of the Los Angeles *Record* wrote:

"The zenith of realism in motion pictures is reached in 'Hearts Aflame,' the wonder spectacle now showing at Loew's State Theatre."

The Los Angeles Evening Express reviews the performance at great length, devoting considerable space to the story and the excellence of the cast of thirty well-known players.

Loew's Orpheum Theatre housed "Hearts Aflame" at its opening showing in Boston. The Boston Herald of January 16 reported: "'Hearts Aflame,' the big screen production shown at Loew's Orpheum Theatre yesterday, is a thrilling photoplay. There is a vivid forest fire, the blowing up of a hillside, the spectacle of thousands of logs floating down a river after a dam had been wrecked."

Rex Ingram Film Is Being Edited

Rex Ingram, in New York, is putting the finishing touches to the editing of "Where the Pavement Ends," his production for Metro of John Russell's South Seas story.

The advance guard of Mr. Ingram's organization has arrived in Hollywood for preliminary preparations for the next big Ingram production for Metro, "Scaramouche," Rafael Sabatini's drama of the French Revolution, to be portrayed by arrangement with Charles L. Wagner. They are John F. Seitz, photographer of all the Ingram productions, and Tom Storey, laboratory expert.

To Assist Willat

Otto Brower has just come from the coast to be assistant to Irvin Willat, who will make "Fog Bound" with Dorothy Dalton at the Paramount Long Island studio.

Sets New Record

The New Portola Theatre, San Francisco, has the satisfaction at the close of its seventh big week of "Dr. Jack" of having set a new long run picture record for that city, says Pathe. The latest reports to Pathe state that patronage of the Harold Lloyd feature comedy shows no more signs of falling off than it did at the close of the New Portola's first week.



W. T. Benda, famous artist (center on Scaffold), putting the finishing touches on the gigantic portrait of Marion Davies, the original of which was painted by him, at Broadway, Seventh Avenue and 47th Street.

Good Business Done by Leah Baird Films

The constantly increasing popularity of Leah Baird is indicated in exhibitors' reports received recently, says Associated Exhibitors, and in newspaper reviews. Comments on "When Husbands Deceive," the latest of the Associated attractions in which Miss Baird is featured, as well as the heavy booking demand which has been aroused, testify to the growing appeal of this player, both to the box-office and from the entertainment point of view, it is stated.

The manager of the Strand and Arc theatres, Laredo, Ark., writes: "I just ran my third Leah Baird picture, 'When Husbands Deceive,' to my best business since last winter."

The manager of the Electric Theatre, Del Rey Beach, Wash., said: "Here is a picture that will appeal to any audience." "Just ran my second Leah Baird feature, 'When the Devil Drives,'" writes L. N. Harding, of the Strand Theatre, Mackinac, Cal. "These features sure surprised me. We held this over for Monday and did almost as much as Saturday."

"Business fine for three days. Made splendid records," the manager of the Colonial, Allentown, Pa., reports, while the management of the Lincoln, Troy, N. Y., writes: "Attracted and pleased good audiences."

"Peg o' My Heart" Praised by Critics

Metro says the metropolitan critics have risen to new heights of praise to acclaim Laurette Taylor's complete conquest of the screen in "Peg o' My Heart," which opened at the Capitol Theatre January 21. Seldom, it is said, has a new screen actress met with such unanmious and wholehearted approval as has Miss Taylor. The picture is a Metro production of the stage play of J. Hartley Manners, adapted by Mary O'Hara and directed by King Vidor.

Harriette Underhill, motion picture critic for the *New York Tribune*, writes: "Laurette Taylor is the screen's newest and greatest comedienne." Her keen ability is also attested by Helen Pollock, who writes in the *Morning Telegraph:* "Miss Taylor leads in intelligence, in pantomime ability, in human understanding, in caprice and pathos, and one is driven again to use that word so much overworked by critics in just praise of this actress—magnetism."

The effectiveness and rapidly moving character of Miss Taylor's acting is proclaimed by the *New York World:* "One wink of her big, brown left eye, as a mischievous moment approached, expresses more than a great many comediennes could get over in three explanatory scenes and a subtitle."

"A vivacious, whimsical, slender youngster, with a humorous twinkle in her eye," says *The Evening Post.* The *Times* says: "As an extra treat for those who want pictures, complete and expressive motion pictures. there is the true and pointed pantomime of Miss Taylor."

Benda Paints Sign for Marion Davies

W. T. Benda, world-famous artist and illustrator, appeared in a new role one day this week and completely tied up traffic at the corner of Broadway, Seventh avenue and 47th street, New York City.

Mr. Benda made a remarkable portrait of Marion Davies in her latest photoplay, "Adam and Eva," which comes to the Rivoli Theatre the week of February 11. This illustration is being used for painted signs and twenty-four sheet billboard stands throughout the country.

The most important, of course, of these signs is the famous one at Broadway, Seventh avenue and 47th street. Mr. Benda was so anxious to have his sketch accurately reproduced that he climbed up on the ladder and added the finishing touches to the portrait of the big sign. Never before in history has a noted artist engaged in such work, and when the report flew around Broadway that Benda was on the scaffold an enormous crowd gathered to watch him complete the artistic display.

The sign is one of the most beautiful ever seen on Broadway, the portrait being typical of Benda with all of his vivid colorings. The actual portrait of Miss Davies is 25 feet high by 18 feet wide, and is one of the biggest ever painted.

Hattons are Adapting "Cain and Mabel"

Frederick and Fanny Hatton, authors of the plays "The Great Lover," "Upstairs and Down," "Years of Discretion" and "Lombardi, Ltd.," are making a screen adaptation of the short story, "Cain and Mabel," for Cosmopolitan Productions.

"Cain and Mabel" originally appeared in Hearst's Magazine and was written by H. C. Witwer. It will be produced by Cosmopolitan with an all-star cast.

Boosts Ince Film

William J. Sullivan, of the Rialto Theatre, Butte, Mont., sent the following unique telegram to Thomas H. Ince:

"In all my experience in putting on entertainment have yet to find one picture that has gone over as big as 'The Hottentot.' Steeplechase was so exciting that our repair man had to stay after show putting back the arms on the chairs in theatre. People really stood on their seats and cheered. Patrons thought picture was so good I lost many admissions because they would not leave until they had seen the picture twice and we could not empty the house fast enough to take care of the crowds. Comment from press and public is 'The Hottentot' is the finest and most entertaining picture ever shown here."

Mae Murray Picture Is Completed

Work upon Robert Z. Leonard's presentation of Mae Murray in "Jazzmania," the Metro star's newest and most lavish photoplay, it is stated, has been completed. The story has to do with a mythical kingdom in Europe, Jazzmania, which becomes obsessed with its own musical namesake. It was written by Edmund Goulding, directed by Mr. Leonard and photographed by Oliver T. Marsh. The settings were executed by Cedric Gibbons.

The picture, to be distributed by Metro, was made by Tiffany Productions, Inc., of which M. H. Hoffman is vice-president and general manager.

"Suzanna" Scores Early Triumph

Mack Sennett's new comedy drama feature, "Suzanna," starring Mabel Normand, and being released through Allied Producers and Distributors Corporation, has scored an early triumph in that it has won a big booking by the Associated Booking Corporation for showing in one hundred of the best theatres in the New York City Metropolitan district.

This booking gives the new Mack Sennett picture approximately 400 play days in this big territory, playing practically day and date. "Suzanna" is the second big picture to be thus booked by the Associated Booking Corporation.

Dwan Preparing Next

While making preparations for his next Paramount picture, "Lawful Larceny," which Edmund Goulding is translating from the stage to screen form, Director Allan Dwan is cutting and titling his forthcoming production, "The Glimpses of the Moon," which was made at the Paramount Long Island studio, with Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Maurice Costello and Charles Gerrard in the principal roles.

Gilbert to Star in "Truxton King"

Fox Film Corporation announces an adaptation of George Barr McCutcheon's novel, "Truxton King," as the next starring vehicle for John Gilbert, whose work in "Monte Cristo" and "Shame" won for him promotion to stardom. It is scheduled for release February 18.

Dorothy Dalton in New York

Dorothy Dalton arrived in New York Monday from the Coast to begin work on a new Paramount picture, "Fog Bound," under the direction of Irvin Willat. Miss Dalton recently finished "The Law of the Lawless." "Fog Bound" will be made at the Long Island studio. Paul Dickey is writing the scenario.

Three New Universal Films Nearly Ready

Three new big Universal-Jewel productions have reached the last stage of production and now are in the cutting and editing rooms at Universal City, according to information just received from the Universal home office. They are "The Abysmal Brute," starring Reginald Denny; "White Tiger," starring Priscilla Dean, and "Bavu," with an all-star cast.

The early completion of these three Jewels will mark a great forward step in Universal's super-picture schedule for 1923. It will assure a monthly release up to and including the month of June. "The Abysmal Brute" is due to reach the screen April 2; "White Tiger," May 7, and "Bavu," June 4.

Assurances of a further supply of Jewels for the succeeding months of 1923 are indicated in the report that four other Jewels are now in production at Universal City for release between June and December, and that two others, to fill the monthly schedule, soon will be under way. The four now under production are "Jewel," "Drifting," "Merry-Go-Round" and "The Hunchback of Notre Dame." The two additional ones are to be "Up the Ladder" and "A Lady of Quality," both scheduled as starring vehicles for Virginia Valli.

"The Abysmal Brute" is a screen adaptation of Jack London's noted novel. Denny, the star, recently created the "Kid Roberts" role in "The Leather Pushers" and "The New Leather Pushers," Universal's two-reel films of the romance of the ring.

"The Abysmal Brute," when written, was a startling expose of the ring conditions of that day. It portrays the drama and intrigue of fistic circles during the days when "framed" fights and crooked managers and boxers were the rule rather than the exception. The Abysmal Brute is the son of an old pugilist, who has been reared in seclusion and educated in refinement. Also his father has made a "white hope" out of him. The story deals with the son's entry into the fight game, his clean-up, and his expose of conditions when he finally learns of the crookedness. A girl has much to do with his regeneration.

Mabel Julienne Scott, a star in her own right, plays the role of the girl opposite Denny. "The Abysmal Brute" is a Hobart Henley production.

"White Tiger," the big Universal release for May, will cause a sensation among the followers of Priscilla Dean, Universal predicts. The story was written by Tod Browning, who also directed it. Browning has made a series of Priscilla Dean successes, and is said to know Miss Dean's screen ability better than any one else. He wrote "White Tiger" especially as a Dean vehicle, and in it he incorporated a combination of drama, romance and criminal intrigue.

Matt Moore, Ray Griffith and Wallace Beery play the leading roles opposite Miss Dean.

"Bavu," also known as "The Attic of Felix Bavu," is destined to be one of the most talked of films of the year, says Universal. It is a picture of Russian revolution, and is strong in its drama and mystery, it is stated. Stuart Paton is directing it.

The picture was adapted from the play "Bavu," written and produced by Earl Carroll in the Earl Carroll Theatre, New York City, last season. It deals with the conflict between the "low-brow" elements in the present Russian regime and the more intellectual elements constantly striving to save the soul of Russia from within.

Wallace Beery plays the title role—that of an illiterate and beastial peasant raised to power in the Soviet government. Others in the cast are Forrest Stanley, Estelle Taylor, Sylvia Breamer, Martha Mattox, Nick de Ruiz, Harry Carter, Jack Rollens, Josef Swickard and others.

Big Houses Book "The Hero"

The Preferred Picture, "The Hero," the most recent release on the program of the Al Lichtman Corporation, is gaining momentum through many of the largest first-run houses in the country who have booked this attraction for early dates.

Finkelstein & Ruben have contracted for the feature to play in the Middle West at their Strand in Minneapolis, the Lyric in Duluth, and the Astor in St. Paul.

An early showing of "The Hero" on the Pacific Coast will be at Rothchild's Grenada in San Francisco. The Capitol in Houston, Texas, has also signed up. The Temple in Toledo is another large first-run theatre scheduled to play this Lichtman attraction. In the East, Rowland & Clarke have arranged for a premiere at their Blackstone in Pittsburgh and in Atlantic City the Bijou and Capitol will also exhibit the picture.

"The Hero," an adaptation of Gilbert Emery's stage success, is a Gasnier production, presented by B. P. Schulberg. Its cast includes Barbara La Marr and Gaston Glass. The National Board of Review recently chose it as an "exceptional photoply."



VERA JAMES
in a striking pose from the Universal-Jewel production "Bauv"

Playgoers Film for Release Feb. 18

Norma Shearer, Gladden James and little Yvonne Logan are featured in "A Clouded Name," a five-reel drama which Playgoers Pictures has set for release February 18, lots of action, deep suspense and beautiful scenic effects are said to mark this photoplay.

Helpful Press Book for Goldwyn Film

A press book with box office magnetism—one that will help the exhibitor to draw money into his till, says Goldwyn—is that prepared for the Pola Negri picture, "Mad Love." The service book is just off the presses and is one of the most distinctive and helpful that has ever been prepared for the trade, it is stated.

"Salome" Praised by Newspaper Critics

"'Salome' will be found the sensation of the week—the art sensation. This is Nazimova's triumph. There never was better acting on the screen," said the critic for the San Francisco Examiner when Nazimova's screen version of Oscar Wilde's "Salome," was shown at the Imperial Theatre, San Francisco, under an Allied Producers and Distributors Corporation release.

Says the critic for the Chronicle: "Nazimova's strange beauty lends itself well to the impersonation of 'Salome.'"

To Direct 'Red Lights'

Goldwyn has engaged Clarence Badger to direct the picturization of Edward E. Rose's new mystery play, "Red Lights," formerly called "The Rear Car." This is the play which has had such a long and prosperous run in Los Angeles and is now being presented in the East.

New Film of "The Spoilers" for Goldwyn Distribution

Rex Beach's famous story, "The Spoilers," is to go into production within three weeks and Goldwyn is handling it. The picture will be photographed at Goldwyn's studios in Culver City, Cal., with exteriors probably being taken in Alaska.

Goldwyn has just signed a contract with Jesse D. Hampton, who has acquired the motion picture rights to all of Rex Beach's works, to produce the new film version of the famous story at its studios for distribution by Goldwyn.

"The Spoilers" is considered one of the greatest stories about the Klondike gold rush ever written and is said to be one of the most widely read stories in the English language.

This new film version of "The Spoilers" will be one of the great special productions to which Goldwyn is confining itself and will keep company with "The Christians," "The Strangers' Banquet," "Vanity Fair" and "Ben Hur." It is stated that $130,000 was paid for the picture rights to "The Spoilers," said to be the highest figure ever paid for any story, with the exception of "Ben Hur," "'Way Down East" and "Turn to the Right."

Lambert Hillyer will direct "The Spoilers." He is noted for his direction of out-of-doors photoplays, having been responsible for many of William S. Hart's big successes, notably "Square Deal Anderson," "Sand," "The Toll Gate," "The Test-Block," "The Cradle of Courage," "Travelin' On" and "White Oak."

Photography on "The Spoilers" is soon to start on the Goldwyn lot. The scenario is ready. Twelve players of stellar prominence will appear in the leading roles of the picture; some of these have already been signed. Rex Beach will assist in the picturization of his story.

"The Spoilers" was filmed once before—ten years ago by Colonel William Selig. It was the first of the big American photoplays and set records that are still remembered by every one connected with the industry. It was the first attraction ever shown at the Strand Theatre in New York. Its box office success was phenomenal not alone in this country but in Europe as well. It was screened in practically every theatre in the United States; it broke all records for return engagements. In two cities it repeated eleven times at the same theatres.

The original screen version made four stars—William Farnum, Bessie Eyton, Tom Santschi and Kathlyn Williams. Stars of as big reputation, it is stated, will be concerned with the retelling of this tale of the great gold rush to Alaska.

"Backbone" Is Cut and Ready for Titling

"Backbone," the first of Distinctive Pictures Corporation's 1923 schedule of features, is now cut and ready for titling. This is Clarence Budington Kelland's famous romance of a 400-year-old love, which was one of the most popular serials of the Saturday Evening Post last year. Edward Sloman directed the picture from a script prepared by Charles Whittaker.

Alfred Lunt and Edith Roberts have the leads. Those who have seen the picture in the editing say the screen debut of the man who made "Clarence" famous will win him an immediate popular following in fandom. Lunt has thrown aside the role of Clarence with a bang and in "Backbone" he is a two-fisted, hard-hitting citizen of the Northern woods.

Edith Roberts has been getting good press notices on the screen work she has done in the last six months. In this new Distinctive feature she has accomplished some new and impressive things.

Metro to Release Four in February

Four photoplays said to be of exceptional box-office power constitute the February schedule of releases of Metro Pictures Corporation.

They are Robert Z. Leonard's presentation of Mae Murray in "Jazzmania"; the Fred Niblo production of James Forbes' play, "The Famous Mrs. Fair," a Metro-Louis B. Mayer attraction; Viola Dana in "Crinoline and Romance," and Clara Kimball Young in "The Woman of Bronze."

February 5 is the date set for distribution of Miss Dana's new picture. A week later will come "Jazzmania," with a similar period intervening between this Tiffany production and release of "The Famous Mrs. Fair." The Clara Kimball Young feature will follow on February 26.

"Romance Land" for Release February 11

February 11 has been set as release day for "Romance Land," the next Tom Mix feature, according to Fox Film Corporation.

It is a story of a man and a maid on the Western plains who become inspired by the romance and adventures set forth in Walter Scott's "Ivanhoe" and the tales of King Arthur and his round table. They come to believe that chivalry and honor should be manifested as in the days when knighthood was in flower.

Barbara Bedford as the feminine lead portrays the romantic maid. Mix plays the part of the youth who becomes so saturated with the adventures of Scott's "Ivanhoe" that he starts out to emulate that hero.

The story is by Kenneth Perkins and was adapted by Joseph F. Poland. Edward Sedgwick directed.

Bill Composed of Pathe Pictures

The conspicuous success of the run of "Dr. Jack" and "Fruits of Faith" at the Stanley Theatre, Philadelphia, has caused the Stanley Circuit for the first time in its history to play the same bill, same day and date, at two of its theatres in the same city.

At the close of the Stanley Theatre run of the Lloyd and Rogers pictures, those widely divergent yet practically equally popular comedies were billed together at the Carlton and Victoria. Uniformly enthusiastic reviews of both pictures in the Philadelphia newspapers are given part of the credit for this innovation in Stanley Circuit history.

At the Carlton and Victoria the entire bill is composed of Pathe product. In addition to "Dr. Jack" and "Fruits of Faith" it presents Pathe News and an Aesop's Film Fable.

"Hottentot" Liked By Geddes

First National attraction was screened at the British Embassy recently. It was Thomas H. Ince's "The Hottentot" and it was received with applause by Ambassador Geddes and his guests. The steeplechase caused as much excitement among the little group as it has in the big theatres throughout the country, where big orchestras help the action along. Major General Bethell, who is the military attache and a great horseman, was especially delighted with the race and declared the photography of the jumps was remarkable.

Will Soon Announce Cast of "The Fog"

Within a fortnight Max Graf will announce his selection of director and cast for the production for Metro at the Pacific Studios, near San Francisco, of William Dudley Pelley's story, "The Fog."

The scenario of "The Fog" was prepared by H. H. Van Loan, author of "The Virgin of Stamboul," "Fightin' Mad" and "The Great Redeemer."

Horton in Pictures and on Stage

Edward Horton who is featured in "A Front Page Story," the Jess Robbins production distributed by Vitagraph, enjoyed the unique distinction of appearing both in vaudeville and pictures at the Hillstreet Junior Orpheum Theatre in Los Angeles last week.

During the engagement of "A Front Page Story" at the Hillstreet Junior Orpheum, Mr. Horton appeared in the vaudeville portion of the bill in a clever act entitled, "Ask Dad—He Knows."

"Driven" to Be at Criterion

"Driven," the Universal-Jewel production made by Charles J. Brabin, will have its world premiere in the Criterion Theatre, New York City, Sunday, February 11. It will be the first Universal feature to be shown in that house. It will run two weeks.

Early this week, the Brabin Universal was specially presented to a large group of New York literary, stage, and screen figures, under the auspices of the National Board of Review.

In announcing the presentation, the National Board of Review characterized the picture as follows: "Driven" is a drama of the mountaineers in the South, produced with an emphasis on the truth and with an imaginative force seldom achieved on the screen in America. It is representative of that type of photodrama which should appeal to all perceptive patrons of the theatre—of the motion picture theatre in particular.

Exploitation a Big Factor, Says Showman

By E. Metzger, Manager, Strand Theatre, Creston, Ia., a First National Franchise Holder

Exploitation of moving pictures is, in my mind, one of the most important jobs an exhibitor has today and he should give to it the same consideration that he gives to the other details of his business. I first decided to try my hand at various little stunts after seeing the wonderful success some of my brother exhibitors were getting, according to their stories in the trade papers.

I, however, did not devote sufficient time to my ideas and the result was not a knockout. I learned that I must devote two or three hours in mapping our various exploitation ideas to be used and get things I needed to put over the ideas.

I awoke some years ago to the fact that I had been sleeping on this part of my business. I did not really realize just what I had been missing until I put over a big stunt on "Unseen Forces" or a simple little mystery talking box that cost me very little when I took in consideration that for three days I stood them out at both evening shows.

When you can do this with a theatre of almost one thousand seats, giving two shows a night for three nights, showing the same picture, you have made people come by doing something they have never seen done before. I am satisfied that while this big First National attraction, "Unseen Forces," was a fine picture, no amount of newspaper advertising or advertising in any other way would have gotten me the result that this simple little stunt did. Or take for instance the wild man stunt which I pulled on "Go and Get It" at a small cost, but which won me column after column of free advertising in the local papers and which packed my house for three nights.

My plan for exploitation is simple. I work out at least three plans. I next figure just how big a house the picture should draw when exploited properly and then decide just how much of the gross receipts I can afford to spend to get the desired box office results. I next go over the three plans and pick the plan that fits the amount of money I have decided to spend. At least two days before the arrival of the big feature my plan must be completed to overcome anything that might go wrong just when I was already to pull my stunt.

Putting over my big stunt is very simple after you have had a little experience. The name of the feature will often suggest what to do. Take "Trouble." Could you ask for a better title for exploitation purposes or could you look at that title without having ten or fifteen ways for putting this picture over? I put it over great by making trouble on the main streets, such as having two autos appear to crash together in the busy downtown district and then display a banner which reads:

"If you think you are having trouble you ought to see Jackie Coogan at the Strand Theatre in that big First National feature, 'Trouble'!" Also I had a man ride on the rear bumper of an auto trying to escape the wrath of his wife who is following with rolling pin in her hand. She catches him after they have traversed the main streets several times, and as she does so the driver unfolds a large banner similar to the one used in the "wreck." Simple little stunts like these have kept my theatre filled and this is the reason I can afford to book the biggest pictures that First National and other companies produce and keep them going for three-day runs.

Exploitation is as valuable as an exhibitor is willing to make it. He can make it one of his biggest assets every time he shows a big feature at his house. I would no more think of trying to put over a big feature without this sort of advertising than I would think of having a big meal prepared without my favorite dishes.

Don't waste time complaining about business. Put on your thinking cap and boost your business.

"Salome" Makes Remarkable Showing

Playing to a total gross in four weeks of $38,153.50, with but a capacity business possible of $38,472, owing to the size of the house, is the remarkable showing made by the Nazimova production of Oscar Wilde's "Salome," an Allied Producers and Distributors Corporation release, at its recent engagement at the Criterion Theatre, New York.

For the first two weeks of the run "Salome" sold far above the seating capacity of the Criterion, which for motion picture purposes will accommodate only 608 patrons. Here are the figures, week by week, as compiled for Charles Bryant, husband and business manager for Mme. Nazimova, by a certified public accountant:

First week gross, $11,706, or $2,088 above actual seating capacity; second week gross, $10,299, showing $681 in "S. R. O." business; third week gross, $8,299.50; fourth week gross, $7,849. Total for four weeks, $38,153.50, or but $318.50 less than capacity for the entire booking.

For the 608 seats placed on sale for each of the two performances daily of "Salome" the following schedule of prices prevailed: Evenings, 50 loge seats at $2.00; 362 orchestra seats at $1.50, and 196 balcony seats at $1.00—making a possible total of $839 nightly. Matinees, 50 loge seats at $1.50; 362 orchestra at $1.00, and 196 balcony at fifty cents—a possible matinee total of $535, or a total seating capacity daily of $1,374 or $9,618 per week; and $38,472 for four weeks, the length of the engagement.

"Glimpses of Moon" Completed by Dwan

Allan Dwan has completed his first Paramount picture, "The Glimpses of the Moon," adapted from Edith Wharton's novel by E. Lloyd Sheldon, under his new contract with the Famous Players-Lasky Corporation.

With Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Maurice Costello and Charles Gerrard in the cast, and an exceedingly costly investiture, this picture promises to be one of the most effective and elaborate society dramas to be filmed at the Paramount Eastern studio. Director Dwan has produced "The Glimpses of the Moon" with the same lavish hand that fashioned "Robin Hood" for Douglas Fairbanks.

The company's studio was taxed to its capacity for this production. More than three-quarters of a million dollars' worth of properties, consisting of costly jewelry, expensive hangings, rare oil paintings, and antique furnishings were used to give the picture the rich flavor called for in Mrs. Wharton's novel. The settings alone for the production cost more than $100,000 to erect on the studio floor, and for exteriors the company spent three weeks in Miami, Florida, filming yacht and beach scenes. Among the gorgeous interior sets are the Altringham villa in Paris, the Vanderlyn palace in Venice, a lodge at St. Mortiz, canal scenes in Venice, a hotel at Fontainbleau, a street scene in Passy, a suburb of Paris, and a magnificent home on Long Island.

Paramount says that the picture will also be a veritable fashion show, Miss Daniels, Miss Naldi and Miss de Remer wearing more than a score of the newest gowns and creations of leading Fifth avenue modistes, valued at $75,000.

In these settings of wealth and splendor, made necessary by the characters of Mrs. Wharton's novel of the rich, Director Dwan has woven a dramatic story of the love of Susy Branch and Nick Lansing, and the troubles they encounter in trying to keep pace with their millionaire friends. Mr. Dwan has transferred to the screen the picture of sophisticated society people in their highest and lowest moments which Mrs. Wharton so cleverly put between the pages of her book.

F. W. Hawley Gives High Praise to "Grandma's Boy"

Frank W. Hawley, owner of the Kozy Theatre, Ludington, Mich., has written the following letter to the Associated Exhibitors' branch sales manager in Detroit:

"It is seldom that we have been able to enthuse so greatly over a picture as we have over 'Grandma's Boy,' on which we have just completed a four day run. The picture broke all our house records for total receipts, and on the last day of its run broke the house record for a single day's receipts.

"The picture is absolutely 100 per cent. in both entertainment and box-office value, and, while we paid a stiff price for it, yet we made money, which, after all, is the real test of value. We had hundreds of compliments and not a single criticism. You are fortunate in having pictures of that class to offer."

Cosmopolitan Film Shows Monte Carlo

In "The Enemies of Women," Cosmopolitan Productions' new super-feature, which will soon be shown on Broadway, the public will have the opportunity to see on the screen what are said to be the most striking scenes ever made of Monte Carlo, the world famous resort.

In the famous romance by Vicente Blasco Ibenez Monte Carlo and its world famous Casino play a prominent part. For this reason Cosmopolitan Productions sent the entire company making the picture to the resort to get the last touch in "atmosphere." It was not until Ibanez himself had arranged matters with the authorities at the Casino, however, that "shots" of it could be made.

The resultant scenes of Monte Carlo, with its Casino and beautiful terrace, are said to be the most perfect in detail that have ever been photographed.

Ad Men Entertained by Vitagraph

"A Front Page Story," a Vitagraph-Jess Robbins production, was made a special and extra attraction for the meeting of the Greater Buffalo Advertising Club, in Buffalo on January 29. Special notices were sent to the 270 members and the result was that it was one of the largest attended meetings of the club, and the Buffalo newspapers in their notices of the meeting gave exceedingly high praise to the newspaper story as shown on the screen .

Weight Directing "Ragged Edge"

Harmon Weight, who is directing "The Ragged Edge," Distinctive Pictures' second big production of the 1923 schedule, is the veteran among directors for this organization. He was assistant to Henry Kolker in the first George Arliss picture, "Disraeli." When Mr. Kolkar went to Europe, Mr. Weight was signed to make "The Ruling Passion" and he did this so well that he went right on through with the third Distinctive production, "The Man Who Played God."

"What Wives Want" Is Conway's Next

"What Wives Want," an original story by Perry Vekroff, director, writer and scenario editor, will be the next feature directed by Jack Conway at Universal City.

Conway just recently completed "Trimmed in Scarlet," an all-star special presenting such prominent players as Kathlyn Williams, Lucille Ricksen, David Torrence, Robert Agnew, Raymond Hatton, Phillips Smalley, Gerard Alexander (Mrs. Bertram Grassby), Roy Stewart and others. It was William Hurlbut's play.

Edward T. Lowe, Jr., has prepared the screen continuity of "What Wives Want" and Conway has been away from Universal City for several days studying the dramatic story. It exploits the fundamental basis of a happy married life. Players will be chosen of equal calibre to those in "Trimmed in Scarlet."

To Film Stories from Comic Strip

Samuel Van Ronkle, of New York, will enter the film producing field at Universal City with a series of comedies depicting the romantic haps and mishaps of the comic strip family in which Andy Gump, chinless wonder, is the paternal figure.

Taking the adventures that Sid Smith has drawn with graphic humor for a big newspaper syndicate Van Ronkle will engage human counterparts for the figures of the Gump family, a director and a writer, and the transcribing of the Gump romance to the screen will begin. The two-reel comedies a month will be the schedule. The funfilms will be produced by Van Ronkle for Universal release.



Scene from "The Four Orphans," a Two-Reel All Star Comedy, with Mary Anderson, Charles Murray and Raymond McKee. It is a C. C. Burr production, released by W. W. Hodkinson, Inc.

Strong Accessories for Fox's "The Net"

Fox Film Corporation announces the release for national distribution on February 25th of "The Net," an elaborate special of unusual appeal. The picture is directed by J. Gordon Edwards. In the cast appear such well-known names as Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordoni and Helen Tracy.

The story deals with the folly and reckless abandon of the youth of today in their mad rush to gain the pleasures of an already mad world. There are splendid scenes, in which beautiful women are whirled madly through lavish settings in the arms of men, and scenes of supper parties in gayly decorated studios. The picture is a succession of melodramatic flashes.

Special attention has been devoted to the advertising possibilities and a bounteous array of material has been prepared by experts to aid the exhibitor. There is a 16-page exploitation book, beautifully printed and replete with catching scenes as well as many useful suggestions that ought to be of great help. In the 12-page press book are many unusual features, descriptive articles dealing with the story, sketches of some of the better known men and women in the cast, suggestions for newspaper contests and many other features.

The advertising accessories are many. There are 24-sheet, 6-sheet and 3-sheet pictorial posters in attractive colors bearing some of the most startling of the scenes. There are two styles of heralds with ample space on each for imprint, and a 4-page folder in color with a strong appeal to patrons. The lobby displays are two art-colored photographs, 22 x 28, seven scenes and a title card, 11 x 14. There is a complete assortment of star, scene and advertising cuts and mats; slids in attractive colors. The music score is by Erno Rapee. A circus herald also has been prepared.

African Pictures Now in Sixth Week

The pulling power of H. A. Snow's Dark Continent thriller, "Hunting Big Game in Africa with Gun and Camera," is undiminished at the Lyric, where it is now in its sixth week. The production contains comedy a-plenty and a wide range of the picturesque, novel and entertaining features of African life, as well as the thrilling encounters with wild beasts which give it its title.

There is not a dull moment in the two hours and a quarter of showing, for the variety is endless and the interest works up to climaxes of highly dramatic character. A most pleasing enhancement is provided by Gino Severi's music. In order to obviate disappointment of thousands who casually try to get in, especially around week-ends, only to find the house sold out, the management has the seats selling four weeks in advance, and patrons can purchase for any date up to March 11. Two performances are given daily, Sunday included.

Ayres Has Role in "Exciters"

Owing to the fact that Bebe Daniels, who was operated upon for appendicitis recently, will be confined to the hospital for at least four weeks more, the Paramount Production Department announces that Agnes Ayres will replace Miss Daniels as co-star with Antonio Moreno in "The Exciters," which Richard Ordynski will direct at the Long Island studio.

As soon as Miss Daniels has entirely recovered from her illness she will assume the stellar role in "Contraband," the Clarence Budington Kelland story, which was originally assigned to Miss Ayres.

Miss Ayres and Mr. Moreno are expected from the Coast in a few days to start work in "The Exciters," the scenario of which is being written by John Colton.

Eva Gordon Signed by Universal

Eva Gordon has been signed by Universal for a character role in "The Hunchback of Notre Dame" which Wallace Worsley is directing with Lon Chaney in the role of Quasimodo.

Miss Gordon, who has played in support of Alice Lake, Viola Dana and Bert Lytell, has just returned to America to resume her motion picture career after a trip to the Orient.

Players now engaged for Perley Poore Sheehan's and E. T. Lowe, Jr.'s adaptation of Victor Hugo's romance are Patsy Ruth Miller, Eulalie Jensen, Winifred Bryson, Raymond Hatton, Ernest Torrence, Brandon Hurst, Jane Sherman, Gladys Johnstone, Nick de Ruiz, Kate Lester, Harry von Meter and others.

M. A. Feeke Reports Good Business

George M. A. Feeke, general manager of Motion Picture Corporation, Boston, stopped in Chicago on his way to the coast selling State rights to independent exchanges on Cinart's production, "Yankee Doodle,Jr." His intinerary includes Milwaukee, Minneapolis, St. Louis, Kansas City, Omaha, Denver, Dallas, New Orleans and Atlanta. He reports business big thus far and will announce buyers for Illinois and Indiana next week.

Preferred Pictures at Army Posts

Preferred Pictures, Inc., distributed by Al Lichtman Corporation, will be shown in all motion houses conducted by the United States Army, according to announcement made this week by Al. Lichtman. Mr. Lichtman personally completed an arrangement with F. H. Martel, director of bookings for the United States Army Motion Picture Service, by which each Preferred Picture will be shown in the army houses after the showing in the regular theatres in the respective zones of army posts.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Flood of Advance Bookings on "Message of Emile Coue"

In already having arranged for representative runs in most of the key cities for "The Message of Emile Coue," Educational believes that a record has been established for a short subject attraction. It is stated that within twenty-four hours after the initial announcement reports indicated that this picture would prove a sensational box office attraction, and branch managers were being flooded with offers of bookings which have continued every day since.

Educational also believes that this picture has also established another record, as in many cities percentage bookings have been made, which is thought to be the first time this has been done with a short subject attraction.

It is also reported that exhibitors are regarding this picture as a feature attraction, and many of them are including other Educational releases and preparing to present a short subject program. For instance, four houses of the Kunsky circuit in Detroit have booked the Coue special with a Christie comedy, a Hamilton comedy and Kinograms to complete the program.

E. W. Hammons, president of Educational, calls attention to the great box-office value which the tremendous volume of publicity which has been accorded M. Coue in newspapers throughout the country has given to this picture. "Thousands of columns of space have been devoted to the man and his methods," says Mr. Hammons. "Reporters have accompanied him on his tours and recorded his every action. Thousands have attended his lectures and clinics, the almost miraculous cures have been the subject of newspaper comment, and his phrase, 'Day by day in every way I am getting better and better,' is being repeated everywhere. The million mark has been passed in the sale of his books, which are published by five big houses. Crowds have stormed the doors of his lectures in New York, Washington, Cleveland, Philadelphia and Chicago.

In addition to this tremendous amount of publicity Educational announces the preparation of what is said to be the most comprehensive exploitation campaign ever accorded a two-reel subject. There will be an extra size press book with exploitation suggestions, one, two and three column advertising cuts and mats and advance publicity material, including one and two column cuts and mats, which will be furnished free in accordance with Educational's recently announced policy. There will also be a twenty-four sheet in colors for what is said to be the first time on a two-reeler. In addition a broadside is being sent to exhibitors describing the picture and the exploitation novelties in preparation.

Universal Finishing Two Serials

Universal announces that in line with its policy of combining fact and thrills in continued features two educational chapter plays are now in the latter stages of production. "The Oregon Trail," starring Art Acord, gives the screen the history of the exploration and conquest of the Northwest, one of the most romantic chapters in the history of our country. It was directed by Edward Laemmle.

Director Robert F. Hill is filming "The Phantom Fortune," with William Desmond starring and Esther Ralston as feminine lead. It is said to unfold the mysteries of American business and to be a plea for high ideals in commerce and trade.

Northwest Optimistic

Serial Sales Manager Edgar O. Brooks of Pathe who has just returned from a tour to the coast during which he visited Chicago, Milwaukee, Minneapolis, Duluth, Superior, Fargo, Miles City, Billings, Livingston, Bozeman, Butte, Great Falls, Helena, Spokane, Colfax, Pullman, Rosalia and Lewiston reports that exhibitors in the Northwest are now, after two lean years, taking a very cheerful view of business conditions. He reports tremendous interest in Pathe serials.

Joe Rock Finishes His Fifth Comedy "The Cold Homestead"

Jo Rok Productions, distributing a series of two-reel -comedies on the State right market, announces the completion of the fifth of the season's comedies, "The Cold Homestead." The featured team is Joe Rock and Billie Rhodes, with Frank Alexander and Max Asher in heavy roles that allow Rock to play on his ingenuity and produce laughs.

This comedy, a burlesque on "The Old Homestead," is one of a series of parodies on serious classics of the screen, and, like the previous issues in this series, it is announced that it is lavishly mounted and replete with novel paraphernalia.

The story deals with the efforts of a lover to save the home of his girl from the sheriff. The action opens back-stage with the lover as an aspiring actor getting a chance to show his talent in a drama, "The Cold Homestead." This is said to be the kind of a story which enables Rock to get mixed up and put his foot into one mess after another. The star appears in a dual role, as the manager and the actor, and there is considerable trick photography. He finally decides to take up bricklaying instead of acting.

This comedy is said to be even better than the star's previous success, "The Pill."

Howard Now with Hodkinson As Special Representative

C. J. Howard has joined Hodkinson as special field representative of short subjects and is now touring the Middle West, working in connection with the Cincinnati exchange.

Mr. Howard was formerly associated with Paramount, Mutual and other companies; he also won salesmanship prizes with Educational and is well known for his accomplishments in film salesmanship and sales promotion. His appointment is additional evidence of the stress being placed by the Hodkinson organization on its short subject program.

Mr. Howard will for the present devote his time to stimulating the demand for Hodkinson short subjects in the Middle West, including the two-reel special produced by Fred E. Hamlin and soon to be released, "The Ex-Kaiser in Exile," which it is believed because of its novelty will find a ready appeal with the public.

Next Fox Educational Film Is "School Days in Japan"

Fox's second release for February in the list of six Educational Entertainments is "School Days in Japan." It is a half reel, which is said to show concrete evidence of why the Japanese have earned the title of "Yankees of the East" because of their industrial and commercial prowess. With a view to adopting American methods of education the foremost families of Japan have sent their sons to the United States to study our system. This subject shows how with this knowledge they have returned home and started excellent schools of their own.

There are views of the schools in the big cities of Japan which are much like the best of our educational institutions, though they retain much of their quaint Oriental atmosphere. Attendance is compulsory for at least six years. Patriotism is instilled and the boys are trained with the military idea foremost. English language and mathematics are taught and chemistry receives special encouragement. Outdoor recreation is of great importance. An impressive feature is the thoroughness of the instruction and the thirst for knowledge. The Japanese boy's love of baseball is shown and there are many other items of interest in this highly entertaining subject.

Three Century Comedies on Schedule for March Release

Julius and Abe Stern announce the following Century Comedies for release through Universal during March: "A Spooky Romance," released March 7, directed by Al Herman and featuring Jack Cooper, Jack Earle and Inez McDonnell. The story centres around a flapper and her two beaux and tricks of a supernatural nature to get rid of the unwanted one.

For March 14 is "Sweet and Pretty," starring Brownie the wonder dog, supported by Century beauties and Joe Moore, Eddie Barry and Lois Boyd. Brownie helps Joe win the girl with the aid of a troop of black cats and a fish. Jim Davis directed it.

On March 21 is "Smarty," starring Buddy Messinger, supported by Sadie Campbell, Charles Hatton, Fred Spencer and Blanche Payson. The story centres around the bad boy of a school who enlivens things and turns out to be the village hero. It was directed by Harry Edwards.

Rogers to Star in Thirteen Two-Reel Comedies for Pathe

An event of unusual interest in the short subject field is the announcement of General Manager Elmer Pearson, of Pathe, that Will Rogers, famous wit and popular Broadway comedian, and already well known to picture patrons, has signed a contract to appear in Pathe comedies under the banner of Hal Roach.

According to the terms of the contract signed by Rogers as star, Roach as producer and Pathe as distributor, Rogers is to star in a series of thirteen two-reel comedies to be released one a month.

This arrangement marks the consummation of a promise made by Rogers to Roach several months ago before the success of the Ziegfeld "Follies," in which he is a stellar attraction, made possible its long run. It was understood that Rogers would leave the "Follies" as soon as possible, but his personal word to Ziegfeld precluded his signing at that time. It is now stated that upon the conclusion of the "Follies" run in New York Will Rogers will go West to the Roach studios to begin work on the series.

In discussing the comedies he will make, Rogers said, in part: "I am going to take a certain character which I have been trying to put over for some time and build my comedy around him." When asked if he would forsake the long feature for the two-reeler he said: "I am going out and make five-reel features in two reels. These two-reelers are going to be funny even if I have to use some Harold Lloyd cut-outs to do it. If I can judge by the way 'A Ropin' Fool' and 'Fruits of Faith' are going over in most places I can see that Hal Roach, Pathe and I are going to make a mighty good trio."

Roger's reputation both as a stage and screen comedian of the first quality is recognized throughout the country, and his appearance in short subjects is a distinct recognition of the value and importance of this field.

Mr. Pearson further states that announcements of new acquisitions by Pathe, each as important to exhibitors as the Roger's contract, will be made in a few weeks and all will concern films of high box office calibre.

Two Two-Reelers on Pathe Schedule for February 18

Pathe's schedule for February 18 consists of nine subjects and includes two two-reelers. Hal Roach's famous "Our Gang" of urchins and their animal companions appear in "The Cobbler," while "Lost, Strayed or Stolen" is a drama of the "Range Rider" series, starring Leo Maloney.

In "The Cobbler" the gang make their headquarters with a good-natured old cobbler who takes them all on a picnic during which they meet with all sorts of ludicrous adventures.

Hard-riding, hard-fighting and a good story characterize "Lost, Strayed or Stolen," in which the hero is accused of kidnapping a child. After spirited adventures he places the guilt on the villain.

The Paul Parrott offering, "A Loose Tightwad," presents the star as a scapegoat nephew in need of funds. Comedy complications ensue when his uncle to teach him a lesson poses as the butler, with the girl in the case as the maid. "Troubles on the Ark" is an Aesop's Fable cartoon dealing in a humorous vein with Noah's difficulties with the animals on his memorable voyage.

"Plunder," the Pearl White serial, reaches the fourth episode, in which a demented scientist approaches the star with a bottle of deadly acid. Pathe Review No. 7 contains many interesting subjects, including attractive pictures of babies.

Moore With C. B. C.

Joe Moore, youngest brother of the famous Moore family, which includes Owen, Matt and Tom, is now appearing in Hallroom Boys Comedies, distributed by C. B. C. He makes his debut in "Day by Day—In Every Way" as a member of the cast, which includes several prominent comedians.

C. G. Christie Here

C. G. Christie is now in New York, where he will remain for three weeks in conference with E. W. Hammons, president of Educational, concerning the distribution of Christie Comedies. He announces that half of the 1923 schedule has been completed and several new featured players have been signed.

"A Loose Tight-Wad"

(Pathe—Comedy—One Reel)

This comedy, with Paul Parrott, assisted by Jobyna Ralston, is of average entertainment value. There is practically nothing new in the story which involves the masquerading of a tight-wad uncle as the butler and his daughter as the maid in order to put one over on an extravagant nephew. Comedy complications ensue and there are several situations which will doubtless make the average audience laugh.—C. S. S.

"The Cobbler"

(Pathe—Comedy—Two Reels)

One of the very best of the "Our Gang" series of comedies distributed by Pathe, and this is going some, for the previous subjects have set a high standard of fun and amusement. There is a lot of laughs in this comedy and the antics of the "gang" are so human and realistic that this picture should produce a thoroughly satisfied feeling with practicaliy every spectator. The dog and pet parrot must not be forgotten, as they contribute their quota of fun. The kiddies will enioy this one immensely and so will the grown-ups, for it will take them back to the time when they were kids and pulled the same kind of stunts. The story deals with an easy-going cobbler who lets the kids congregate in his shop and finally takes them on a picnic, when all sorts of things happen. You will not make a mistake in using this comedy.—C. S. S.

"The Five Fifteen"

(Fox Comedy—Two Reels)

In showing this Sunshine comedy you will be giving your patrons the wholesome amusement that is in so much demand in some communities. The cast includes primarily a child whose name is not available but who gives a thoroughly entertaining performance. It does not bring hilarious laughter but offers continual, quiet fun in depicting the adventures of a commuter and ends in a thrill.—M. K.

"Extra! Extra!"

(Educational—Comedy—Two Reels)

Although the writer has pounded a typewriter for a number of years, he never dreamed that so much comedy could be gotten out of one of them as is done in this Lloyd Hamilton two-reeler. Hamilton has a machine with an extension carriage that goes back and forth through the open window with humorous results. It is a newspaper story, with the star as an alert press photographer who wears a checkered cap like the man who is suspected of being a dynamiter. Hamilton in his own inimitable style injects a lot of fun into these two reels, which are filled with laughs and an unusual amount of original, clever stuff. It is one of this star's best and should please everybody who likes Lloyd Hamilton.

"Jailed and Bailed"

(Pathe—Comedy—One Reel)

Paul Parrott meets with some laughable adventures in his attempt to get into jail, hoping thereby to be able to free his sweetheart who has been arrested for speeding. He finally succeeds just as the girl's father secures her release. In amusement value it is up to the standard of the recent Parrott comedies. Jobyna Ralston appears as the girl who is the cause of all the trouble.—C. S. S.

REVIEWED IN THIS ISSUE

Balloonatic, The (First National)	Loose Tightwad, A Pathe)
Cobbler, The (Pathe)	Lost, Strayed or Stolen(Pathe)
Extra! Extra! (Educational)	Pathe Review No 7 (Pathe)
Five Fifteen, The (Fox)	Pleasure Before Business (Universal)
Jailed and Bailed (Pathe)	Troubles of the Ark (Pathe)

"Lost, Strayed or Stolen"

(Pathe—Drama—Two Reels)

We know of no series of two-reel dramas in which the high standard of entertainment has been maintained with such consistency as in this one. If your audiences like Westerns this one should satisfy them, for there is plenty of pep and action, good riding and hard fighting, combined with an entertaining story of a kid that wandered away and was found by the hero, who was accused by the villain of having kidnapped him. The truth is discovered by the heroine.—C. S. S.

"The Balloonatic"

(First National—Comedy—2,152 Feet)

This Buster Keaton comedy starts oft with a bang and sets a fast pace, which, however, is not followed throughout, as the pace slackens somewhat after the comedian's accidental trip on a balloon and his sudden drop to earth. There are quite a number of laughs and some clever situations, one of the best being the scene where, in trying to kill one bear, he accidentally shoots a second as well. The mechanics of some of the scenes, however, are quite evident and tend to destroy the illusion. An attractive feature of this comedy is the presence of Phyllis Haver.—C. S. S.

"Six-Shooter Justice"

(Universal—Drama—Two Reels)

This is one of the series of Harry Carey subjects, which was originally in three reels but which is now being released by Universal in two reels. It contains a good little story with several dramatic situations and considerable action. As Cheyenne Harry the star is instrumental in saving the life and winning the love of a girl whose father has been led to his death by an unscrupulous cowboy, who robs him and later attempts to force his attentions on the girl. It is well up to the standard of the previous issues in this series and should be particularly pleasing to Harry Carey fans.—C. S. S.

Full Text of the Uniform Contract

For Other Details See Editorial and Pages 639 and 640

UNIFORM EXHIBITION CONTRACT

Agreement, made in triplicate this ..... day of ..... 19.., between ..... a corporation (hereinafter called "the Distributor"), party of the first part, and..... .....an exhibitor operating the ..... Theatre, No. .....City, ... State, thereinafter called "the Exhibitor"), party of the second part,

Witnesseth:

That in consideration of the mutual covenants herein contained and of the payment on account herein provided for, the parties hereto agree as follows:

First: The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under copyright, subject to the terms and conditions hereinafter stated, to exhibit, during the year commencing ..... 19.., each of the copyrighted photoplays hereinafter designated as more particularly described and identified in the schedule herein contained (for .....copyrighted photoplays starring ....) after the above-named theatre only, for the number of successive days hereinafter specified. The Exhibitor agrees to pay for such license as to each of such photoplays the sums hereinafter specified, at least three (3) days in advance of the date of shipment from the Distributor's exchange or the last previous Exhibitor of the positive print of such photoplay in time for exhibition in the Exhibitor's theatre on the first exhibition date of such photoplay, hereinafter set forth or determined as hereinafter provided. Such license shall be specifically for the exhibition of such photoplays at said theatre on said exhibition dates and for no other purpose.

If any of said photoplays shall be released by the Distributor after the period above specified, the Distributor shall be obliged to deliver such photoplays to the Exhibitor hereunder as though released within said period; and the Exhibitor agrees to accept, pay for and exhibit them at such later period pursuant to the terms hereof.

Second: The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with any appurtenances furnished for temporary use, to the exchange of the Distributor from which the Exhibitor is served (herein termed "the Distributor's exchange"), or as otherwise directed by the Distributor, immediately after the last exhibition of such positive print permitted hereunder, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints and appurtenances from the Distributor's exchange or the last previous exhibitor of such positive print (as the case may be) and back to the Distributor's exchange or if directed by the Distributor, to ship positive prints elsewhere than to the Distributor's exchange, transportation charges collect. It is understood that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor, and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

Third: The Exhibitor shall pay to the Distributor the sum of six cents (6c) for each lineal foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof to the Exhibitor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in such positive prints to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any other breach of this agreement. The Distributor shall repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints upon their return to the Distributor within thirty (30) days after the date when the same should have been returned hereunder. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft, destruction or injury of any positive print. If any print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, on the day of receipt of such print, shall have wired the Distributor's exchange that such print was received by him in a damaged or partially destroyed condition and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Fourth: The Exhibitor agrees to exhibit said photoplays only at the theatre above specified on the date or dates above set forth or determined as hereinafter provided. The Exhibitor will not allow any positive print to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, and will not exhibit or permit the exhibition of any such positive print at any other time or place than those herein specified or determined as herein provided.

Fifth: The Distributor agrees to deliver to a common carrier or other agent of the Exhibitor a positive print of each of the above photoplays in time for exhibition at the Exhibitor's theatre on the dates above specified or determined as hereinafter provided, but the Distributor shall not be liable for any failure or delay in making deliveries resulting from the elements, accidents, strikes, fires, court orders, censor rulings, delays of any common carrier, failures of the Producers of any of such photoplays to make or deliver them to the Distributor, or of any of the above-named stars or other performers to appear therein in time for delivery as above provided, or the failure or delay of any prior exhibitor in returning any positive print to the Distributor, or forwarding it to a subsequent exhibitor, or by reason of any cause not within the control of the Distributor whether of a similar or any other nature. It is understood, however, that the neglect or default of the Distributor's employees hereunder shall not be deemed a cause beyond the Distributor's control.

Sixth: During the life of this agreement the Distributor agrees not to authorize or license the exhibition of any of the photoplays above specified in violation of any protection or "run" clause contained in this contract.

Seventh: In the event of default by the Exhibitor in exhibiting or paying for any photoplays in accordance with the provisions hereof or if the Exhibitor shall exhibit or permit the exhibition of any of said photoplays at any time or place other than those above specified, the Distributor may at its option terminate this contract or suspend the delivery of additional photoplays hereunder until such defaults shall cease and be remedied, but the election of either of said remedies shall be without prejudice to any other of the rights or remedies of the Distributor in the premises by reason of such breach. In the event of the intentional violation by the Distributor of any protection or "run" clause contained in this contract, or in the event of the intentional default of the Distributor in delivering any photoplay to the Exhibitor hereunder and while such last-mentioned default continues the Exhibitor may at his option terminate this contract by giving immediate notice in writing to the Distributor, but the election of such remedy shall be without prejudice to any other rights or remedies of the Exhibitor in the premises by reason of such breach. No waiver by either party of any breach or default by the other party shall be construed as a waiver of any subsequent breach or default by such other party.

Eighth: The Distributor shall give the Exhibitor at least four (4) weeks' notice in writing of the date upon which each photoplay, the exhibition dates of which are not specified in this contract, will be available to the Exhibitor and shall at the same time notify the Exhibitor that the latter may select exhibition dates within the fortnight commencing with such date of availability. Within two (2) weeks after the mailing of such notice the Exhibitor shall notify the Distributor in writing of the exhibition date or dates (within such fortnight) selected by the Exhibitor. In the event of the failure of the Exhibitor so to do, the Distributor may, at any time after the expiration of said period of two (2) weeks from the date of the initial notice of availability set by the Distributor, designate the exhibition date or dates of such photoplay by mailing notice in writing thereof to the Exhibitor at least three (3) weeks before the first exhibition date so designated; and the period of protection (if any) afforded the Exhibitor under this contract shall commence to run with the expiration of the fortnight described in the initial notice of availability.

In the event that the exhibition date or dates selected by the Exhibitor as above provided are not open to the Exhibitor, the notice of availability theretofore sent the Exhibitor by the Distributor shall be null and void and the Distributor shall be obligated to mail a new notice of availability to the Exhibitor. Any exhibition dates selected by the Exhibitor (if open) or designated by the Distributor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition dates of such photoplay as though originally specified in this contract.

In case of a contract for a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

Ninth: None of the photoplays specified in this agreement are re-issues from old negatives or are old negatives renamed, except the following:

Tenth: If prevented by censorship, fire, or similar damage by the elements, riots, insurrections, acts of God or the public enemy, public calamity, or the order of any Court of competent jurisdiction which shall prevent the performance of this contract by the Exhibitor, the latter shall not be liable for damages of any kind, nature or description, but the Exhibitor shall give prompt notice to the Distributor of his inability to perform said contract and the reason therefor.

Eleventh: This contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party provided, that if the Exhibitor sells or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder. This privilege of assignment without the consent of the Distributor shall not apply to contracts not to be performed within one year.

Twelfth: The exhibitor agrees to run photoplays as delivered without alteration, except with the written or telegraphic approval of the Distributor, subject to requirements of competent public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a "

Picture." In all newspaper advertising and publicity relating to said photoplays, the Exhibitor shall adhere to the form of announcement contained in the advertising matter furnished by the Distributor.

Thirteenth: The Exhibitor agrees to pay to the Distributor, upon demand, any Government tax imposed or based upon the sums payable under this contract.

Fourteenth: If this contract calls for payments computed upon the Exhibitor's gross receipts, the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre

for admission thereto upon the play dates of said photoplays, upon forms supplied by the Distributor should the latter so demand; and the Distributor shall have access at all reasonable times for the purpose of inspection to the box office and to all books and records relating to the Exhibitor's box office receipts during the period of exhibition of said photoplays.

Fifteenth: The Exhibitor shall charge an actual minimum admission fee of ..... cents at said theatre on the dates when said photoplays shall be exhibited thereat.

Sixteenth: All advertising matter used by the Exhibtor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased or given away by the Exhibitor.

Seventeenth: The Exhibitor agrees to pay to the Distributor, upon execution hereof, the sum of ..... dollars ($ .....) as payment on account of the sums last payable hereunder.

Eighteenth: No promises or representations have been made by either party to the other except as set forth herein. This agreement shall be deemed an application for a contract only and shall not become binding until accepted in writing by an officer of the Distributor and notice of acceptance sent to the Exhibitor as hereinafter provided. The deposit by the Distributor of the check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following periods after the date of application, to-wit, seven (7) days if the Exhibitor's theatre is located in the City of New York, Essex, Hudson or Bergen Counties, New Jersey or Westchester County, New York, ten (10) days if said theatre is located elsewhere East of the Mississippi and twenty-five (25) days if located West of the Mississippi, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

Nineteenth: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each will submit to the Board of Arbitration (established or constituted pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice from time to time adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other distributor or to abide by and forthwith comply with any decision of such Board of Arbitration upon any such Board of Arbitration, and consents or if the Exhibitor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify this or any other distributor in requiring security in dealings with the Exhibitor, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibtor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an addtional sum not exceeding $500 and not less than $100 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any, to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven days after demand, the Distributor may at its option by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under any film service contract which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision and award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this section Nineteenth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the laws of the State of New York.

The parties hereto agree that every existing contract between the parties hereto shall be and hereby is amended so as to include the foregoing section with the same force and effect as if originally incorporated therein.

Twentieth: (Optional Clause.) If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party within ten (10) days after playing the second of said photoplays, such cancellation to take effect after ..... additional photoplays shall have been played and paid for.

Will Ask Hays to Define His Exact Status in the Industry

A DEFINITION of his "status and powers" for consideration by the representatives of the patriotic, civic and women's organizations which will attend the convention of the Institute of Government in Washington, D. C., this month, has been asked of Will H. Hays by H. H. Lund, president of the organization.

In a letter to Mr. Hays, it is explained that the convention will be held during the week of February 19, "to consider various problems of political and economic unrest as related to the preservation of constitutional principle in this country." One of the sessions of the convention is to be given over to a cosideration of the educational and patriotic aspects of the motion picture.

"Its value and place in our national life is to be taken for granted," Mr. Lund wrote. "We will concern ourselves only with such impediments as now stand in its way for the fulfillment of its potentialities, and existing means for that accomplishment.

"Your personal position in assisting in that solution will come up. In order to clarify disagreement which is now current concerning your abilities to fulfill the promises you have made the country in this work, it will be helpful to have a statement from you concerning the precise position and power which you hold in this relation."

Aids Film Salesmen

Traveling salesmen and others in the moving picture industry who travel extensively will benefit materially as a result of the decision rendered by the Interstate Commerce Commission, January 31, requiring all of the large railroads, beginning March 15, to issue non-transferable interchangeable scrip coupon tickets.

The order provides that the coupon tickets are to be in the denomination of $90, and are to be sold at a reduction of 20 per cent from their face value. They will be valid for a period of one year, unused portions being redeemable, and will carry all the baggage privileges of first-class transportation.

To Speed Shipments

Employes in the postal service have again been instructed to speed up the movement of motion picture films in the mails. In an open letter to the service, First Assistant Postmaster General John H. Bartlett says that with co-operation on the part of exhibitors and more care on the part of postmasters in reading addresses, the missending of film parcels should be reduced to a minimum.

On the part of the postal service there is justifiable complaint, it is stated, that the addresses on the film shipments are not always plain, leading to confusion, and sometimes there are several old address labels on the container resulting in misshipment.

French Demand Grows

American competition is increasingly felt in the French motion picture industry and prior to the irritation occasioned by the Ruhr occupation German producers were finding a ready market for a portion of their output in the French market, according to advices to the Department of Commerce from Commercial Attache Jones at Paris.

This competition has developed to such an extent that the Comite Intersyndicale de l'dustrie Cinematographie Francaise and its members have addressed to all the representatives in parliament vigorous protests against this development, embodying therein suggestions for avoiding what they feel to be a serious menace to the prosperity of the local industry.

PROJECTION

EDITED BY F. H. RICHARDSON

To Our Shame

Recently I corresponded with all prominent United States professional projector manufacturers in an endeavor to have them adopt a sadly needed improvement on professional projectors.

Some already had what I asked for in a modified form. Others had consistently refused to incorporate it in their projectors at all. One had put it on in modified form and then removed it.

To a man they agreed that what I wanted was really needed, and would serve a good purpose IF.

I'll give you eleven and a half guesses as to what the 'if" is, and will bet ten dollars to a plugged Mexican centavo that you won't make the right guess, partly, at least, because you won't want to, and partly because you would be ashamed to admit that manufacturers have so small an opinion of those who handle their projectors.

What They Said

One manufacturer said: 'If all projectionists were high grade men we might then consider such a change as you propose. In fact such a change would then be advisable."

Another said: "In the hands of the relatively few really competent men such an improvement as you propose would, if it could be worked out in good form, be most excellent. The trouble is that the average projectionist is not competent to handle any other than simple mechanisms, and things which require a minimum of expert attention.

"In our opinion this class of men would have the device you propose balled up in a week's time, and would do far more damage to the film by reason of its presence than is now done."

Still another said: "We could not consider such an improvement, while freely granting the need for it, until our projectors are all in the hands of men who are well educated in their business, and who are careful and at least reasonably painstaking. To put such a device into the hands of the average projectionist of today would be to invite trouble and—get it too."

What I Have Observed

Now gentlemen, is it not a shame that projectionists, as a whole, are held in such slight esteem by those who certainly know the conditions as well as any one possibly can.

I was obliged to accept their argument, for I have almost times without number observed the very thing I was speaking of—not the actual device, but the thing the device would control—most shamefully and shamelessly abused. I have even seen it abused in some of the very best theatres we have in New York City. I have seen it abused through pure ignorance—lack of knowledge—and through just plain carelessness and laziness—don't care a damnedness.

And it is discouraging to one who has labored so hard and so long to improve projection and bring it up to that high level in the affairs of the industry which it ought to occupy.

It is an amazing thing how little attention is paid to immensely important items in projection.

Take gate tension, for example. We all know and even the biggest square head of us all must and will admit that the edge of film sprocket holes and the mechanism by means of which the film is pulled down must be pretty nearly mechanically perfect.

We will all agree, without argument, that neither the projector parts concerned in the movement of the film over the aperture, or the edges of the film sprocket holes should be subjected to any unnecessary strain. We will also all agree that any unnecessary strain on these delicate parts cannot but work harm.

We All Know

We all know that the tension shoes act as and are brakes. We know that their purpose is to stop the film when the intermittent sprocket is through moving.

We all know, or should know, that the star, or diamond strikes the cam a sliding hammer blow, which same will be a hard blow or a comparatively light one, according to the amount of pull the intermittent sprocket must exert to move the film.

We all know, or should know, that aside from the inertia of the intermittent sprocket and shaft, and the weight of the bit of film between the upper and lower loops, absolutely all the work the intermittent is called upon to perform is to overcome the friction set up by the pressure of the tension shoes on the film, which will vary according to how much pressure the tension springs exert.

In other words, even the biggest dough head in the business knows, or ought to know that any tension in excess of the amount necessary to prevent the film from over-shooting is wrong, and very bad indeed for both the delicate edges of the film sprocket holes and the whole intermittent movement.

Don't you think, Mr. Projectionist, that you really should STUDY matters of this kind, and then apply the knowledge gained in practice?

Can you blame the industry in general for considering you as being merely the operator of a mechanism if you, either through lack of knowledge or just plain carelessness perpetrate such abuses?

But, you say, "How am I to know when the tension is correct, and what business have I setting it anyhow. Isn't that the business of the projector manufacturer?"

In reply I would say that you have been told in this department how to do it as far back as ten years ago, and many times since. That bit of information will be found on page 216 of the Second Edition of the Handbook, published in 1912, on page 463 of the Third Edition and on page 603 of the Fourth Edition.

If you do not read and STUDY the projection department of trade papers, and apply the knowledge gained therein in practice, THAT IS YOUR FAULT.

If you do not own and STUDY the various text books dealing with motion picture projection, or at least the best of them, that is YOUR DISGRACE, since the fact that you do not marks you as a mere worker with your hands (brain left idle) and a non-progressive.

The object of this article, gentlemen, is to point out to you how very little it is to the credit, and to the credit of the profession that projector manufacturers advance such reasons for refusal to adopt needed improvement, when their reasoning is based upon hard facts.

The projectionist should, as a whole, be able to deny and refute the charge that he is not able to or will not handle any piece of projection equipment at one hundred per cent. efficiency, or very nearly so.

The bald headed truth is, however, that a considerable percentage of projectionists either do NOT know how to handle the equipment placed in their charge efficiently, or what amounts to the same thing, do not use it either efficiently or intelligently.

They do NOT study projection departments. They do not even bother to read them. They have no handbooks—"to hell with such junk!" They want more money, yea verily they do.

Are they willing to make themselves worth more. Nay, nay, Pauline. They most emphatically are NOT.

Praise be, however, not all projectionists are thus, and the number who are is steadily decreasing. I still hope to see the time come when that particular breed of animal will be no more.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave., New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Data Lacking

Richard Kuester, Projectionist, Brooklyn, New York, says:

The screen in this theatre is larger than the picture. I proposed to outline the picture in black, but when I projected the white light I found that it was impossible to get the outline of the picture in sharp focus; also there was a blue haze all around the edges. This latter could only be noticed when near the screen. It is about three-quarters of an inch wide.

What I do not understand is why the title letters can be put in sharp focus when the edge of the aperture cannot be made sharp. I will deeply appreciate your help in this matter.

In closing, let me say "Same to you," in response to your Christmas greeting in the department. I have both the third edition and the Blue Book of Projection (fourth edition) in my projection rooms all the time.

The Blue Book is, in my opinion, the greatest book on projection it is possible to get.

Darn It

Darn it, friend Kuester, I could spank you chaps who ask questions without giving me even the very slightest bit of information beyond just the bare statement of what is wrong. In this case what you should have done is given me (A) Horizontal diameter of positive crater. (B) Focal length of condensers you are using, the kind (plano convex presumably) and distance they are spaced apart. (C) Distance face of converging lens (lens next aperture) and aperture. (D) Working distance of projection lens. (E) Diameter of projection lens. (F) Distance screen to lens. (G) Width of picture.

With this data I could not only figure out what you ought to have, but know just how far you are from the right condition. What I suspect is that you have a very short focal length projection lens (short projection distance and wide picture) which is not an anastigmat lens and which is poorly corrected as to chromatic aberration.

This is a condition which might set up the trouble you describe; especially it might give you a sharp center with a "fuzzy" outline.

There are other things which might cause the trouble, or it might be partly what I have named and partly faults elsewhere in your optical system. Give me the facts and I will undertake to set you straight.

A Small Town Man

W. W. Borden, Projectionist, Westville, Nova Scotia, says:

Am projectionist in a mining town of about 4,000 population. Have one projector—a Power 6-B—with which I get a 10 by 12-foot picture at 80-foot projection distance. Use 30 amperes D. C., with voltage ranging from 45 to 55. Take the Moving Picture World for its projection department, from which I have had many valuable ideas. There should be more space allowed it and more letters from projectionists giving their ideas.

I received my first instruction in projection at Taylor's school, on Twenty-eighth street near Sixth avenue, in 1910. You were then chief instructor there. With the knowledge received there, plus some practice, I succeeded in getting a New York City license and a job as assistant projectionist (then "operator") and started twisting the crank of a "Powers Five."

Don't think there were any motor-driven projectors then. Well, anyhow, "cranking" a projector from 11 a. m. to 11 p. m. in a 7 x 8 sweat box during the month of July was not exactly a red lemonade picnic. It did not appeal to me at all, so I quit, took a course in electricity and have since again taken up projection. I do not see how a man can get good screen results without a good knowledge of electricity.

I hold that perfect screen results can only be had when the generator (we need not consider A. C. at the arc since it is unfit for the work of projection) is working perfect, yet down this way, at least, they will employ mere boys whose only qualification is ability to thread a projector quickly and chase a picture through at break-neck speed. The man who does try to deliver the goods has small encouragement, and almost none at all in the matter of money. There is no union, so what can one do?

Impossible Condition

Now Mr. Richardson, let us assume that a projectionist has a perfect optical system, that his generator is working perfectly and that he is getting 40 amperes at 40 volts. His picture is 10 by 12 and his distance of projection 90 feet. Could you expect him to get good screen results?

I hold not. I would like the projectionists in the small towns of this province to take a keen interest in getting good screen results; also to see letters from them in the Projection Department.

I Would Not

No, brother, I would not expect good screen results from the condition you name, because a forty amphere D. C. arc would have to be about a fifty to fifty-five volt arc to operate efficiently as a projection arc.

Then another thing: Unless your picture was distorted by angle of projection (lens quite a lot above center of screen) you would NOT have a 10 x 12 picture. An undistorted picture is always three-quarters as high as it is wide, and three-quarters of 12 is 9, so the picture, in undistorted, (and you have mentioned no distortion) is nine feet high, not ten.

The matter of exhibitors employing cheap boys is proof that they do not know or realize where the real money lies. They save ten dollars a week on wages, let us assume, and in so doing LOSE PROBABLY A HUNDRED AT THE BOX OFFICE, which I would not consider as good business.

You remember the chap who had a barrel of valuable wine. He watched the spiggot very closely to see that it did not leak and waste the wine, but the bunghole he did not look at at all, and it came lose and all the wine was lost. Maybe your exhibitors might think over that proposition with profit.

A Squarehead

A projectionist whose name I, for very obvious reasons suppress, writes one of the most four-square letters I have received in all the years I have been at the head of this department.

I read it with exceptional interest, because it proves that not all the men who fail to take advantage of the knowledge provided by projection departments and books fail because they are dumb heads or lacking in brains. Possibly there are many who, like this man, simply do not realize the utter foolishness of such a course. Years ago they conceived the idea that practical experience is the only thing having value, and that book knowledge is just plain bunk.

That idea may have been pumped into them by some one who was himself too lazy to study, or who honestly believed that it was the right idea. Be that as it may, the man who harbors it is more of less of a back number so long as he does harbor it. This man, woke up; we therefore forget the error of the past and welcome him into the ranks of the progressives. He says:

Wanted Time

Dear Mr. Richardson: I do not feel justified in addressing you as dear brother Richardson, because the truth is that I have wasted a lot of time panning you and your work in the past. I believed your department and your books were just plain bunk, and that you were bunkoing the men with a lot of hot air.

The past month has very thoroughly convinced me that, instead of you and your work being plain bunk, I was myself just a plain fool and a chump of the very first grade.

A month ago I went over to the home of a projectionist (Oh yes, I said "projectionist," though then you couldn't have dragged it out of me with a mule) one evening to arrange for a hunting trip we were going to take together.

While there we got into an argument about intermittent movements, and he pulled your "Blue Book of Projection" on me, whereupon I sneered and called it some uncomplimentary names. And believe me there came near being a scrap right then and there, for although he is quite a bit smaller than me, he certainly told me where I got off and exactly what kind of a fool I was for talking that way.

We certainly had it hot and heavy, and were both real mad before it was over. In the end, however, he did arouse my curiosity and made me think that I might be possibly a little bit wrong. Anyhow I asked him to let me take the book home, which he did. Up to that time I tell you frankly, just to show what a complete squarehead I was, I had never even looked inside one of your books.

Got a Jolt

Well, Richardson, believed me I got a jolt! I opened the book at midnight, or thereabouts (was working day shift) and AFTER DAYLIGHT I laid it down almost with reverence. I think I learned more in that one night than I did in all the eleven years I've been projecting pictures, or TRYING TO, rather.

That's all, Mr. Richardson, except that I felt it was up to me to come clean and admit my stupidity—for that is just what it was—also to offer you an apology, and a most earnest one too, for all the mean things I've said about you and your work in the past. Before night the next day I had a money order on its way for the handbook, and now I've got the lens charts too, though they don't help me because I use a high intensity. Will you be good enough to tell me what I ought to have, using about 90 amperes. The crater is ⅝ inch in diameter? From now on I'm a consistent advocate of Richardson and the projection department. I've sent for the Hawkins books too, as I see you recommend them.

Forget the Past

All right, brother, let's just forget the past and its mistakes. You were, after all, the principal sufferer and a man who frankly and freely admits a fault and asks forgiveness for it has by that act earned forgiveness.

As to your requirements, first let me say that I expect soon to be able to give you a lens chart which will serve ALL conditions, regardless of amperage used, or kind of arc.

For an ordinary arc with a ⅜ inch horizontal diameter you would need about a three inch crater distance—distance crater to face of collector lens.

Brother Griffith says the high intensity arc requires about one inch additional crater distance, or four inches for a high intensity crater of that diameter, and a four-inch crater distance calls for a 6½ inch focal length plano convex collector lens, and a 9½ inch focal length converging lens, spaced with the apex of their curved surfaces not to exceed 1/16th of an inch apart. This, in turn, will call for about a 17 inch distance from face of converging lens to film. You have not advised me as to working distance and diameter of your projection lens, hence I am unable to advise as to whether your lens diameter is adequate or not.

Notice: I do NOT guarantee the crater distance to be correct except the conditions be what they should be. If your lamphouse ventilation is clogged, or is for any reason insufficient, or if for any reason your arc flame is excessive, the distance may have to be greater than is recommended, but in any event you must understand that increasing crater distance is a very serious matter, as you may observe by referring to page 162 of your new handbook.

Woods Goes to China

Many of you will remember Cecil Woods, who in years gone by has covered tens of thousands of miles, and many of them on the road with various productions. Of late he has been on the projection staff of the Capitol Theatre, New York City. For some time he has been Secretary of the American Projection Society.

Woods has been engaged by a company about to open a large number of theatres in China and has already taken his departure for the Orient. His task will be to teach the festive Chinaman how to project motion pictures—some job, if you ask me.

He is under a two-year contract. I'll bet dollars to Salvation Army doughnuts that he will long for the U. S. A. and Broadway long before the snows of winter have filtered down a second time. He has promised us some interesting letters, which you will read in this department when they arrive.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres.	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900
Garrison's Finish	Jack Pickford	Jan. 27		8,000

AMERICAN RELEASING

Jan of the Big Snows	Curwood Prod.	Sept. 2	Nov. 4	4,549
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30	Dec. 30	5,000
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre	Oct. 21		4,800
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge.	Pyramid Prod.	Aug. 19		6,704
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid	Nov. 25		6,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000
At the Cross Roads	Seena Owen			6,000
Belle of Alaska	Chester Bennett			4,666
Jungle Adventures	Martin Johnson			5,000
The Danger Point	Carmel Myers	Nov. 18		5,807
The Marriage Chance	All Star	Nov. 25		6,000
Beyond the Jordan	Biblical	Dec. 2		1,000
The Super Sex	Hillyer Prod.	Dec. 9		5,749
What Fools Men Are	Terwilliger Prod.	Dec. 9		6,087
At a Man Lives	Featured Cast	Dec. 23		6,000
That Woman	Catherine Calvert	Dec. 23		6,000
Voice of the Land	Biblical-series	Dec. 23		
Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3		7,622

ARROW

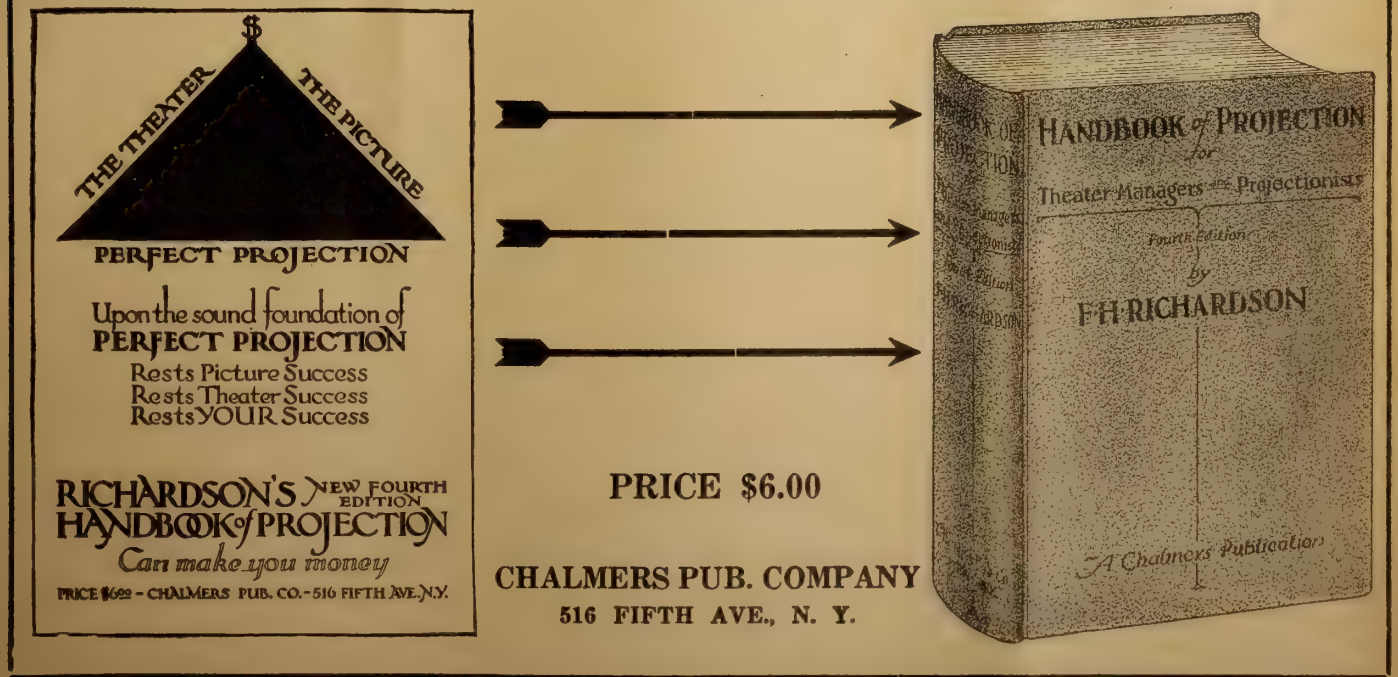
Impulse	Neva Gerber	Oct. 21		4,505
One-Eighth Apache	Roy Stewart			5,000
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Two-Fisted Jefferson	Jack Hoxie	Dec. 2		4564
Peaceful Peters	William Fairbanks	Nov. 4	Dec. 2	4,690
Streets of New York	Burton King	Nov. 11		7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20		8,000

ASSOCIATED EXHIBITORS

Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708
Till We Meet Again	Mae Marsh	Nov. 4	Nov. 18	5,822
Woman Who Fooled Herself	May Alison	Nov. 25		2,000
Breaking Home Ties	Manheimer Prod.	Dec. 2		5,622
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorsement	Fay Compton	Jan. 20		5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
The Priory School	Sherlock Holmes	Oct. 14		2,000
Man vs. Beast	Louis Shuman	Oct. 21		2,000
The Solitary Cyclist	Sherlock Holmes	Oct. 28		2,000
The Enchanted City	Special	Feb. 18		1,000
Hodge Podge	Novelty	Nov. 11		1,000
Chop Suey	Christie Comedy	Nov. 11		2,000
The Split Outfit	Wilderness Tales	Nov. 25		1,000
Crash	Cameo Comedy	Nov. 18		1,000
The Resident Patient	Sherlock Holmes	Nov. 25		
Pitter-Patter	Cameo	Nov. 18		1,000
The Chased Bride	Christie	Nov. 25		2,000
High Power	Mermaid Comedy	Dec. 2		2,000
Railroading	Hurd Cartoon	Dec. 2		1,000
In Dutch	Christie Comedy	Dec. 9		2,000
The Beryl Coronet	Sherlock Holmes	Dec. 9		2,000
Man With the Twisted Lip.	Sherlock Holmes	Dec. 16		2,000
Natural Born Liar	Bruce Scenic	Dec. 16		1,000
Once Over	Cameo Comedy			1,000
The Haunted Castle	Tony Sarg			1,000
Hurry Up	Cameo Comedy			1,000
A Good Scout	Mermaid Comedy			2,000
Via Radio	Special-scientific	Dec. 23		1,000
The Educator	Lloyd Hamilton	Dec. 23		2,000
Hazel From Hollywood	Christie Comedy	Jan. 6		2,000
The Terrible Tree	Tony Sarg	Jan. 6		1,000
Ouch!	Cameo Comedy	Jan. 6		1,000
No Luck	Lloyd Hamilton	Jan. 13		2,000
The Prickly Conscience	Bruce-Scenic	Jan. 13		1,000
Tea N Tea	Jimmy Adams	Jan. 13		1,000
Be Yourself	Neal Burns	Jan. 20		2,000
Hot Shots	Howe Hodge-Podge	Jan. 20		1,000
Casey Jones, Jr.	Mermaid Comedy			2,000
Chicken Dressing	Earl Hurd Comedy			1,000
Second Childhood	Christie—Bobbie Vernon	Jan. 27		2,000
Bumps	Cameo—Jimmie Adams	Jan. 27		1,000
Casey Jones, Jr.	Mermaid Comedy	Feb. 3		2,000
Wilderness Tales	Bruce Series	Feb. 3		1,000



(Continued from preceding page)

FAMOUS PLAYERS-LASKY

		Review	Consensus	Footage
Nice People	DeMille Prod.	Aug. 26		6,244
Her Gilded Cage	Gloria Swanson	Aug. 12		6,249
The Valley of Silent Men	Cosmopolitan	Sept. 9	Nov. 11	6,491
spung Suiuing	Melford Prod.	Sept. 16		6909
Pink Gods	Bebe Daniels	Oct. 7	Nov. 11	7,063
Manslaughter	DeMille	Sept. 30	Dec. 30	9,061
Missing Millions	Alice Brady	Sept. 30	Oct. 21	5,870
Above the Law				7,177
The Old Homestead	All-Star	Oct. 14	Nov. 11	7,696
The Face in the Fog	Lionel Barrymore	Oct. 21	Nov. 4	6,095
The Cowboy and the Lady	Mary M. Minter	Nov. 11	Jan. 6	4,918
To Have and to Hold	Geo. Fitzmaurice	Nov. 4	Dec. 9	7,518
When Knighthood Was in Flower	Marion Davies	Sept. 30	Dec. 16	11,618
On the High Seas	Dorothy Dalton	Oct. 14	Nov. 18	5,050
The Ghost Breaker	Wallace Reid	Sept. 23	Oct. 21	5,130
Clarence	Wallace Reid	Oct. 28	Nov. 25	6,146
The Impossible Mrs. Bellew	Gloria Swanson	Nov. 4	Dec. 9	7,155
Man Who Saw Tomorrow	Thomas Meighan	Nov. 11	Dec. 2	6,993
The Young Rajah	Rodolph Valentino	Nov. 18		7,705
Anna Ascends	Alice Brady	Nov. 25		5,959
Ebb Tide	Melford Prod.	Dec. 2	Jan. 6	7,336
Pride of Palomar	Cosmopolitan Prod.	Dec. 2		7,494
Singed Wings	Daniels-Nagel	Dec. 9		7,788
Outcast	Elsie Ferguson	Dec. 16		7,309
A Daughter of Luxury	Agnes Ayres	Dec. 16		4,538
Back Home and Broke	Thomas Meighan	Jan. 6		
Thirty Days	Wallace Reid	Dec. 23		7,788
Kick In	Fitzmaurice Prod.	Dec. 30		7,074
Making a Man	Jack Holt	Dec. 30		6,000
My American Wife	Gloria Swanson	Jan. 13		6,061
Drums of Fate	Mary Miles Minter	Jan. 27		5,000
The World's Applause	Wm. & DeMille Prod.	Feb. 3		6,326
Dark Secrets	Dorothy Dalton	Feb. 3		4,337

FILM BOOKING OFFICE OF AMERICA

If I Were Queen	Ethel Clayton	Oct. 28	Dec. 9	5,955
Entertaining the Boss	Carter DeHaven	Nov. 4		2,000
The Broadway Madonna	Revier Prod.	Nov. 11	Dec. 16	5,602
The Fire Fighters	Tuttle Comedy	Nov. 11		
The Snowshoe Trail	Roy Stewart	Sept. 23	Nov. 11	5,382
Good Men and True	Harry Carey	Nov. 18		5,000
The Blond Vampire	Physioc Prod.	Dec. 2		6,000
Thelma	Jane Novak	Dec. 2		6,000
When Love Comes	Helen Jerome Eddy	Dec. 16		4,800
Ben-Her	Novelty	Dec. 16		1,000
Pop Tuttle's Grass Widow	Dan Mason	Dec. 23		2,000
Captain Fly-by-Night	Johnny Walker	Dec. 30		4,940
The Third Alarm	Ralph Lewis	Jan. 20		6,700
Keep 'Em Home	The De Havens	Jan. 20		2,000
Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Canyon of the Fools	Harry Carey	Feb 3		5,180
Pop Tuttle, Detekative	"Tuttle" Series	Feb 3		2,000

FIRST NATIONAL

Alias Julius Caesar	Charles Ray	Dec. 2		6,131
Lorna Doone	Maurice Tourneur	Oc. 21	Dec. 9	6,083
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Rose of the Sea	Anita Stewart	Aug. 19	Jan. 6	6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Skin Deep	Ince Prod.	Sept. 30	Nov. 18	6,500
The Bond Boy	Richard Barthelmess	Oct. 21	Nov. 18	6,907
The Eternal Flame	Norma Talmadge	Sept. 23	Oct. 21	7,453
The Electric House	Buster Keaton	Oct. 28		2,231
Step Forward	Turpin-Sennett			1,737
The Woman He Married	Anita Stewart	April 22	May 13	6,563
The Blacksmith	Buster Keaton			1,746
Oliver Twist	Jackie Coogan	Nov. 11		7,600
Day Dreams	Buster Keaton			2,000
White Shoulders	Katherine MacDonald	Nov. 25		5,966
Brawn of the North	"Strongheart"	Nov. 25	Jan. 6	7,050
The Dangerous Age	Stahl Prod.	Dec. 2		7,204
Minnie	Marshall Neilan Prod.	Dec. 9		6,096
Omar, The Tent Maker	Guy Bates Post	Dec. 9		8,090
Bow-Wow	Sennett Comedy	Dec. 9		1,856
The Blacksmith	Buster Keaton	Dec. 16		2,000
The Hottentot	Thos. H. Ince Prod.	Dec. 23		5,935
The Woman Conquers	Kath MacDonald	Jan. 13		5,102
The Pilgrim	Charles Chaplin	Jan. 27		4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3		8,000
Fury	Richard Barthelmess	Feb. 3		8,700

FOX FILM CORP.

Silver Wings	Mary Carr	June 3	June 17	8,275
The Fast Mail	Special	July 15	July 15	4,880
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
In Calvert's Valley	John Gilbert	Oct. 21	Nov. 4	4,735
Youth Must Have Love	Shirley Mason	Sept. 30	Oct. 21	4,368
Mixed Faces	William Russell	Oct. 14	Nov. 18	4,400
Double Trouble	Lee Kids	Oct. 28		2,000
Without Compromise	William Farnum	Nov. 4	Dec. 9	5,173
Bells of San Juan	Charles Jones	Nov. 4	Nov. 25	4,567
Bumps and Thumps	Mutt and Jeff	Nov. 4		1,000
Town That Forgot God	Special	Nov. 11		10,461
Arabia	Tom Mix	Nov. 11	Dec. 9	4,414
The Haunted House	Sunshine Comedy	Nov. 11		2,000
Camphor	Educational	Nov. 25		500
The Village Blacksmith	Wm. Walling	Nov. 18	Dec. 9	8,000
The Love Gambler	John Gilbert	Nov. 18	Dec. 16	4,682
Shirley of the Circus	Shirley Mason	Nov. 25	Dec. 30	4,608
Ranch Romeos	Comedy	Nov. 25		2,000
Boss of Camp Four	Chas. Jones	Dec. 2		4,235
Old Spain	Educational	Dec. 2		830
Pekin Ducks	Educational	Dec. 2		500
Out of Place	Al St. John	Dec. 2		2,000
Bird Life	Educational	Dec. 2		1,000

		Review	Consensus	Footage
While Justice Waits	Dustin Farnum	Dec. 9		4,762
The Great Night	William Russell	Dec. 16		4,346
A California Romance	John Gilbert	Dec. 23		3,892
The Chewing Gum Industry	Cartoon	Dec. 23		1,000
My Hero	Lupino Lane	Dec. 23		2,000
Town Terrors	Lee Kids	Dec. 23		2,000
Man's Size	William Russell	Dec. 30		4,316
Catch My Smoke	Tom Xix	Jan. 6		4,070
Three Who Paid	Dustin Farnum	Jan. 6		4,850
The Runaway Dog	Dogs Acting	Jan. 6		1,000
Watch Your Wife	Paul Parrott	Jan. 6		1,000
Face on Barroom Floor	H. B. Walthall	Jan. 13		5,787
The Fresh Heir	Chester Conklin	Jan. 13		2,000
The Alarm	Al St. John	Jan. 13		2,000
A Friendly Husband	Lupino Lane Feature	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20		4,871
Bits of Europe	Educational	Jan. 20		1,000
The Custard Cup	Mary Carr	Jan. 27		6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3		4,729

GOLDWYN

Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000
Remembrance	All-Star	Sept. 23	Oct. 14	5,650
Sherlock Holmes	John Barrymore	May 20	June 3	8,000
The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Brothers Under the Skin	Featured Cast	Nov. 25		4,983
Hungry Hearts	Bryant Washburn	Dec. 9		6,540
Broken Chains	Featured Cast	Dec. 23		6,190
Northwest Mounted Police	Sport Film	Nov. 2		1,000
The Blind Bargain	Lon Chaney	Dec. 16		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13		8,531
Gimme	Rupert Hughes Prod.	Jan. 27		5,769
The Christian	Tourneur Prod.			8,000

HODKINSON

Great Authors	Series			1,000
Movie Chat	Series			1,000
Affinities	Colleen Moore	Aug. 26		5,700
The Headless Horseman	Will Rogers	Oct. 28	Nov. 25	6,000
The Mystery Box	Bray-Special	Nov. 25		1,000
The Sky Splitter	Bray-Special	Nov. 25		1,000
Bulldog Drummond	Carlisle Blackwell	Nov. 25		5,000
Fun from the Press	Issued Weekly			1,000
The Kingdom Within	Shertzinger Prod.	Jan. 6		6,036
Second Fiddle	Glenn Hunter	Jan. 20		5,810
While Paris Sleeps	Tourneur Prod.	Jan. 27		4,850
Dollar Devils	Cullen Landis	Feb. 3		5,000

AL LICHTMAN

Rich Men's Wives	Gasnier Prod.	Sept. 2	Nov. 4	6,500
Shadows	B. Schulberg Prod.	Nov. 11		7,000
Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25		6,971
The Hero	Gasnier Prod.	Jan. 13		6,000
Are You a Failure?	Forman Prod.			
Poor Men's Wives	Gasnier Prod.			
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			

METRO

The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30	Oct. 21	7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14	Nov. 25	9,000
A Punctured Prince	Bull Montana	Oct. 28		2,000
Enter Madam	Nov. 11	Clara K. Young	Dec. 2	6,500
Mud and Sand	Nov. 11	Laurel Comedy		2,000
Love in the Dark	Viola Dana	Nov. 26		6,000
Quincy Adams Sawyer	Star Cast	Dec. 9		7,500
Toll of the Sea	Anna May Wong	Dec. 9		4,600
Peg o' My Heart	Laurette Taylor	Dec. 23		7,900
The Pest	Stan Laurel	Dec. 23		2,000
Glad Rags	Bull Montana	Dec. 23		2,000
Hearts Aflame	Reginald Barker Prod.	Dec. 30		8,110
The Forgotten Law	Milton Sills	Dec. 30		
All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27		6,285
Crinoline and Romance	Viola Dana	Feb. 3		6,000

PATHE

Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Smyrna on Fire	News-Special	Oct. 14		
Out on Bail	Paul Parrott	Oct. 21		1,000
The Romantic Mouse	Cartoon	Oct. 21		1,000
Shiver and Shake	Paul Parrott	Oct. 21		1,000
Broadcasting	Johnny Jones	Oct. 21		2,000
Chop Suey & Co.	Lloyd Reissue			1,000
The Rajah	Lloyd Reissue			1,000
The Bar-Cross War	Leo Maloney	Oct. 28		2,000
The Golf Bug	Paul Parrott	Oct. 28		2,000
The Ropin Fool	Will Rogers	Oct. 28		1,000
Henpecked Harry	Paul Terry	Oct. 28		1,000
Shine 'Em Up	Paul Parrott	Nov. 4		1,000
The Elephant's Trunk	Cartoon Fable	Nov. 4		1,000
Our Gang	Hal Roach	Nov. 4		2,000
Hale and Hearty	Snub Pollard	Nov. 4		1,000
Hook, Line and Sinker	Leo Maloney	Nov. 11		2,000
Washed Ashore	Snub Pollard	Nov. 11		2,000

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The Price of Progress	Paul Parrott	Nov. 18		1,000
The Drifter	Special	Nov. 18		2,000
Harvest Hands	Comedy	Nov. 18		1,000
The Rolling Stone	Cartoon-Fable	Nov. 18		1,000
The Enchanted Fiddle	Cartoon-Fable	Nov. 18		1,000
His Enemy's Friend	Leo Maloney	Nov. 25		2,000
Young Sherlocks	"Our Gang" Comedy	Nov. 25		2,000
The Big Scoop	Johnny Jones	Nov. 25		2,000
The Flivver	Paul Parrott	Nov. 25		1,000
Blaze Away	Paul Parrott	Dec. 2		1,000
Fortune Hunters	Cartoon	Dec. 2		1,000
Friday the Thirteenth	Cartoon	Dec. 2		1,000
Saturday Morning	"Our Gang" Comedy	Dec. 2		2,000
Dr. Jack	Harold Lloyd	Dec. 9		4,700
One Jump Ahead	Leo Maloney	Dec. 9		2,000
Man Who Laughs	Aesop—Cartoon	Dec. 9		1,000
Plunder	Pearl White Serial	Dec. 16		
Wanted, A Story	Johnny Jones	Dec. 16		2,000
Fleeced for Gold	Educational	Dec. 16		1,000
Henry's Busted Romance	Fable Cartoon	Dec. 23		1,000
Fruits of Faith	Will Rogers	Dec. 23		3,000
Here's Your Men	Leo Maloney	Dec. 23		2,000
Fair Week	Paul Parrott	Dec. 23		1,000
Under Suspicion	Leo Maloney	Jan. 6		2,000
Dig Up	Snub Pollard	Jan. 6		2,000
Dog's Paradise	Cartoon	Jan. 13		750
Stung!	Johnny Jones	Jan. 13		2,000
The Frog and the Catfish	Cartoon	Jan. 13		750
Royal Chinook	Instructive	Jan. 13		1,000
Paste and Paper	Paul Parrott	Jan. 13		1,000
Mr. Hyppo	Paul Parrott	Jan. 20		2,000
Border Law	Leo Maloney	Jan. 20		1,000
Cheating the Cheaters	Cartoon	Jan. 20		1,000
A Fisherman's Jinx	Cartoon	Jan. 27		1,000
The Champeen	"Our Gang" Comedy	Jan. 27		2,000
Smoked Out	Leo Maloney	Feb. 3		2,000
Don't Say Die	Paul Parrott	Feb. 3		1,000
A Rough Winter	Snub Pollard	Feb. 3		2,000
Raisin. Cake of Yeast	Cartoon Comedy	Feb. 3		1,000

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7	Nov. 18	5000
Face to Face	Reginald Warde	Oct. 7	Nov. 11	5,000
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Sunshine Harbor	Margaret Beecher			4300
Lonesome Corners	Edgar Jones	Nov. 11		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18		4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914

SELZNICK

Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500
One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Cuntry	Mary Pickfrd	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649

UNIVERSAL

Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Storm	House Peters	July 1	July 8	7400
Perils of the Yukon	Wm. Desmond Serial	July 8		
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
The Radio King	Serial	Sept. 30		Serial
The Long Chance	All Star	Oct. 7	Oct. 28	4,331
Under Two Flags	Priscilla Dean	Oct. 7	Oct. 28	7,407
The Lone Hand	Hoot Gibson	Oct. 21	Dec. 30	4,857
Rustlers of the Redwoods	Roy Stewart	Nov. 25	Nov. 25	2,000
The Kentucky Derby	Jewel	Oct. 28		5,398
Wolf Law	Frank Mayo	Oct. 28		4,463
Broad Daylight	Lois Wilson	Nov. 11	Dec. 16	4,691
Another Man's Shoes	Herbert Rawlinson	Nov. 11		4,251
The Lavender Bath Lady	Gladys Walton	Nov. 18	Dec. 30	5,000
A Bully Pair	Comedy	Nov. 18		1,000
The Jilt	Matt Moore	Nov. 25	Dec. 30	5,000
Ridin' Wild	Hoot Gibson	Nov. 25		4,166
Hello, Judge	Century	Nov. 25		2,000
Committee on Credentials	Harry Carey	Dec. 2		2,000
Their Steady Job	Neely Edwards	Dec. 2		1,000
True Blue	"Queenie"	Dec. 2		2,000
The Altar Stairs	Frank Mayo	Dec. 9		4,641
Law of the Sea	Jack Mulhall	Dec. 9		2,000
Rookies	"Brownie"	Dec. 9		2,000
A Lot of Bull	Chas. Molina	Dec. 9		1,000
Forsaking All Others	Cullen Landis	Dec. 16		4,462
Chickasha Bone Crusher	Reginald Denny	Dec. 16		2,000
Timberland Treachery	Roy Stewart	Dec. 16		2,000
Women First	Lee Moran	Dec. 16		2,000
A Rip Snoring Night	Lewis Sargent	Dec. 23		1,000
The Texas Sphinx	Harry Carey	Dec. 23		2,000
"New Leather Pushers"	Every Two Weeks			2,000
A Dangerous Game	Gladys Walton	Dec. 30		5,000
Where's the Parade?	Neely Edwards			1,000
All Night	Valentino-Myers			5,000
The Tattle Tail	"Brownie"			2,000
The Golden Bullet	Harry Carey			2,000
One Wonderful Night	Herbert Rawlinson	Dec. 23		4,475
A Small Town Derby	Johnny Fox	Dec. 23		2,000
The Flirt	Jewel Prod	Dec. 30		8,000
The Flaming Hour	Frank Mayo	Dec. 30		4,568
The Power of a Lie	Mabel Julienne Scott	Jan. 6		4,910
Around the World in 18 Days	Serial	Jan. 6		
Some Service	Neely Edwards	Jan. 20		1,000
Sting 'Em Sweet	Brownie-Century	Jan. 20		2,000
Social Buccaneer	Mulhall, Serial	Jan. 13		10 2 reel chapters
The Flame of Life	Priscila Dean	Jan. 20		5,780
Scarlet Car	Herbert Rawinson	Jan. 20		4,417
Doomed Sentinels	Roy Stuart	Jan. 20		2,000
The Ghost Patrol	Ralph Graves—Bessie Love	Jan. 27		4,228
Hair Trigger Burke	Harry Carey	Jan. 27		2,000
A Fool for Luck	Lewis Sargent	Jan. 27		1,000
The First Degree	Frank Mayo	Feb. 3		4,385
Hoboes De Luxe	Neely Edwards	Feb. 3		1,000
Yellow Handkerchief	Jack Mulhall	Feb. 3		2,000
Farm Follies	Comedy	Feb. 3		2,000

VITAGRAPH

Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16	Nov. 11	5,000
The Fighting Guide	William Duncan	Sept. 16	Dec. 30	4,905
Fortune's Mask	Earle Williams	Oct. 14		4,975
You Never Know	Earle Williams	Dec. 2		4,807
The Counter Jumper	Larry Semon	Dec. 9		2,000
Urban Popular Classics	Educational	Dec. 9		1,000
The Ninety and Nine	Featured Cast	Dec. 23		6,800
A Front Page Story	Star Cast	Dec. 23		6,000

WARNER BROTHERS

Rags to Riches		Oct. 7	Oct. 28	6,000
Brass	Charles Norris			
A Dangerous Adventure	Grace Darmond			7,000
Main Street				
The Beautiful and Damned	Marie Prevost	Dec. 23		7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000

MISCELLANEOUS

AYWON FILM CORP.

Barriers of Folly				5,000
The Flash				5,000
Crow's Nest	Jack Hoxie	Nov. 25		4,900
Dawn of Revenge	Richard C. Travers	Dec. 2		4,800

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000

BRAY PRODUCTIONS, INC.

Unblazed Trails	Scenic	Dec. 23		2,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13		6,000

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Hallroom Boys	Twice a Month			2,000
The New Mama	Hallroom Boys	Nov. 4		2,000
The Spirit of '23	Hallroom Boys	Nov. 11		2,000
Only a Shop Girl	Special	Dec. 9		6,400

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6		
Wildcat Jordon	Richard Talmadge	Nov. 4		5000
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000

LEE-BRADFORD

Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

PRINCIPAL PICTURES CORP.

Environment	Alice Lake	Dec. 23		6,000
The World's a Stage	Dorothy Phillips	Dec. 2		6,000

PRODUCERS SECURITY

The Country Flapper	Dorothy Gish	Aug. 12	Dec. 16	
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000
Just a Song at Twilight	Bartheimess			5,000
Madame Sans Gene	Special			5,000
In the Night	Special			5,000

WILLIAM STEINER

West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,990

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	1,000
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

WESTERN PICTURES EXPLOITATION CO.

The Sage Brush Trail	Roy Stewart	Sept. 2		4470
Blazing Arrows	Lester Cuneo	Nov. 4		5,000

J. W. WILLIAMSON

Wonders of the Sea	Submarine	Nov. 4		4,500

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Grauman's New Metropolitan Is a Concrete Example of Progress

GRAUMAN'S Metropolitan Theatre, of Los Angeles, which opened to the public on Friday, January 26, is, for many reasons, a notable house.

After three years of construction, it was completed at an outlay of $4,000,000 and, while no attempt has been made to crowd in the number of seats which could have been utilized in strict conformity with fire laws and regulations, the house has accommodations for 4,400 patrons.

But the feature of the Metropolitan which will probably most interest our exhibitor readers, is the utilization of poured concrete in the construction work and its decorative treatment.

Breaking away from all previous traditions, no attempt was made by the architect, William Lee Woollett, to cover up and hide the giant trusses and supports of the concrete construction. The rough surfaces and angles of these have been so deftly decorated that the very stability and solidity of the architecture have been transformed into beauty and highly artistic values.

Exposed Rafters and Pillars

In fact, the Metropolitan is said to be the only building in the world so far that has allowed its concrete rafters and pillars to be exposed to remind the beholders of the strength and absolute security of the building. And these have been so created by the application of decorative colors on the rough concrete surfaces that the artistic effect is immediately appreciated.

In the color combination is a mingling of Chinese effects which provide the major tones, while huge symbolic figures, reproductions of Egyptian and Grecian art, lend dignity to the massive structure.

The building has a frontage of 155 feet on Sixth street and 247 on Hill. Both street frontages are occupied by shops, with the exception of the theatre entrances. The Sixth street side of the building has been set back ten feet from the building line.

Huge Balcony Support

From a structural standpoint, the Metropolitan building is of unusual interest to contractors and builders throughout the country.



AN ELABORATE CHANDELIER

Harmonizing with the concrete interior ornamentation.

Constructed entirely of concrete, the building possesses features which have been the subject of wide comment. The great balcony, which seats 2,000 people, is supported by the longest concrete girder ever built, a girder ninety feet above the level of the foundations, and with a clear span of 127 feet.

Because of the fact that this was a new type of construction for buildings of this character, the balcony and the great supporting span were subjected to severe tests in the early stages of construction.

Nearly 2,000,000 pounds of weight, or more than seven times the combined weight of all the people who will ever be seated in the balcony, were piled over the great span, in order to make certain of its safety.

Circular Doylie

The effect of massiveness has been conveyed in the various embellishments, the hanging pendants, the huge circular doylie at the top of the vast enclosure, the colossal columns and exedras, the proscenium arch, which is 42 feet in height and 60 feet wide.

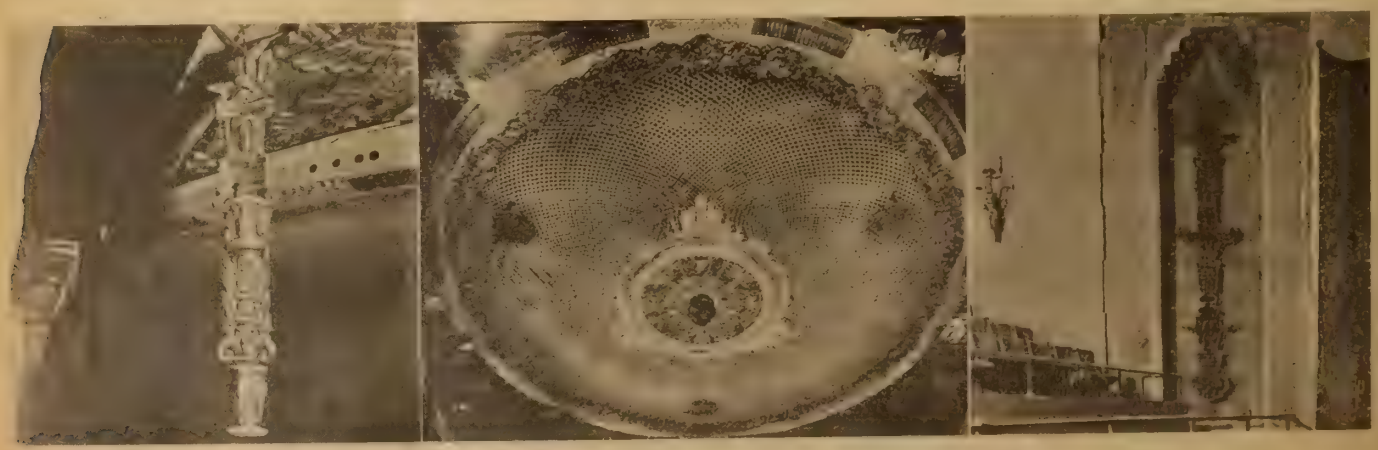
The large cantilever beams which support the balcony, resting on the longest reinforced concrete trusses ever built, are plainly in evidence from any point on the mezzanine floor which leads to the balcony. These trusses stretch clear across the theatre enclosure from one side wall to the other.

Several novel features have been incorporated in the design and construction of the stage, and through these unusual and interesting effects can be obtained.

The entire front section of the stage, fourteen feet in depth, can be lowered out of sight by means of elevator machinery, operated by immense motors.

Rising and Falling Orchestra

This arrangement permits the lowering of the entire orchestra out of sight of the audi-



CHARACTERISTIC DECORATIONS OF THE METROPOLITAN

At left—One of the large pendants. In centre—The huge central doily. At right—Section of side wall, showing one of the Tiffany glass totem poles.

If it is in the negative, you will get it in the print, on

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Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

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IN 1923



A METROPOLITAN DIANA

One of the pretty usherettes in her classical costume.

ence, and when the movable section is elevated, it increases the depth of the stage, making it one of the largest in the world.

A similar plan has been followed for the organ console, which can be raised or lowered as desired.

Back of the stage there are forty dressing rooms for prologue and accompaniment performers, and underneath the stage are preview rooms, a large and well-equipped carpenter shop, electric-wiring systems, the ventilating system, and the motors which control the elevators.

Mammoth Ventilating Plant

The ventilating system, installed at a cost of $115,000, requires fifty-one motors for its operation, and through this system circulation of cool air in summer and warm air in winter is provided.

The warm or cool air is fanned up through numerous outlets underneath the seats and distributed evenly to all parts of the large house. From the lower floor it rises out through two large passageways on either side of the house in the rear, and thence out through roof ventilators.

This means a continuous circulation of fresh air at all times, and a quality of clean atmosphere which approaches the outdoors.

Special consideration was given the Wurlitzer pipe organ, a specially built unit orchestra instrument, said to cost $80,000.

Every Seat a Good Seat

Every seat in the house is in full view of the entire picture and the whole of the orchestra, and the organist, all of the time.

The house has not been seated to capacity, that is to say, the city ordinances would allow a larger number of seats in the auditorium than have been installed there.

Certain rows of seats have been eliminated in order to provide more ample circulating spaces.

The multi-colored light effects are controlled by a new remote control type switchboard—a compact innovation which, although only thirteen feet long, is possessed of the same efficiency as an old type board of about fifty feet in length.

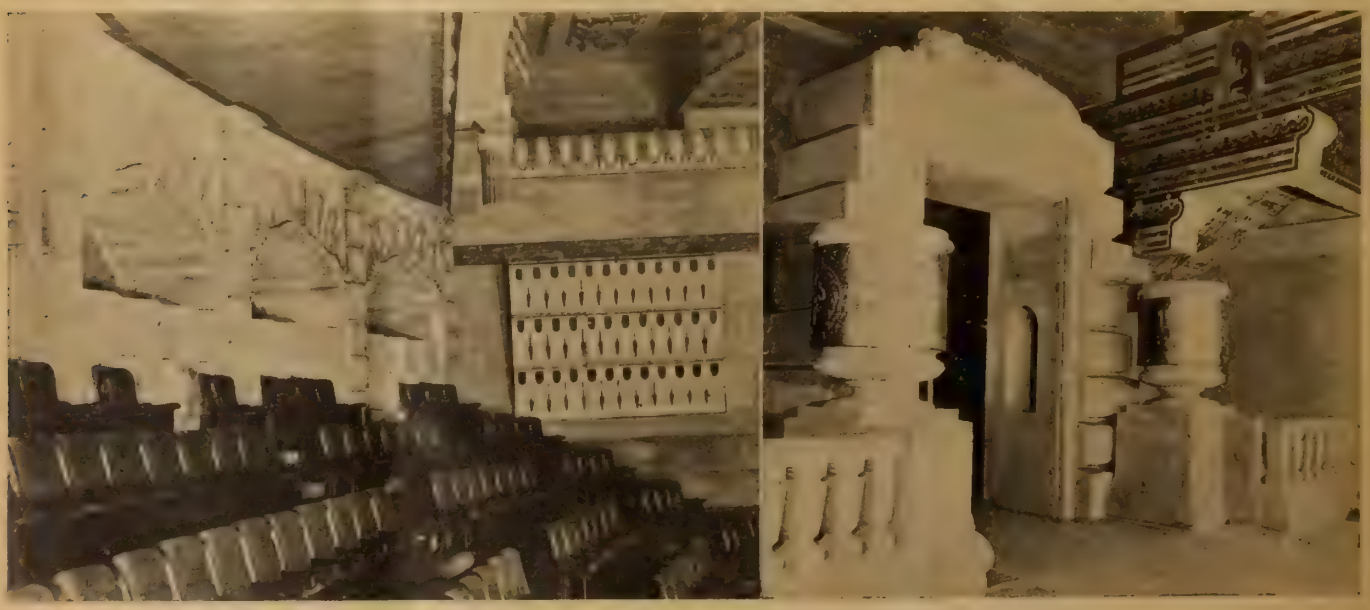
The new board can be operated by one man, due to an elaborate system of master and submaster switches. It is provided with special dimmer apparatus, which allows for beautiful effects by the gradual dimming out of one set of colored light effects simultaneous with the gradual increasing in light value of another color combination.

Duplicate Electrical System

The electrical current comes into the theatre through a double system of transformers—six transformers to each system. Two sources of current are thus available, so that in case either is impaired the other is sufficient to supply the house with current.

The general lounge room off the grand promenade at the Metropolitan will become the public drawing room of Los Angeles theatregoers—a place where one will be transported from the work-a-day world into a soft, quiet, happy, dream-like haven of comfort.

All the furnishings are hand made and



EXAMPLES OF THE METROPOLITAN'S INTERIOR ORNAMENTATION

At left—Upper balcony, showing elaborate concrete construction. At right—One of the beautiful portals leading from mezzanine to foyer.

Stories of Successful Exhibitors—No. 5

F. H. Gruneberg

F. H. Gruneberg, President and General Manager of the Consolidated Realty and Theatres Corporation, which now operates the biggest chain of Main Street, near busy corner, large theatres, in the State of Indiana, is a graduated chemist, a graduated pharmacist, was a student in medicine, was President and General Manager and one of the main owners of a large wholesale drug firm. His religion is the scale of equity.

F. H. Gruneberg was the President, the General Manager, the Head, the Prime Mover, of all the Companies which were merged into the Consolidated Realty and Theatres Corporation. About seven and a half years ago, he surrounded himself with young fellows, with brains, and he has constantly endeavored to train each one in the thorough and expert use of the scale of equity; training them to be loyal to themselves, loyal to their co-workers, loyal to their investors, loyal to their patrons, loyal to their corporation; endeavored to train them to balance the scale of equity in every thought, in every deal, just as an analytical scale will balance 1 pound with 16 ounces. Among these young fellows are F. H. Gruneberg, Jr., R. L. Martin, O. H. Olson, P. R. Leach, A. P. Kester, J. H. Rohr, J. S. Leech, and later—Fred S. Fenn, L. J. Paxton, C. M. Ortner and H. M. Steele—and later—James S. McClellan, former Vice-President of the Fort Dearborn Trust and Savings Bank, and E. O. Wagoner, Manager of the Bond Department of the Aetna Life Insurance Company.

About seven and a half years ago, Mr. Gruneberg, then President and General Manager of the Bankers and Merchants Theatre Company bought, for his Company, the 1,056-seat Orpheum Theatre, Fort Wayne, Indiana;

The next move he made for the Company was the building of its Liberty Theatre, 1,400 seats, Eighth and Main Streets, Terre Haute, Indiana;

The next move he made for the Company was the purchase of a long-term lease on the Murray and Murrette theatres, the only large theatres on the main street, near busy corner, Richmond, Indiana;

The next move he made for the Company was the purchase of ground on busiest street, near busiest corner, on which to build a 1,500-seat theatre, Anderson, Indiana;

The next move he made for the Company was the purchase of ground, and the building of the Capitol Theatre, 1,200 seats, on the main street, near busy corner, Clinton, Indiana;

The next move he made for the Company was the building of its 2,500-seat Victory Theatre, 110-room Hotel Sonntag, and its 250-seat Sonntag Cafeteria, Evansville, Indiana.

The next move he made for the Company was its purchase of a long term lease and thorough remodeling of its Strand Theatre, 1,400 seats, Kokomo, Indiana;

The next move he made for the Company was the purchase of all voting stock of the Lemcke Realty Company, which owned the 15-story Lemcke Annex, now known as the Consolidated Building, corner of Pennsylvania and Wabash Street, Indianapolis, Indiana;

The next move he made for the Company was to purchase lease and equipment on the Strand Theatre, 1,400 seats, Evansville, Indiana.

F. H. Gruneberg, Sr., is an Episcopalian, but his business religion is the scale of equity, which means that for a good bargain both parties to the deal must be benefitted—which means that one must earn money for others if he wants to earn money for himself—which means that one must give if one wants to receive—which means that one must be loyal and helpful to others if he is to expect loyalty and helpfulness from others—which means that one must have constructive thoughts, and must constantly think of ways and means to build up others, to build up himself, to build up his Corporation. Through the use of his scale of equity, Mr. Gruneberg has convinced practically all of the corporation's security holders that the corporation is also a consolidation of personal interest, making each security holder a co-worker, co-operating with him in producing a larger theatre attendance, through boosting his local theatre to his many friends, and thereby producing a larger net profit for his Corporation—for practically 99% of the Corporation's security holders live in the territory surrounding its theatre units.

Mr. Gruneberg believes in the practice adopted by Andrew Carnegie, of surrounding himself with younger men of ability; is now training his four Assistant General Managers to take his place, and he encourages in each man the ambition to rise to the highest position of trust and responsibility in the gift of his corporation, not excepting the office of President. Through this process, an exceptional morale and spirit of friendly competition is produced, tending to a high degree of efficiency in each employee and assistant.

Those familiar with the subject know that in the past there has been little system in the operation of theatres. It has been a hit or miss proposition. With this evil in mind, Mr. Gruneberg has been studying for years the best ways and means of systematizing the theatre business, and to that end has perfected what he calls a "Trial Balance Chart," which is to be used by theatre operators in proving up their programs and operations at least four weeks before they spend their money, so that they may reasonably expect a good profit each week. Intelligently used, success through the use of this Chart is as certain as 2 and 2 making 4, and, with each theatre booth equipped with two Automatic Ticket Registers, to safeguard the cash, positive results are sure.

The Consolidated Realty and Theatres Corporation has its main office at 750 McCormick Bldg., Chicago, Illinois, and has its branch offices at 22 E. Van Buren Street, Chicago, Illinois; 610 Main Street, Evansville, Indiana; 204 Trust Bldg., Terre Haute, Indiana; 305 Western Reserve Life Bldg., Muncie, Indiana; also at 401 Carroll Bldg., Fort Wayne, Indiana, and at 1240-1242 Consolidated Bldg., Indianapolis, Indiana.



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PROSCENIUM ARCH OF THE METROPOLITAN

The height of the arch will be appreciated by comparing it with the comparative size of organ console shown at centre.

upholstered. The walls are beautifully panelled.

The carpets of Hartford Saxony are soft and luxurious, yet firm and substantial.

Maids for every purpose will be in attendance. Should one feel ill, attention will be given. Ladies who so desire will be permited to smoke.

Calls of a personal nature can be made from private telephone booths.

Exhibitions of famous paintings and etchings will adorn the walls, which are especially designed to accommodate such an art exhibition.

The room will also be provided with reading matter, check room, and comfortable lounges. The windows are all of leaded glass.

Power's Projection

The projection room, of which a detailed and illustrated description will appear in a future issue, is equipped with two 6-B improved Power's projectors with Power's G. E. high intensity 75 ampere lamps.

The Metropolitan staff personnel is as follows: Sid Grauman, president and managing director; M. H. Newman, assistant managing director; Alonzo Price, production manager; P. W. Hundley, auditor; G. E. Christiansen, accountant; Earl Hamilton, chief projectionist; H. M. Frey, public health expert; Signor Ulderico Marcelli, musical director; Henry B. Murtagh, organist; Michael G. Eisoff, managing orchestra; Maude Cheatham, editor; publicity department, Jeffery Lazarus, director; Arthur S. Wenzel, George E. Hall, art; H. H. Beall, Melvin M. Riddle, Ruth Robbe, Lawrence Sepulveda; Barbara Smith, radio activities.

A Few Figures

The following statistics will serve to illustrate the magnitude of the task involved in planning, building and equipping the Metropolitan:

The ten great roof trusses each weigh over 500 tons.

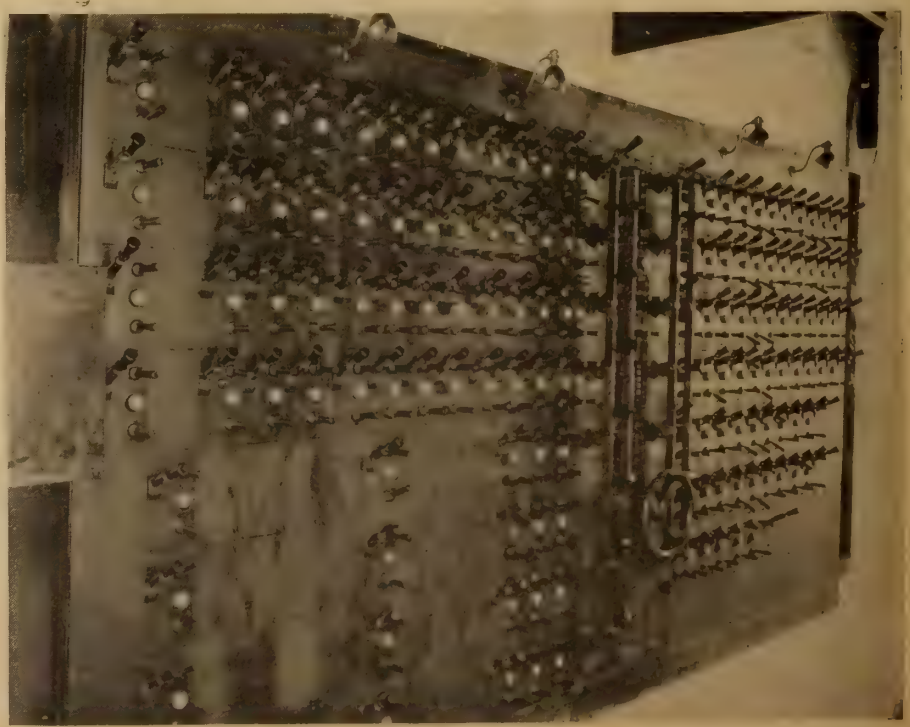
The reinforced concrete girder supporting the balcony— the longest ever constructed— contains over 110 tons of reinforcing steel alone.

The large principal columns are capable of holding three men abreast within their spiral casements.

Thousands of tons of rock and sand were used in making the concrete.

Over 2,500 tons of steel were used in the construction.

A million and a half feet of lumber was



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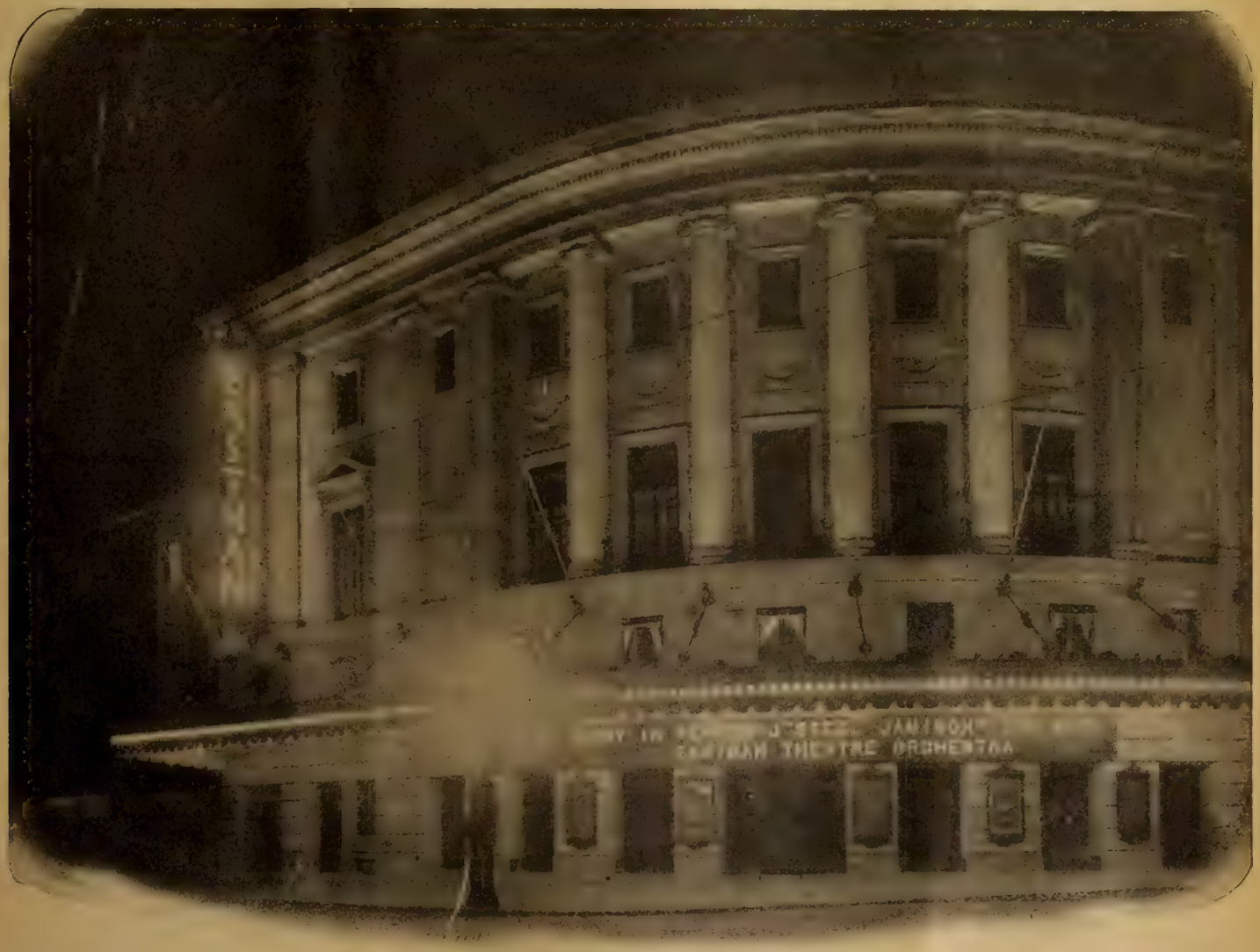
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required, despite the fact that the structure is entirely of reinforced concrete and fireproof.

Thirty thousand barrels of cement went into the plaster and concrete mixtures.

Six thousand homes, large enough to accommodate three people each, could be effectively lighted and heated by the load of current—1,800,000 watts—which is required to feed this one theatre lighting system.

The vast number of incandescent lamps used in the interior of the edifice, if placed end to end, would reach from sea level to the top of Mount Lowe.

Four hundred thirty-nine thousand two hundred feet of electric wire are used in the various connections.

The conduits through which this wire is run measure 71,000 feet in length and actually weigh 100 tons.

The connected load of current, available through two sources, if joined simultaneously, would light an average sized city of 18,000 people.

The 10,400 lamp sockets, in all parts of the interior, represent the greatest number of sockets ever installed in any public building in the world.

Altogether, over 12,000 yards of material were used for draperies and stage curtain and fifteen months' work were required to prepare these. All curtains were made in studios maintained especially to execute specially designed curtains for this theatre.

Simplex Register Has a New Eastern Branch

The World Ticket and Supply Company, Inc., with offices at 1600 Broadway, conducting a general theatre ticket printing business, has been appointed the eastern representative of Simplex Ticket Register Company of St. Louis, Mo.

The 1923 model of the Simplex Ticket Register, with its two popular models, has the flush keyboard as well as the dropped keyboard and is giving the exhibitors a choice to select from.

Jack Ensler, president of the World Ticket and Supply Company, Inc., reports the following installations for Simplex Ticket Registers: Haring & Blumenthal's Gem Theatre, New York City; Consolidated Amusement Ent. Ideal Theatre, New York City; Weingarten's Whitney Theatre, Brooklyn, N. Y., and Bustanoby's Grottoland Dance Palace, New York City.

There are four ticket registers in the Trianon Ballroom of Chicago. It is claimed that this ballroom is the largest of its kind in the world.

The Wilmer & Vincent Co., of New York, have also placed an order with the World Ticket Company for a three unit Simplex Ticket Machine to be installed in their Hippodrome Theatre, Reading, Pa.

Mr. S. G. Lamm, of the World Ticket and Supply Company, while in Detroit, also made arrangements with G. D. Brady, of the Exhibitors' Supply Company, Detroit, to handle Simplex Ticket Registers and World Tickets exclusively in the State of Michigan.

Automaticket Extends Its Factory Service

E. S. Bowman, treasurer of the Automatic Ticket Register Corporation, 1780 Broadway, New York, manufacturers of the Automaticket cash register, has announced the acquisition of Amos Leonard, of Syracuse, N. Y., as factory representative.

Mr. Leonard, who is well and favorably known in upper New York State, will cooperate with the dealers in that territory, and his appointment assures both users and dealers of the Automaticket devices the same prompt and efficient service that has always been offered by the home office.

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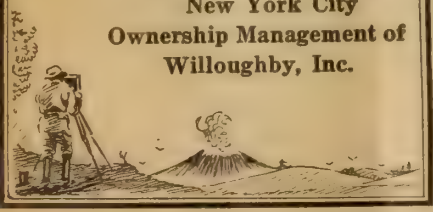


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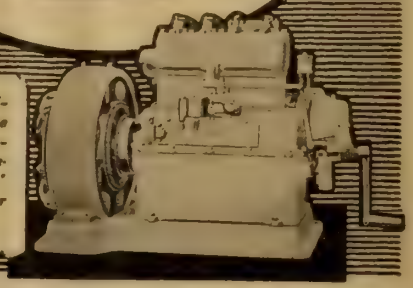
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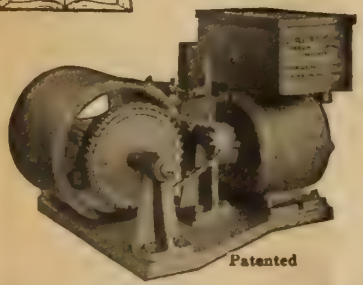
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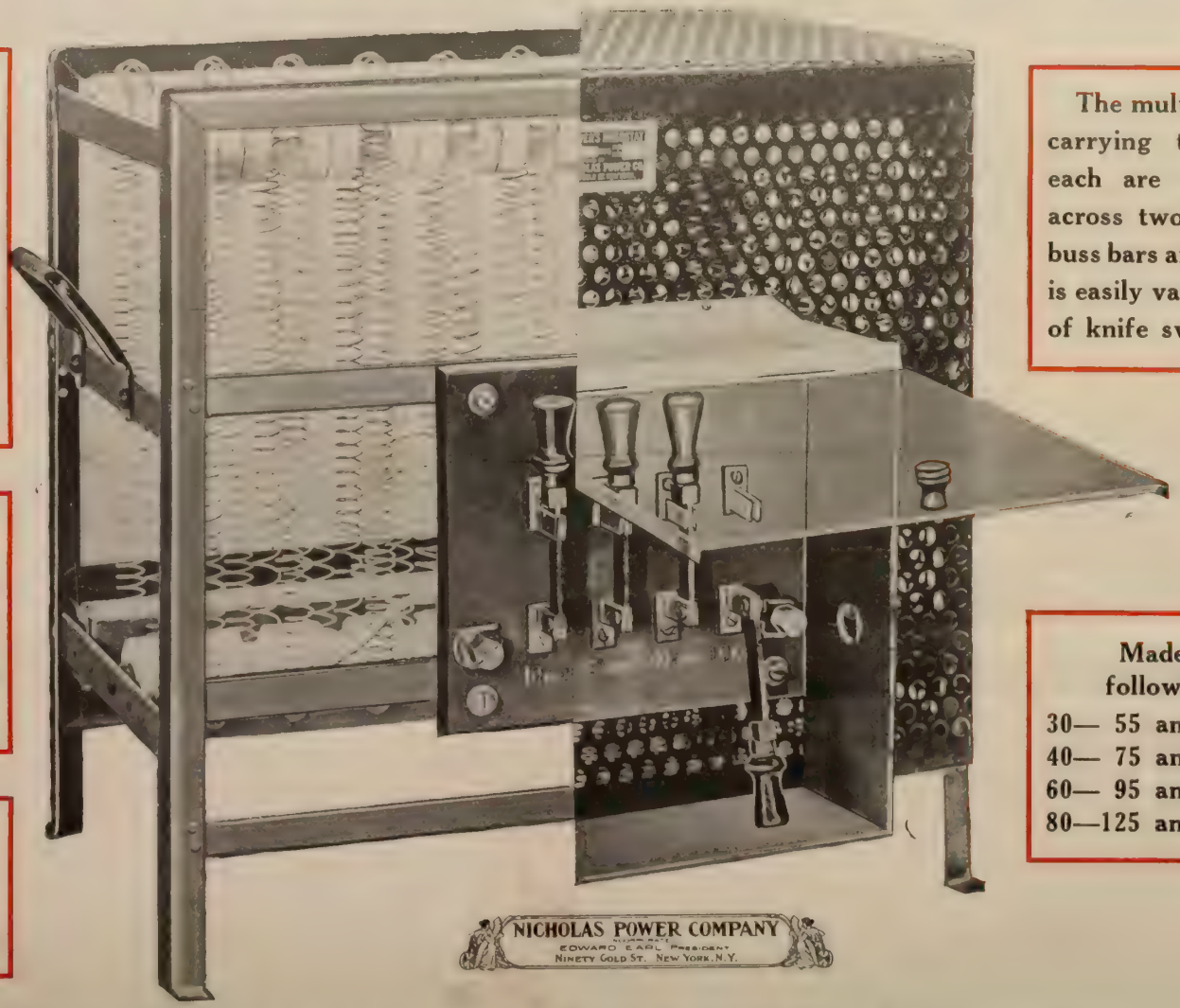
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Moving Picture WORLD

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Zukor Plans Big Conference to Consider Screen's Artistic Advance

FOR the purpose of formulating a set of principles for the artistic development of motion pictures, leading novelists, artists, dramatists, editors, educators and others prominent in public affairs in this country and Europe will be invited by Adolph Zukor, president of the Famous Players-Lasky Corporation, to attend a conference to be held in New York in the near future, when the artistic needs and possibilities of the screen will be explored. Announcement of his plans for the conference was made by Mr. Zukor just before he sailed on the Olympic for the purpose of interesting European writers and artists in the project.

These artistic standards, said Mr. Zukor, will guide picture producers in discharging their obligation toward the cultural development of the millions of people all over the world who rely on the scretn for their principal recreation. A supervisory board of well known men and women will be appointed by the conference, and this board will award a series of prizes, amounting to several thousand dollars, which Mr. Zukor will offer at the conference "to those elements contributing most to the motion picture's artistic development during the year."

"While the artistic progress of the motion picture has been great," said Mr. Zukor, "the greatest development so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industrial side.

"Today we have pretty nearly attained perfection in photography, lighting, scenery and in other phases of picture production which go into the making of merely beautiful and effective photography. The last two years also have seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the soundest artistic principles. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward the fostering of the sound taste and artistic standards in those people is an enormous one. I know producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business.

"So that in discharging this responsibility we may have the best advice and guidance available, I am going to invite the leading novelists, dramatists, artists, sculptors, editors and educators to explore the artistic and cultural possibilities of the motion picture in a conference to be held in New York in the very near future. It is my hope that these men and women, representing the best in American thought and American taste, will evolve some set of principles which can be accepted by the motion picture industry as its artistic guide. Our aim is to have a conference that will be to the motion picture what the French Academy is to French letters, what the Royal Academy is to British art, and what the Pulitzer Foundation is to American journalism."

New Canadian Bill Would Restrict The Use of All Inflammable Film

Provisions for a federal law to regulate the use of both nitro-cellulose and acetate-cellulose film throughout Canada were presented at Ottawa, the capital of the Dominion, on February 9 by George F. Lewis, of Toronto, deputy fire marshal of the Ontario Provincial Government ,in connection with the holding of the annual convention of the Dominsion Fire Prevention Association in the Chateau Laurier. The proposed legislation will have far-reaching effect and may revolutionize the whole moving picture business, in that the terms of the law provide important preferences for the use of acetate-cellulose or "safety" film as against nitro-cellulose stock.

Recommendations call for a system of licensing all manufacture, distribution and use of the nitro film, this feature not being applied to the acetate-cellulose film in any form. It is stipulated that "inflammable" films are to be manufactured only in one width, 1.375 inches, and only with perforations space 5.4 to the inch. Permission will be given for the manufacture of acetate-cellulose film in any width and with any perforations, the ultimate intention being to have all " safety" film of a width different to the nitro-cellulose standard. This would prevent the interchange of the two types of film in the one projector.

The outline of the new Canadian law makes it an offence to manufacture, distribute or use nitro-cellulose film except under the license system and except in buildings, theatres and halls approved and licensed. Operators handling nitro-cellulose films are also to be licensed, as well as all projectors for such film. Nitro-cellulose film cannot be screened in private or in public except when the projection machine is installed in an approved fireproof standard booth ventilated to the outside air. Provision is also made for the shipping cases for nitro-cellulose prints, these to be of special metal type and painted with distinctive colors and striping, along with special printed warnings thereon.

None of these stipulations apply to acetate-cellulose film, but it will be necessary to print the words "safety film" at the commencement of every reel of the safety stock, and the word "safety" is to be imprinted along both edges at frequent intervals. Special vaults for the storage of "inflammable" films are also prescribed. Heavy penalties are prescribed for the violation of any of these provisions.

The proposed legislation is to be carefully scrutinized by a qualified committee of three persons before it is to be placed before the Dominion Parliament.

A great deal of the time of the convention was devoted to the consideration of the so-called "Motion Picture Film Hazard." It was pointed out by Mr. Lewis and others that it was not the projection machine, as now produced, which constituted the menace, but the film which was used in it. There were many frame buildings and public structures in which moving pictures are now being shown, privately and in public, where conditions were unsafe. The idea of the legislation was to protect the public and it was felt that the general public did not realize the danger in the use of nitro-cellulose film. Not one person had been killed in a theatre in Canada through a film explosion, but this might be regarded as good fortune.

Statistics were presented showing the great size of the industry in the United States and also indicating the grave need for caution in preparing revolutionary legislation affecting the industry. It would be some little time before this could be enacted thoroughly. In Canada there were 900 picture theatres, representing an investment of $30,000,000. There were also thirty exchanges, having an investment of $750,000.

Prominent technical men of the moving picture industry attended the convention. One was Frederick H. Elliott, of New York, former executive secretary of the National Association of the Motion Picture Industry, of which William A. Brady was president. He is now representing the Feaster Manufacturing Company, New York, makers of the Feaster film rewinder, a model of which was shown at Ottawa. Another official present was F. W. Lovejoy, vice-president of the Eastman Kodak Company, who brought along a Kodakscope, a miniature projector using a miniature film. Another was Charles A. Dentelbeck, president of the Canadian Theatre Supply Company, Toronto, Simplex distributors. Mr. Dentelbeck is the technical supervisor of all theatres of the Famous Players Canadian Corporation and has been president of the Toronto Local 173, Moving Picture Operators, for seven years.

Biornstad Here

Odd Biornstad of Stockholm, Sweden, is now visiting the United States, making his headquarters at the office of E. S. Manheimer, 130 West Forty-sixth street. He is here to buy the superior American made productions to distribute in Scandinavia. Mr. Biornstad personally owns one of the leading first run theatres in Stockholm, Sweden, where he is enabled to give extended runs to the better class of productions.

Ryskind in Charge

Morris Ryskind has accepted the post of director of publicity for the Al Lichtman Corporation to succeed J. M. Loughborough, resigned.

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Lichtman to Sail for Europe to Arrange for Distribution

AL LICHTMAN, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, will sail February 20 on the Berengaria for an extended tour through Europe. The purpose of the trip will be to arrange for the complete distribution of the Lichtman product on the continent. Lichtman's itinerary will include all the European capitals, where he will establish Al Lichtman exchanges to handle Preferred Pictures abroad.

He will go first to London, where he has timed his arrival there with the premier of "Thorns and Orange Blossoms" in that city. In the United Kingdom the distribution of Preferred Pictures has already been arranged. Walterdaw handles Lichtman's output there. "Rich Men's Wives" and "Shadows" have already been released in their territory.

Lichtman's European trip is the last step in the building up of his complete distributing organization. He expects to establish a chain of offices throughout the continent which will take care of the universal releasing system of his product.

It is hoped that this will be realized before the first anniversary of the establishing of the Al Lichtman Corporation. The company has made remarkable strides since its inauguration in branching out to every distributing point in the world.

In going abroad, Lichtman carries out his policy of supervising personally the opening of all his offices. When the Al Lichtman Corporation was started Lichtman made a similar trip to the key cities of the United States, where he allied himself with the foremost exchange men of the country.

In addition to his English connection, foreign distribution has also been arranged for South America, for Australia, for the Dutch East Indies and Japan. A deal has just been closed with the Overseas Trading Company for the Scandinavian countries.

Lichtman recently returned from a trip to the Coast where he completed with his partner, B. P. Schulberg, elaborate plans for a large program of future releases. The first seven Preferred Pictures are already completed, two more are now being made.

It is expected that Lichtman's European business will keep him away for at least six weeks and perhaps longer.

Stockholders Meeting

Old Associated Exhibitors Directors Re-elected and New One Added

The stockholders of Associated Exhibitors, Inc., held their annual meeting in the offices of the company on Tuesday last and re-elected the following directors: Arthur S. Kane, Roy Crawford, Elmer R. Pearson, John C. Ragland and John P. Fritts. George M. Sharrard was added to the list of directors. The directors re-elected Arthur S. Kane president, Roy Crawford vice-president and treasurer, John C. Ragland secretary, Walter N. Seligsberg assistant secretary and G. Bardet assistant treasurer. Mr. Kane, Mr. Crawford, Mr. Pearson, Mr. Fritts and Mr. Sharrard were elected members of the executive committee.

The directors voted to declare a two per cent dividend for the first quarter of 1923 on the company's preferred stock to stockholders of record as of March 25 next, and an accrued and deferred dividend of 2 2-3 per cent for the last four months of 1921 to stockholders of record as of December 31, 1921. The dividend for the first quarter of 1923 is payable April 4.

These dividend declarations make complete the payment of all dividends from March 1, 1921, when the present corporation was formed, until the end of the first quarter of 1923. They show the finances of the company to be in an excellent condition.

What Readers Say

"In your editorial in the issue of February 10 you strike a mighty good keynote when you say, 'Day by day, in every way, more serious recognition for sales and advertising brains,'" writes Victor M. Shapiro, vice-president of the A. M. P. A.

"About two years ago the A. M. P. A. dedicated one of its purposes to urging greater recognition to the exploitation man and at that time became more rigid in its stipulations for admission to membership. In first bringing about the realization in the mind of the advertising man himself, in giving him the consciousness of his worth, you are working like a dovetail with the purpose of the organization.

"If a real creative idea can lift a mediocre picture to give sensational returns, if an exploitation stunt can focus nation-wide attention on a picture and thereby make it more valuable, it seems logical to assume that the creator of the idea should be given due credit and recognition.

"I am sure that the A. M. P. A. thanks you most heartily for your thought and the conviction which your editorial carries."

Morris H. Feldman, a reader of MOVING PICTURE WORLD from its inception, who has recently disposed of his theatre holding, believes that it takes more influence to get to one of the "swivel chair officials" of the picture industry than it would to secure an audience with President Harding.

"What the motion picture business needs today," writes Mr. Feldman, "is more honest-to-God new blood and not a lot of swivel chair officials who don't know what it's all about," by which he explains that he means the sales managers who assign prices that they expect to get for various pictures from certain towns, without investigating the conditions concerning a rating of any particular town. This is a condition which he has himself been "up against" in the managing of his theatre. All other industries are constantly seeking new blood, new methods, better cohesion of all parts of their activity. The moment that this takes place the motion picture industry will in all probability take on new life.

"I have been reading your Straight From the Shoulder editorials with great interest," says Roy F. McCardell, "particularly your comments on Straight From the Shoulder Reports in the February 3 issue.

"I wish to say that the solution of the problem of excessive rentals to exhibitors is very simple," Mr. McCardell continues, explaining that his solution lies in the elimination of overmanned and oversalaried forces and of waste of time and money in the taking of the pictures.

Mr. McCardell speaks from experience in urging that the production of a picture be undertaken only after plans as complete as those for a skyscraper are prepared taking into consideration necessary delays but making provision for the elimination of all

F. B. O. Announces Six Super-Specials in Addition to Other Feature Films

Film Booking Offices of America will have six super-specials for release during the coming year, according to P. A. Powers, managing director of F. B. O., who left for California last week after a brief visit to the F. B. O. home office. These will be in addition to a number of high class starring vehicles and all-star productions.

Mr. Powers will remain at the Coast studios of his organization and will be in personal touch with all production activities. Emil Offeman, production manager, and Edgar Forrest, will work in co-operation with Mr. Powers in building up the ambitious production schedule of the former Robertson-Cole corporation, which became on July 1 of the past year, the Film Booking Offices of America. The enlarged scenario department will work under the direction of Wyndham Gittens, and the studio publicity department will be headed by Hyatt Daab, under the direction of Nat G. Rothstein, advertising and publicity director of F. B. O.

With this producing organization functioning perfectly, Mr. Powers announces the first special of the coming season to be "Daytime Wives," a society drama which will set the standard of F. B. O. super-specials at the highest possible mark. "Daytime Wives" is an adaption of a story by Lenore Coffee and John F. Goodrich.

Under the direction of Emil Chautard this picture will be attempted on a more elaborate scale than any previous F. B. O. release. The cast will be headed by Derelys Perdue, new F. B. O. featured player, and Wyndham Standing, in the leading male role. The other principals will be Grace Darmond, Al Roscoe, Edward Hearn, Catherine Lewis, Kenneth Gibson and Jack Carlisle. "Daytime Wives" will contrast the capable, economical secretary of a business man, with his frivolous wife. The screen adaption is by Wyndham Gittens and Helmer Bergman. Lucien Andriot is behind the camera.

"Divorce," a Chester Bennett production starring Jane Novak, has already been put into production. Following her success in "Thelma," Mr. Bennett decided to place the star in another society drama and in "Divorce" she will continue to move against a lavish background in contrast to the Northwest dramas in which she first became famous. John Bowers has been selected as the star's leading man. Chester Bennett, who is producing this feature, will also direct.

"Blow Your Own Horn," a screen adaption of a play by Owen Davis, one of the best known American playwrights, will be put into production shortly. It is a story of a returned soldier and is said to contain the pleasing ingredients of drama, comedy and action, with perfect small town atmosphere.

A second Broadway stage success "Lights Out," the joint work of Paul Dickey, author of "The Misleading Lady," "The Broken Wing" and many others, and Mann Page, is scheduled for early production at the F. B. O. studios. Other stories recently purchased by F. B. O., which will be transferred to the screen for release during the coming season include "Jerry Comes home," a three-act play by Roy Briant, a story of small town newspaper life.

Among the thrilling outdoor stories promised by F. B. O. is "Temple of the Giants," a novel by Robert Wills Richie, which appeared in The Country Gentleman. The locale is the redwood forests of California and the story is announced as one of dramatic strength and rapid physical action.

"Judith of Bohemia" is a story of the Bohemian quarter of London, originally published in Munsey's Magazine. The authors are Corelie Stanton and Heath Hosken. The cast has not as yet been announced.

"Born of the Cyclone" is a play by Charles B. Stillson and Charles Berham, adapted by G. Marion Burton. The story is one of gypsy life, with a large part of the action laid in the Northwest.

The above pictures will be preceeded by the already announced releases of F. B. O. These include "Westbound 99," an Emory Johnson production which will be classed as a super-special; "Can a Woman Love Twice?" an Ethel Clayton picture; "The Man from the Desert" and "Crashin' Thru," two Harry Carey productions; and "The Fourth Musketeer" starring Johnnie Walker. Future Ethel Clayton and Carey productions have not as yet been decided upon.

"Westbound 99" will be issued early in the Spring. It is a story of railroad life with Ralph Lewis in the stellar role. The supporting cast includes Ella Hall, Johnny Harron, Wedgewood Nowell and Claire McDowell. The story is by Emilie Johnson, author of the two previous Johnson-F. B. O. releases, "In the Name of the Law" and "The Third Alarm."

Johnnie Walker will next be seen in a H. C. Witwer-Cosmopolitan Magazine story "The Fourth Musketeer." Its action includes a startling ring battle, and the story, which is comedy drama with considerable action, affords this popular young star a new type of role. Eileen Percy is the leading lady.

"Can a Woman Love Twice?" will be the second Ethel Clayton production to be distributed through F. B. O. It is an original story by Wyndham Gittens and is described as the most powerful dramatic entertainment which Miss Clayton has

Malcolm McGregor is seen in the principal role. James Horne directed. "Can a Woman Love Twice?" will be followed by "The Remittance Woman," a story by Achmed Abdullah, which appeared originally in Blue Book Magazine. This gives Miss Clayton a picture absolutely unique in her career. It is described as colorful story of an American girl in China.

"Crashin' Thru" will be the fourth Carey production to be distributed by F. B. O. It is a story of the outdoors, with a supporting cast including Cullen Landis and Vola Vale. This picture and its successor "The Man from the Desert" were both directed by Val Paul. The latter production is adapted from a magazine story by Wyndham Martin.

The most pretentious offering on the F. B. O. short subject program during the coming year will be "Fighting Blood," the series of twelve two-reel pictures adapted from H. C. Witwer's stories which were published in Collier's Weekly. The first episode, or "round" of this series is already released and its successors will follow at every second week. Mal St. Clair is directing the entire series, which features George O'Hara and Clara Horton. Production of this series is nearing completion now at the F. B. O. studios.

P. A. Powers also announces that a new series of Witwer stories will be transferred to the screen following "Fighting Blood." The first of these has already appeared in Cosmopolitan magazine. In contrast to Mr. Witwer's previous works the principal character of this series is a girl.

Among the important players who are now under long term contracts with F. B. O. are Derelys Perdue and Warner Baxter. Miss Perdue will make her F. B. O. debut in "Daytime Wives," already described and Baxter's first production has not as yet been decided upon. In Baxter, Mr. Powers believes that he is offering one of the most attractive and powerful personalities on the screen.

"Driven" Acclaimed by New York Critics

Charles J. Brabin's Universal Jewel production "Driven" had its premiere public showing last Sunday in the Criterion Theatre, New York, and definitely established itself with theatregoers as one of the biggest pictures of the season.

"Driven" received an unusually hearty reception at the hands of newspaper reviewers in New York. Unstinted praise and practically unanimous commendation were accorded to it. Especially outspoken was the praise for the simplicity and strength of the theme, the excellence of the players taking the principal roles, and the uncluttered direction of Mr. Barbin.

In the N. Y. Times, the feature was reviewed, in part, as follows: "'Driven' the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films ever shown on Broadway."

Helen Pollock, of the N. Y. Morning Telegraph: "He has presented the drab life of a group of mountaineers and has succeeded in enlisting sympathy through realism, devoid of sentimentality."

Big Wichita Theatre Books "Fighting Blood"

"Fighting Blood," the new series of two-reel pictures now being offered by Film Booking Offices of America, will be shown in one of the finest theatres in the middle west, according to an announcement recently received from the F. B. O. Kansas City Exchange. These H. G. Witwer-Collier's Weekly stories have been booked by Stanley Chambers, of Miller's Theatre, Wichita, Kansas. The Miller Theatre is considered among the most representative houses of its territory.

In booking "Fighting Blood" Mr. Stanley personally gave his endorsement to the pictures as equal in every respect to his demands for high class short features. The entire series of twelve pictures will be shown at regular intervals.

Fire Chief Boosts F. B. O. Film

To prove the extent of the co-operation extended by fire departments throughout the country on "The Third Alarm," Film Booking Officers of America, cites an instance in Durham, N. C., where Fire Chief Frank W. Bennett rendered "The Third Alarm" theme song, "A Fire Laddy," from the stage as a part of the picture's prologue.

William Conn, F. B. O. Charlotte Branch manager, claims that this is the first time that such an unusual added attraction has been shown with "The Third Alarm." Needless to say the appearance of the chief on the stage helped fill the house to capacity during the two days of the showing.



REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

Chicago Theatre Sanitation Undergoing an Investigation

Health Commissioner Bundeson is making a sanitary investigation of theatres in the city and is questioning some of the washroom facilities, saying they will have to be modernized in order to come up to the health department requirements.

Charles Holmquist has been appointed receiver for the Central Park Amusement Company of Rockford by Judge Robert Welsh, as the People's Bank and Trust Company are going to foreclose on a trust deed of $150,000 they hold.

The heirs of John Best are building a movie theatre at Galva and a combination program will be featured when the house is opened to the public.

The new Court Theatre at Danville is playing to good business and feature films with appropriate music is putting the house over with the public.

Gordon E. Peltz will operate the Princess Paramount Theatre at Morenci and will feature Paramount programs in the house.

The new Tivoli Theatre at South Bend is fast nearing completion and will be opened the latter part of this month with an elaborate program of movies and presentations.

Dan Lubliner and Abe Kauffman, of Lubliner and Trinz, are buying more real estate these days. Their latest purchase is two lots on Lincoln avenue for $37,500.

The Pastime Theatre at Ashton has been closed and the building will be used for other business purposes.

Fitzpatrick and McElroy of this city suffered a bad fire loss when the Lyric Theatre, under their management at Traverse City, was destroyed by fire with an estimated loss of $75,000. It has not been decided as yet whether the house will be rebuilt.

Clifford B. Snell has sold the Regent and Family Theatres at Ionia to the Bijou Theatrical Enterprise Company, who operate a chain of theatres in Michigan.

Pat Campbell, of the Woodlawn Theatre, was seriously injured in an automobile accident and is recuperating at the Illinois Central Hospital.

Mischa Guterson, formerly with the Graumann Theatre of Los Angeles, has taken charge of the Woodlawn Theatre concert orchestra and will feature musical programs to the patrons of this big South Side movie house.

The opening of the new LeClaire Theatre at Moline has been postponed to the last week in February, and the Chamber of Commerce will put on the first week's bill and make it a big event for the movie fans of the city.

A. H. Blank, of Des Moines, well known to the movie colony here, and owner of the Rialto and Strand at Omaha, is planning to build another theatre there at an estimated cost of $1,000,000 to seat 3,500 people.

R. C. Campbell is having plans drawn for a new movie house at Mt. Pleasant to cost at least $60,000 and which will be located on Main street.

H. E. Welch has taken over the Iris Theatre at Milwaukee from Steve Bauer and will make some improvements.

M. M. Rubens, well known movie manager of Joliet, is secretary of the Royal Theatre Company, who have received completed plans from C. W. and George L. Rapp for a new and modern movie theatre to cost $1,000,000. The site selected for the new house is in the heart of the city, at Van Buren and Scott stretts.

G. E. Dixon has sold the Royal Theatre at Sibley to Edward Paygle, who will spend considerable on the house in making improvements.

Consolidation of Rock Island, Moline, Milan, Silvis and Carbon Cliff into one city similar to the borough system of New York is projected and the movie interests are active in support of the movement.

Jackie Coogan was a week-end visitor here with his parents and signed up with Balaban and Katz for his next feature. He was sick for a couple of days, but recovered and went on his way east the first of the week.

The Crown Theatrical Company has surrendered its charter to the secretary of state and gone out of business.

Harold Frank has been made leader of the Empire Theatre orchestra at Quincy and will make music a feature at the house.

Too Much Reality

An amusing incident happened at the Terminal Theatre during the run of "Hungry Hearts." Manager Ed Nikodem was asked to page Dr. Wagoner in a hurry. Ed immediately stepped out in front of the screen and in stentorian tones cried: "Dr. Wagoner is wanted at once at the box office." The audience immediately burst out into peals of laughter.

It was not until later that Ed found out the reason for this hilarity. He was afraid he had made a "bull." As the people emerged from the theatre they looked at Nikodem and laughed again. Finally his troubled mind was set at rest. A friendly patron informed him that just at the moment he called for the doctor the star fainted on the witness stand.

The members of the Chicago Theatrical Union, No. 2, pulled off their ninth annual ball at the Arcadia Hall, and a large attendance from the movie men was on hand for the festivities.

Congratulations are being showered on R. O. Rhoades, manager of the Orpheum Theatre at Converse, as he is the proud father of a nine and one-half pound boy. Both mother and baby are doing well.

The Englewood Theatre at Sixty-third and Halstead has been leased by the Lincoln Orpheum Company to the Orpheum Circuit for five years, and the new owners will inaugurate a three-a-day vaudeville policy with movies. It is expected the circuit will secure a North Side house for its popular priced vaudeville and movie policy.

Peter J. Schaefer, of Jones, Linick & Schaefer, writes from England that he has had an interesting trip and he expects to get back to this country about the middle of the summer.

Louis Becker has taken over the California Theatre, 3434 West Twenty-sixth, and will make some improvements in the house.

J. B. Dibelka has resigned as secretary of the Illinois M. P. T. O. and L. H. Frank, well known exhibitor, was elected to the office. The future of the house organ of the association has not been decided as yet. It may be discontinued.

Mrs. C. E. Beck, wife of the owner of the Castle Theatre, died suddenly last week. The many friends of Charley Beck extend their sympathy to him in his loss.

S. J. Geogory, exhibitor, of Hammond, is spending a few weeks at Hot Springs tc escape the winter blasts.

Los Angeles

Sid Grauman and K. C. B. (Kenneth C. Beaton) joined forces and acted as hosts to the disabled veterans of the Post-War Service League at a special performance of "Robin Hood" at Grauman's Hollywood Egyptian Theatre. Douglas Fairbanks made a personal appearance and Eddie Brandstatter, of the newly opened Montmarte Hollywood Cafe, furnished a free cabaret and lunch. There were 140 veterans who accepted the invitation.

"The Third Alarm," the Film Booking Office production, is going into the second week at Grauman's Million Dollar Theatre. It is the first independent production to ever show at the Million Dollar Theatre, as that house has heretofore shown only Paramount pictures.

Fred Miller is now showing "The Christian" at two theatres simultaneously, the California Theatre and Miller's Main Street Theatre. These are in the same block, and the crowds are packing them to the limit.

Jack Callicotte has rtsigned as manager of the Kinema Theatre to accept the management of Grauman's Million Dollar Theatre.

The Circuit Fever

J. A. McGill, exhibitor, of Port Orchard, Wash., recently had a "shocking" experience while taking a bath in his home. In some manner his hand came in contact with an electric heater which stood on a shelf beside the tub. The water acted as a conductor, and McGill will vouch for the strength of the current.

He couldn't let go and floundered around in a fine imitation of deep sea diving until the circuit was broken and a rescue staged. This experience qualifies McGill as a high-powered circuit owner.

Indiana

William Dickson and P. H. Dickson, proprietors of the Eagles Theatre at Wabash, where a Sunday closing war was in progress for several weeks in December, pleaded guilty to charges of desecrating the Sabbath in the Wabash county circuit court recently, and each was fined $10 and costs. Ruth Oliver, piano player, and Robert Conner, projectionist, were fined $5 and costs.

The moving picture machine operators and stage employes of Gary theatres have signed a new wage agreement with their employers, which provides for a 10 per cent. increase to all members of the two unions. Under the new agreement the operators will receive $1.10 per hour for not less than seven hours a day and all overtime will be paid at the rate of $1.65 an hour. It also was announced that several changes have been made in working conditions. Several conferences were held before the agreement was signd. The new wage scale will be in effect until February 1, 1924.

T. A. Walsh, manager of the Brazil Theatre Company, which operates the Sourwine Theatre at Brazil, has filed suit in Chicago against the United Artists' Corporation for failure to comply with their contract in the sale of "Robin Hood" for the Sourwine. The company sold the film to the Brazil company for a four-day engagement for a certain date, it is alleged, and later asked the theatre to accept a later date. Walsh says a similar suit also will be filed against the company in regard to the production of "One Exciting Night."

The 2,000 newsboys and carriers of the Indianapolis News were guests of Ad Miller, manager of English's Theatre and representatives of the Film Booking Officers of America at a recent showing of "The Third Alarm" at English's Theatre.

After a short visit in Evansville last week with his son, who is manager of the Victory Theatre, A. F. Brentlinger, of Indianapolis, general manager of the Consolidated Realty & Theatre Company, owners and operators of six picture theatres in Indiana, left for California. He expects to spend some time in the western state with motion picture stars and managers, inspecting new pictures and obtaining releases of the best films available, he said.

George Jacob, manager of the Grand Theatre, Terre Haute, has returned from a business trip to St. Louis and Chicago. He announced on his return that he has booked some big productions for the Grand soon..

Shannon Katzenbach, genial manager of the American and Orpheum Theatres, Terre Haute, has returned to his duties after having been confined to his home for several weeks because of illness.

Goldsmith Manages to Make Seattle Woman Change Mind

Goldsmith and Hartford, the two enthusiastic young owners of the Society Theatre in the Broadway district, have just finished a mighty classy grooming of the house, which virtually recreated it. While Goldsmith stood in the doorway the other evening meditating on the night's business a regular patron strolled up. Looking over the posters which advertised "The Kentucky Derby," showing a flying jockey, Mrs. Patron shook her head.

"No, sir," she addressed Goldsmith emphatically. "I saw this picture this afternoon, down at Pantages'."

In his most winning manner Mr. Goldsmith assured her she was mistaken, won her confidence and secured her patronage for a show which she enjoyed immensely, and which played to big business.

Goldsmith was on the job early the next day, however, doing a bit of Sherlock Holmes stuff. The picture under dispute was Educational's Christie Comedy, "Let 'Er Run," also illustrated with a "rider" poster. Goldsmith did a bit of heavy thinking and his thoughts scarcely need to be analyzed. There's room on his snappy program for other live stuff in addition to features, and if——.

Over at Educational they are not shedding any tears over the "mistaken identity."

Word has just been received from Billings, Montana, of the purchase of the Babcock Theatre by E. C. O'Keefe, who also owns the Regent. The entire building housing the Babcock was recently taken over by the Midland Empire Company.

Jack Allender, of the Allender Circuit, Spokane, is in Seattle for a week. Just after his arrival in walked Ed Shaffer, manager of the Casino, Spokane, a Stillwell house.

Nell Shipman, star of "Grub Stake," has been signed for personal appearances on the Blue Mouse Circuit during the showing o the film, which has its Portland opening February 24.

Tremendous exploitation will accompany the presentation of "The Strangers' Banquet" at the Strand, opening February 10. A number of clever accessories will be used. The mayor has declared "Stranger's Week," a banquet has been arranged for public officials and innumerable good tie-ups have been secured.

The Bison Theatre, a small house on Sixth avenue south, has been closed and will make way for retail stores.

E. H. Haubrook has found his Ballard Theatre too small to accommodate all his patrons, and is consequently remodeling to increase seating capacity by 100, which will give him 350 seats. To accomplish the increase he is moving the curtain back thirty feet and tearing out the front of the large stage. Mr. Haubrook, who is an old timer both in the pictures and show game, believes that the small exhibitor will almost invariably overflow his house by going back to pre-war prices, with 10 cent admissions. He argues his point from his own experience.

Up in Bellingham Fred Walton knocked 'em over with "The Flirt," breaking his record for "The Storm." He had some good windows and tied up with a local bakery for a single pass in every hundredth loaf of wrapped bread. Six thousand heralds were used and business grew each day, causing a hold-over, with the final day way ahead of the opening.

Henry Damski, one of the Strand orchestra artists and also director of the Eagles' Band, is in addition to his high musical qualifications a business getter. Damski won the prize recently awarded in the ticket book sales contest conducted in all Jensen & Von Herberg theatres here by selling 425 books.

James Q. (Jim) Clemmer, one of the pioneers of the moving picture game in Seattle and the northwest, former owner of the Clemmer and Winter Garden Theatres, has recently entered upon the active management of the Kinema Theatre, Los Angeles. The Kinema is one of the largest theatres in the city and is the home of First National attractions there.

Dahn Appointed to Manage Toronto's Regent Theatre

Harry Dahn, a prominent Canadian picture theatre manager, has been appointed manager of the Regent Theatre, one of the large downtown houses of the Famous Players Canadian Corporation in Toronto, relieving Clarence Robson, manager of the Hippodrome, Toronto, the new parent theatre of the Famous Players chain, who has had charge of the Regent and Strand theatres, Toronto, in addition to the Hippodrome.

Mr. Dahn originally managed the Grand in Petersboro, Ontario, and then opened the new Algoma Theatre at Sault Ste. Marie, Ontario, for Famous Players, after which he opened the new Capitol Theatre at Regina, Sask., for the same corporation. A few months ago he was transferred to the Capitol Theatre, Montreal, having charge of that theatre while H. M. Thomas, general supervisor of Capitol Theatres for the Famous Players Corporation, was absent in Winnipeg to look after the Capitol and Province theatres there.

Manager Ben Cronk of the Allen Theatre, Toronto, offered the first Canadian showing of the British feature, "Me and My Gal," at the Allen during the week of February 12, this production being introduced by a considerable advance advertising campaign.

The Tioli Theatre Building, Bleury and St. Catherine streets, Montreal, was destroyed by fire of large proportions on February 5, the loss reaching $200,000. Through this fire, the cause of which was unknown, the career of a historic theatre was brought to a conclusion, the Tivoli having had a checkered record. At one time it was the home of British film productions in Montreal.

Exhibitors, make this department your club room, a place where you can meet socially and for the exchange of ideas and opinions.

Empire Circuit Theatres Resold, Is Boston Report

Announcement has just been made in Boston of the resale of the several picture theatres comprising what is known as the Empire Circuit and located in Massachusetts and Rhode Island. These theatres were sold last November to Samuel Lebowich, of Boston, in liquidation of some of the assets of the closed Cosmopolitan Trust Company of Boston, after they had been advertised for sale on several occasions and at least one sale called off because of the low prices offered. The new owners of the theatres are the following:

The Strand Theatre and the Colonial Theatre, Newport, R. I., to Louis M. Boas.

The Central Square Theatre at Waltham, Mass., to James H. Doyle and Isaac Gordon.

The Strand Theatre and the Premier Theatre at Newburyport, Mass., and the Strand Theatre at Amesbury, Mass., to Adolphus M. Burroughs and Louis M. Boas.

The Nickelodeon Theatre at Fall River, Mass., to Anthony Gosominski.

The Rialto Theatre and the Bijou Theatre at Fall River, Mass., to Nathan M. Yamins.

The Empire Theatre at Fall River, Mass., was not included in the sale, but has been leased for a term of years to the B. F Keith vaudeville interests.

At the time of the sale to Mr. Lebowich it was intimated that he had bought for resale, but nothing has been given out regarding the resale figures.

Roughhousing in some of the picture theatres in the suburbs of Boston during the past week has resulted in court action in a number of instances and the imposing of substantial fines by the judges before whom the culprits were arraigned. In the South Boston court four youths were haled before Judge Logan on a charge of creating a disturbance in the Broadway Theatre. Two of them were fined $50 each, and the other two were held for the juvenile court on account of their age.

In the Roxbury court Judge Hayden fined another youth who had been charged with creating a disturbance in the Shawmut Theatre. The arresting officer declared that it was a common occurrence for young men to shout and stamp their feet in this theatre and, as the management of the theatre pays $1,000 a year for police protection, he suggested that steps should be taken to put a stop to the nuisance. Judge Hayden suggested that it would be a good idea to keep a record of each person found guilty of disorderly conduct and that each such person be blacklisted and refused further admittance to the theatre.

The Orpheum Theatre at New Bedford was one of the seven places visited by cracksmen one evening last week, in each of which safes were cracked. Only a small amount of money was obtained, although a large number of admission tickets were stolen at the theatres.

John Buchanan, for more than forty years associated with the theatrical business in Boston, and for many years connected with the Howard Theatre, died last Thursday at his home on Revere street, in Boston. He was 72 years of age, and leaves one son and one daughter.

A private showing was given at Tremont Temple late last week of "The Soul Call," a picture that was filmed last fall at the Atlas Studio in Newton, Mass. Its general theme is Americanization.

Among recent charters granted to Massachusetts corporations was one to the Textile City Theatres, Inc., of Boston. It is organized for amusement purposes, with capital of $10,000. Its incorporators are Charles F. Atkinson and Philip Smith, of Brookline, and Samuel Markell, of Allston.

Another charter was issued to the Anderson Amusement Company, chartered for amusement purposes and to be located at Medford, Mass., one of Boston's suburbs. It is capitalized at $100,000, and its incorporators are Arthur Anderson, of Sharon, Mass., and Frank K. Eldridge and Stanley W. C. Downey, of Boston, Mass.

Frank Katze, 60 years old, veteran theatre owner and manager, died in Lynn, Mass., January 30. He opened the first vaudeville theatre in Lynn in 1904. Other theatres under his control since that time are the Empire in Salem, Mass., and the Colonial and Center in Lawrence, Mass.

Senator Greene, of Newport, has just presented in the Rhode Island Senate an act in amendment of Section 2 of Chapter 124 of the General Laws of Rhode Island, entitled "Of Shows and Exhibitions." This amendment would legalize the Sunday showing of moving pictures throughout the State. In presenting his amendment, Senator Greene declared he stood unqualifiedly in favor of its passage. In accordance with custom, the amendment was referred to the Senate Committee on Judiciary and undoubtedly will be the subject for one or more public hearings in the near future.

The Webster Square Theatre Company of Webster, Mass., has been granted a charter by the Massachusetts Secretary of State. According to the articles of association, it will do a theatrical business with a capitalization of $50,000. The incorporators are Henry J. Steinberg and Helen R. Steinberg, of Webster, and Arthur R. Greeley, of Worcester.

An opening wedge is to be driven this week, at a meeting called at the Hotel Lenox in Boston, to interest the picture theatre owners of New England in the new Theatre Owners' Distributing Corporation, the project launched on December 12, last, at the Sherman House meeting in Chicago. Moving picture theatre owners in all parts of New England, and especially those who are members of the State units of the Motion Picture Theatre Owners of America, have been forwarded a circular letter of invitation to attend and learn why the new organization offers peculiar distributing advantages for them.

Abraham Krug has decided to build a theatre in Willimantic, Conn., as he is convinced that there is room for another theatre in the city. The house will seat 1,000. He says the people of Willimantic appear to be theatre crazy, if business in the other houses in any indication.

Manager James F. Clancy, of the Capitol Theatre, Hartford, Conn., recently gave an address on motion picture censorship before the Hartford Advertising Club.

Mayor Edwin F. Leonard, of Springfield, Mass., at the request of federal and state authorities, banned the exhibition of the motion picture "Russia Through the Shadows" on the ground that the picture is Communist propaganda. It was to have been shown in the Plaza Theatre Sunday night, February 11, under auspices of the Springfield Joint Committee for Famine Relief as a benefit show. The mayor said that he had received word from U. S. Department of Justice agents that the film is propoganda for the Communist party of Russia.

Suit has been filed in superior court in Lynn, Mass., by Owen F. Farley in an action of contract for $25,000 to recover $10,000 for services as real estate broker in the sale of Codman Square Theatre, 637 Washington street, Boston. The defendants are the trustees of the Codman Square Theatrical Trust Company.

The Empire Theatre, Lewiston, Maine, is making a winning feature of its orchestra, which is under the able leadership of J. Gaudreau. Solos by the members of the orchestra have proved popular with patrons. The Empire plays all the "big" pictures.

Edward O. Lyman, 56 years old, former well-known theatrical manager, died in his home in Holyoke, Mass., on February 11. He was born in Hartford, Conn.

Motion picture projectionists in Holyoke, Mass., will be members of a new federation of theatrical employes. Announcement of the formation of the organization was made at a meeting of the Central Labor Union Sunday.

Fred L. Frechette, manager of the Playhouse Theatre, Chicopee, Mass., had the city's Boy Scout troops appear in exhibitions in the Playhouse on Monday and Tuesday. This was in connection with the celebration of the founding of the organization.

Managers of a large number of theatres in the entire New England section have found a new way of obtaining the co-operation of ministers. They have offered the use of their houses for special services and have found ready acquiescence from the clergy. Theatres usually have a larger seating capacity than church auditoriums and pastors are not averse to having a large congregation when they desire to drive home matters they consider of great importance. One especially, the Union Square Theatre in Pittsfield, Mass., has been the scene of a church service on Sunday nights regularly for more than a year. Every fourth Sunday Manager John Cooney has the privilege of the Sunday show and on those days the church service in his house is omitted. Other managers have taken up the idea and it seems to be spreading rapidly.

Manager Gordon Wrighter, of Poli's Palace Theatre, Springfield, Mass., has hit the popular fancy of the music loving public of the city by his presentation of the Sunday picture programs. He has an orchestra of eighteen musicians, and between pictures they play programs of a variety of selections. The augmenting of the orchestra has proved a great aid to boosting the Sunday business.

Irving MacDonald, manager of Fox's Theatre, Springfield, Mass., presented the Fox film, "The Face on the Barroom Floor," the week of February 5 for the "first time on earth." He trimmed up the lobby to resemble a barroom and had "schooners" and old-fashioned beer mugs filled with cotton on shelves along the walls. In the entrance facing the sidewalk he had bottle cases piled up and on the side facing the street he had the title of the picture lettered. The display caused many to stop and sigh reminiscently. The picture played to capacity audiences during its run.

New York's "Musketeers" Believe in Real Teamwork

"The Three Musketeers" know that, in the long run at least, ability and integrity and persistence are rewarded. A lot depends on your employer, his discernment and unselfishness, but in that respect "The Three Musketeers" are lucky, for they are under S. L. Rothafel at the Capitol Theatre, New York City.

These three chaps were nicknamed for Dumas' characters by Mr. Rothafel. It indicates that they possess the virtues named above, and, in addition, that of chivalry, They are John A. Matthews, senior house manager; Herman H. Landwehr and Edward Douglass, junior house managers. All three pull together like a team of oxen, and the amount of work they accomplish takes many a load off Mr. Rothafel's capable shoulders.

Matthews' rise was rapid. In 1919 he was chief usher at the Rivoli. A few months later he was called to the Capitol as one of the house managers. He's summed up as a modern Chesterfield, and a real diplomat, as well as an efficient worker.

Landwehr was chief doorman at the opening of the Rivoli in 1919, when, in March, 1920, he was also salled to the Capitol to act in the same capacity. Soon afterward he joined Matthews as one of the house managers.

Douglass enlisted in 1917 in the army as a musician, becoming bandmaster of the recruit band of 250 pieces at Fort Slocum after a stay in Boston. He was in the service eighteen months. His first theatre job was with the Capitol as usher. In nine months he was made a house manager and the trio was complete. "One for all, all for one," is their motto.

Here's a notable record: Edmund Manley, now manager of Fox's Crotona Theatre in 177th street near Washington avenue, has been in the show business thirty-five years and during that time has visited every State in the Union. His connection with Fox dates back two years. Much of his previous experience was in company with Lincoln J. Carter, the well-known playwright of the West, who will shortly come East to direct some of his plays. During Manley's association with Carter he saw many a one, two and three-night stand, managing such shows as "The Eleventh Hour," "The Heart of Chicago" and "The Fast Mail." He was with Carter for nineteen years.

Last week was "Celebration Week" at the Bennerson Theatre, 1580 Washington avenue, which is operated by the Aress Amusement Company, of which Jack Rosenthal is president, Irving Rosenthal treasurer and Harry Sussman secretary. Mr. Sussman was graduated from Columbia Law School. The house is one of the finest on the East Side and was built at a cost of about $250,000. Irving Rosenthal is the resident manager and is assisted by Harry Shepard. The house presents many novelties, a "Country Store" proving one of the biggest attractions. There is an orchestra and an organ. The company also controls the King Theatre and the Golden Rule.

Haring & Blumenthal can well be proud of their Belmont Theatre, Belmont and Tremont avenues, which was opened two years ago and is managed by Richard Graham. Mr. Graham rose from house engineer to his present responsible position. The firm soon will build one of the biggest picture and vaudeville houses in the Bronx. It will be located at 138th street and Willis avenue and cost about $900,000. The Belmont has a twelve-piece orchestra conducted by D. Steinman and an organ in charge of Mrs. Helen Griggs. Haring & Blumenthal also own the Annex, Gem and Palace treatres.

When Tony Pastor used to flip the trick silk hat and sing "Oblige a Lady," John Buck started his association with motion pictures "back stage" in the old Union Square—the first theatre on Fourteenth street—New York, of course.

That was twenty-five years back. And in that quarter of a century anybody who watched John could have seen him sticking to his job, keeping cheerful, working for his bosses and for his associates, and now, with the same good humor, the same "pally" attitude toward his friends, he's still at it, but now as manager of the Proctor Fifty-eighth Street house.

The front of his house is John Buck's especial hobby. Whenever he gets a chance to typify the spirit of "Selling the Picture to the Public" he gets busy, and the people in his neighborhood start digging for the box office. "Showmanship" is his middle name.

Kansas City

The Art Theatre, Eighteenth street and Central avenue, Kansas City, Kan., was sold last week by Morton Van Praag to Edward and Frank Grubel, operators of the Electric theatres in Kansas City, St. Joseph, Joplin and Springfield, Mo. Clarence M. Smith, manager of the Tenth Street Theatre, is also managing the Art Theatre. The Art is being remodeled and redecorated, but performances have not been discontinued, the work being done at times when the show is not open.

Frank L. Newman and Milton Feld, who manages the Newman theatres, returned this week from a business trip to New York.

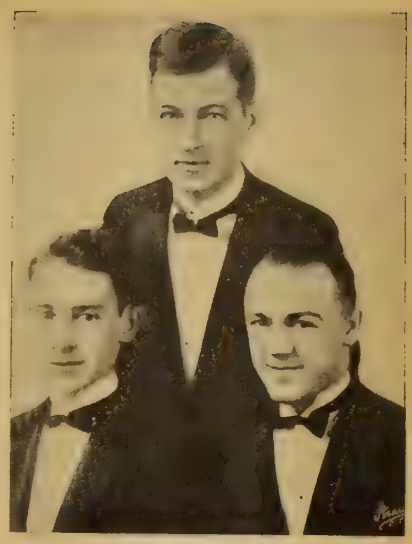
Pleading guilty to a charge of taking part in the robbery of C. H. Burkey, manager of the Summit Theatre, Kansas City, in October, Charles Timmerman, 19 years old, was sentenced to five years in the penitentiary. Mr. Burkey was the victim of two holdups. The first occurred two weeks earlier. Arthur Carlson and Paul Schaffer were convicted of complicity in the same robberies. Carlson received a prison sentence of twenty years and Schaffer five years.

Two weeks ago it was announced that a theatre would be erected at Westport avenue and Broadway at a cost of $150,000. This week comes the rumor that a picture theatre seating 1,800 would be erected soon at Thirty-sixth street and Broadway. This site is five blocks from Westport avenue. Just how true these reports are cannot be ascertained until actual work is begun on the structures.

J. W. Perry, of the Odeon Theatre at Coffeyville, Kan., was in town last week visiting some of the film exchanges.

O. D. Rose, of the Apollo Theatre, Kansas City suburban house, recently carried a large ad in the Kansas City Star featuring the "Voice of the Holy Land" series of short subjects.

G. L. Rugg, owner of the Eureka Theatre at Weston, Mo., announces that he is thinking of holding an Old Fiddlers' Contest in conjunction with the running of "Human Hearts."



THE THREE MUSKETEERS
Left to right: C. E. Matthews, Herman H. Landwehr and Edward Douglass

Minneapolis

Finkelstein and Ruben and Sobelman and Rowe are battling for the control of the Blue Mouse Theatre. Finkelstein and Ruben, it is alleged, control 51 per cent. of the stock and seek to take over the management of the theatre. The other interests refuse to let go of the theatre.

"Robin Hood," at the Garrick, opened the third week of its local run on Sunday. The picture is playing one dollar top.

The recent visit of Booth Tarkington and Harry Aitken here resulted in a newspaper story that Minnesota will become a producing center. The story is that they have an option on two Lake Region sites and have made camera tests.

Pictures are being featured instead of vaudeville at Pantages this week. The picture is "The Fast Mail." Art Landry and his Commodore Band is an additional attraction with the State program this week.

Oklahoma City

The Arcade Theatre at Dennison, Texas, has been completely overhauled and remodeled and made practically new.

While several hundred people were watching the showing of "A Daughter of Luxury" at the Capitol Theatre, Oklahoma City, about 9 p. m. February 5, two masked bandits entered the private office of the manager, which was located upstairs, and struck C. O. Payne, assistant manager, and H. H. Allen with revolvers, slightly injuring both men. The safe was rifled of its money contents and about $100 taken.

Managers Accused

Managers of the five picture and vaudeville theatres in Bayonne, N. J., were arrested on February 10 on a charge of violating the Vice and Immorality Act. The action was the outgrowth of a movement by local ministers to compel the theatres to remain closed on Sundays. No further action has been taken in the matter, as the Grand Jury now is investigating. The managers were paroled.

Franklin Visits Buffalo; Says That City Is Booming

"The country is booming from a business standpoint and Buffalo is looming large in this new era of prosperity," declared Harold B. Franklin, former manager of Shea's Hippodrome and now in charge of Paramount's theatre department, who dropped off in Buffalo last week on his way home from the opening of Grauman's Theatre in California to greet some of his old friends and to look over his old home town.

"The picture theatres on the Pacific Coast, along the Canadian border, in the Central West and in the South and East are doing much better business than they were two years ago," declared the Paramount official, "and this means that the sections mentioned are enjoying greater industrial prosperity than they were at that time."

As an example of the way in which folks are flocking to the movies, Mr. Franklin stated that when his company opened its $4,000,000 theatre in Los Angeles, the house was filled to capacity, in spite of the fact that the admission for the premiere was $5 top.

Mr. Franklin said his observations had led him to believe that opposition to Sunday movies had dwindled until it exists only in certain communities where local conditions are responsible for its presence.

While in Buffalo, Mr. Franklin had dinner with M. Shea, head of the Shea Amusement Company. He also visited the Eastman Theatre in Rochester to greet his old friend, Art Amm, and to meet the new manager, William Fait.

Associated Theatres, Inc., opened the new State Theatre in Corning on the evening of February 6. The company is composed of Harold P. Dygert, president; William J. MacFarlane, vice-president; C. C. Coggab, secretary. Harold F. Brainerd and L. H. Hoffman, of East Rochester, are members of the board of directors. The State was formerly the old Corning Opera House. It was remodeled and redecorated by Maltby & Sons, of Corning. The decorative scheme is old blue and white and warm grays. The plaster and ornamental work is finished in old ivory. James J. Kelly is manager.

Double feature bills are being widely advertised by Manager John R. Stevens, of the Central Park, Buffalo. Mr. Stevens is sending programs to every home in the North Buffalo section. Business is booming, says John.

H. P. Lally, of the Regent and other theatres in Dunkirk, N. Y., and his family have gone to California to look over the production end of the business.

Mrs. Charles Thomas has reopened the old Gem Theatre in Bath, N. Y., showing pictures every night. The Opera House in Painted Post, N. Y., has been reopened under the management of James J. Kelly, who is also managing the new State in Corning.

M. Jackson, of the Mozart Theatre in Elmira, N. Y., has defeated Mr. Bernstein, owner of the building, in the eviction suit. Mr. Jackson is still in possession.

A large delegation of Buffalo film men went to Jamestown, N. Y., for the opening of the new Palace Theatre, owned by Peterson & Woods and managed by Howard Waugh. In connection with the opening Mr. Waugh hooked up with the Jamestown Morning Post and the Evening Journal for a twelve-page Palace Theatre supplement, selling the ads himself. It was the greatest bit of publicity ever put over in the town.

The high school in Orchard Park, N. Y., is now showing pictures one evening each week.

Dave Cohen, of Binghamton, will manage the new Strand in Endicott, N. Y., which is expected to open in about two weeks. William Mack, of the Goodwill Theatre in Johnson City, is confined to his home with an attack of rheumatism.

J. D. Parmelee, owner of the Tri-It Theatre, has completed plans for his new theatre on the site of the Tri-It, 177 Military road, near Amherst street. Mr. Parmelee is one of the city's veteran exhibitors.

Mrs. Waitrowski, manageress of the Star Theatre, Angola, N. Y., expects to start work this spring on a new picture theatre in this western New York town, famous as a summer resort.

A large number of school teachers in Buffalo, as well as many exhibitors, attended the special screening of the first two episodes of "The Oregon Trail" in the Olympic Theatre, Buffalo, February 10. Manager T. Cecil Leonard has made arrangements to admit children for 5 cents during the Friday night and Saturday matinee presentations of this serial.

Andy Geitner, manager of the Geitner Theatre, Silver Creek, N. Y., is putting on classy programs at his new houses these days. On Wednesday, February 14, he presented a Film Classic program, showing Frank McGlyn in 'Abraham Lincoln," and Charles Dickens' "Dombey and Son." Andy has booked "When Knighthood Was in Flower" for Monday, Tuesday and Wednesday, February 19-21. A real treat for the natives, says Andy.

"Business is coming splendidly," writes Bruce Fowler, manager of the Indiana Theatre, Terre Haute, Ind., and former manager of the Elmwood in Buffalo. Mrs. Fowler and son are enjoying the winter season in Miami, Fla., where they will stay two months. With the family away, Bruce says he is devoting about 20 hours a day to the theatre. Bruce always would have his little joke.

Several towns around Buffalo have beat the "Queen City of the Lakes" to the presentation of "Robin Hood." The Bellevue at the Falls showed the production several weeks ago and now the Drohen Theatre, Dunkirk, has shown it. In order to arouse interest in the picture, the Messrs. Lally, of the Lincoln Theatre Corporation, operating the Drohen, gave a private screening for the members of the Chamber of Commerce following the weekly luncheon last Thursday.

Louis Rosing, son of Jacob Rosing, one of the owners of the Lafayette Square, Buffalo, was married in Toronto last week to Miss Tilley Palter. Fred M. Shafer, manager of the Lafayette, and Mrs. Shafer, were guests at the ceremony, which took place at the McCall street synagogue in the Canadian city.

Coal Situation Is Serious in District Around Albany

The coal situation has become most serious in the past week with the picture theatres of the Albany district. The Hudson in Watervliet, which was opened on December 25, by Elmer Crowninshield, was forced to close last week through a combination of gas thrown off by poor coal and difficulty in heating the house. The Central Park, in Schenectady, has also closed by reason of the fact that its owner has been unable to heat it. Trouble is also being experienced at the Plaza in Chestertown, owned by Howard Richardson.

The severe snow and sleet storm which swept over this section a week or so ago crippled the railroads and many a home has been going from scuttle to scuttle during the last few days. Unless the condition of things improves dozens of picture theatres will be forced to close within the next few days.

Theodore Jelenk, former owner of the Albany, Schenectady, and who is now living in New York, was in town the past week with Paul Alberts, present owner of the Albany, and renewed friendship at many of the exchanges.

Elmer Griffin, of Kinderhook, dropped into town this week and said that the recent storms had badly crippled his business.

There is a report that the Barcli, of Schenectady, may change hands.

William Smalley and his smile made the rounds of the Albany exchanges last week. Everyone in the film business knows and likes Mr. Smalley, and of late, acquiring theatre after theatre, he has become a small magnate.

Up until two weeks ago Fred Elliott, as the owner of the Clinton Square in Albany, was in the ranks of the exhibitors. Mr. Elliott has leased his house for ten years. Now he is sitting back, taking things easy, and the other day remarked that it was easier to pay 25 cents to see a show than to know that the show going on before him was costing $25 out of pocket.

The Regent Theatre in Amsterdam has just been sold to the Keith interests. The new owners have incorporated as the Amsterdam Theatre Realty Company, with Major L. E. Thompson, of New York, as president.

Charles Sesonske, manager of the Avon in Watertown, donated not only his house last week but also actors and a picture in connection with a benefit performance given for the poor and needy of the city by the Watertown Ministerial Union.

Southern Sells Theatres

Southern Enterprises, Inc., has sold to E. J. Sparks, of Jacksonille, Fla., the following theatres: the Jefferson and the Orpheum, at St. Augustine; the Beacham, the Grand and the Phillips, at Orlando, and the Auditorium and the Casino, at Lakeland.

It has also sold to C. R. Bamford the Majestic Theatre, at Asheville, N. C.

Milwaukee Exhibitor Finds Most People Prefer Jazz

What kind of music does the public want with its motion pictures? Ed. Weisfeldt, manager of Saxe's Strand, Grand avenue and Fifth street, Milwaukee, has put this perplexing question directly before the public for answer and has discovered that for every five patrons who prefer classical selections there are 100 who want popular tunes.

Not that Eddie cares, because he's well fixed to answer the whims of them all through his synco-symphonist orchestra—a rare combination of players, each one of whom plays at least two instruments. And now the public is going to get what it wants, even to picking its own selections, according to Mr. Weisfeldt. He has gone about the scheme in this way:

Patrons entering the Strand have been given cards to fill out with their names, addresses and the selections they prefer. These have been turned back to the managemnt. Now Mr. Weifeldt has arranged to play the numbers requested and has likewise made plans to communicate in advance with those favoring certain selections so that they may be on hand when they are played.

The Majestic, oldest picture house in Rhinelander, Wis., has been sold by H. C. Zander, its builder, to Y. E. Miner, of Ladysmith. Mr. Zander had operated the house for fifteen years. He has not announced his plans for the future, but in view of the fact that he recently disposed of his residence, it is believed he will leave the city.

Mr. Miner, new owner of the Majestic, likewise controls theatres in Rice Lake and Ladysmith. He has named M. C. Mattin, a former Ladysmith newspaper man, as manager of the Rhinelander house.

The Majestic, despite its age, is one of the most attractive and best equipped theatres in the northern part of the State. Mr. Zander at one time operated theatres in Shawno and Antigo.

S. Walker, of the Butterfly Theatre, has contracted for the showing at an early date of Universal's latest super-jewel, "The Flame of Life."

F. J. McWilliams, of Madison, Wis., has recovered from the illness which prevented him from attending the recent mid-winter convention of the Motion Picture Theatre Owners of Wisconsin and is making final plans for the opening of the remodeled Grand Theatre on March 1. In this connection Mr. McWilliams visited Milwaukee several days ago. A fortune has been expended upon the Grand in redecorating and general remodeling until it looks like a new theatre. It is a 900-seat house and is owned by Frank Fischer.

Peter G. Thielen, manager of the Capitol Theatre at Manitowoc, Wis., has been appointed boxing inspector for the city by the State Boxing Commission.

Leo Grossman has taken over the Wright Theatre, Wright and Fratney streets, which has been closed for some time. The Wright is a 400-seat house. Mr. Grossman also has the Ross Theatre at Seventh and Walnut streets.

"Doc" Gallup, Marquette, Mich., and Sam Picker, Ironwood, Mich., who controls several theatres in that vicinity, were visitors at the Universal office in Milwaukee last week. Both reported business as brisk in their territory.

Kenosha, Wis., within 60 days will have a new theatre to cost approximately $100,000. Work on the roof is being completed now. The building is being erected just west of the downtown district by John Wells for Walter Schlager, a new man in the motion picture industry.

"Day by day in every way I'm getting better and better." That appears to be an appropriate statement for Ed Weisfeldt, manager of Saxe's Strand, to make following the coup he engineered in connection with obtaining Dr. Coue's picture for Milwaukee.

After lining up the film, "A Message from Dr. Emil Coue," for the week beginning February 17, he hit upon the scheme of advertising it with a special motion picture of a Milwaukee cripple who had been cured by the famous Frenchman for the week of February 12 and by the personal appearance of this man during the showing of the Coue film to tell of his experience.

St. Louis

The Atlanta, Mo., picture house is being torn down to make room for a gasoline station.

The Lincoln Theatre, Lincoln, Ill., opened its doors on Lincoln's Birthday. Steve Bennis owns this beautiful house. It seats 1,500 and cost $250,000.

The Martin Theatre, Red Bud, Ill., has been purchased by Sam Bradley, of Willisville, Ill.

Barney Fegan is manager of the New Aubert Theatre, Aubert and Easton avenues, which opened last Thursday. He and Sam Bromley, who promoted the Aubert, plan to open an independent exchange in the 3500 block on Olive street.

Out-of-town callers of the week were: S. E. Pertle, Jerseyville, Ill.; Jim Reilly, of the Princess and Grand, Alton; A. C. Norwein, Benne, Terre, Mo.; Bob Cluster, of Duquoin, Ill., and Lester Scott, of Federated Distributors.

Detroit

Film valued at $3,000, stolen from a delivery truck as it stood in front of the Favorite Theatre, Detroit, was found two days later abandoned in a west side alley.

W. S. McLaren, president, and Henderson Richey, secretary, of the Motion Picture Theatre Owners of Michigan, are back from New York, where they completed peace negotiations with Hiram Abrams, president of United Artists, and the exhibitors have declared off the ban on United Artists pictures in Michigan. Hiram Abrams gave the association a letter in which he stated that in the future he would not offer any U. A. release to any non-theatrical organization without first giving the exhibitor a chance to book it.

Quite a number of Michigan exhibitors are sojourning in the warm climates of either Florida or California. Among them are Maurice Lynch and H. White, Detroit; Mr. and Mrs. P. C. Schram, Kalamazoo; Jake Schreiber, Detroit; Mr. and Mrs. Robbins, of Grand Haven.

The Princess-Paramount is the name of the new theatre in Morenci, Mich., which opened last week under the management of Gordon E. Eplz, and which was formerly the Temple Theatre.

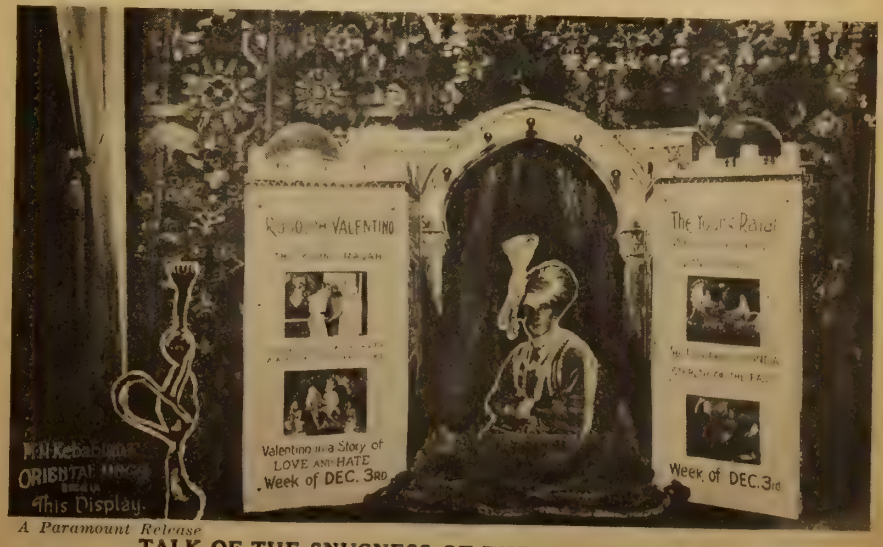
M. Baron, who formerly operated a summer resort at Bangor, Mich., has converted the dance hall into a theatre and hereafter it will be known as the Park Resort Theatre.

The Orpheum Theatre, Detroit, has adopted a new policy of vaudeville, with a comedy and news weekly. This house is the third being operated in Detroit by Charles H. Miles.

The Ferry Field Theatre, Detroit, owned by Phil Gleichman, adopted a new policy on February 10 of vaudeville and pictures, making two changes weekly.

The Globe Theatre, Flint, Mich., was sold to the Genesee Trust Co., of the same city, for $43,000, at the receiver's sale held a few weeks ago. It will continue to be operated as a picture house.

Eugene Brewer, of the Strand Theatre, Owosso, is back from Miami, where he spent two months on business.



A Paramount Release

TALK OF THE SNUGNESS OF THE BUG IN THE RUG

Here is Valentino backed up by a Persian rug which is worth at least two week's salary, even if you believe the press agent. The exploitation was planned for the Bijou Theatre, New Haven, by Russell B. Moon, Paramounteer.

Troy Opens February 21; Hill Is Managing Director

The Troy, latest addition to the Mark Strand circuit of theatres, located in Troy, N. Y., will open on February 21, following construction which has been under way for the past year or so. The house represents an investment of $350,000. It seats 2,100, the balcony holding 603 persons. The theatre is located in the business center of Troy, and is by far the largest and handsomest structure of its kind in the city. The opening will be an event in the motion picture history of the Capital District, which already has the Mark Strand in Albany, and the recently completed State, in Schenectady.

Uly Hill, managing director of the Mark Strand in Albany, will also direct the new Troy, with Edward H. Crawford, of New York, who managed the Lincoln in Troy up until a few weeks ago, as business manager of the Troy. The house will have a fourteen-piece orchestra directed by a Mr. Keefer. The program policy of the Troy will be almost identical with that of the Mark Strand and the State, and will include a soloist, with weekly change.

The exact admission prices which will prevail have not yet been settled. In all probability the top will be 40 cents, or 5 cents above the admission price now being charged at the Lincoln, the strongest competitor which the Troy will have. The opening feature has also not been settled upon, the house having under consideration any one of several big pictures already booked, including "The Flirt," "Robin Hood," "Dr. Jack" and "One Exciting Night."

Ben Apple, of the American in Troy, has been up against it for the past week with four of his employes ill with the grippe, and some days Ben served in about every possible capacity about the house, except leading the orchestra and operating the machine.

The Griswold has a new leader for its orchestra, a Mr. Best, who has been playing in the Olympic at Watertown. The house has an eight-piece orchestra.

The first prologue attempted at the Lincoln was put on most successfully by Manager H. E. Wilkinson in connection with the week's run of "The Christian." Frederick Wheeler, soloist at the theatre, garbed in monk's costume and holding aloft a lighted candle as he sang "The Stabat Mater," provided an excellent opening to the feature.

Jake Rosenthal, who is building the Rose, in Troy, believes that there is nothing like co-operation, and so he is banking on the Irish residents of the city and planning to open his new house on March 17 with decorations in green from top to bottom.

A permanent tax now prevails at all of the theatres in Troy instead of compelling the house owners to pay for the services of firemen stationed during the day and evening at the houses. The tax is pretty stiff, however, and some of the theatre owners are inclined to complain.

No more split weeks for the Griswold in Troy. Manager Apple is trying out straight week runs and the house receipts have jumped, so that split weeks have been called off.

When Manager Wilkinson, of the Lincoln, starts in to do anything he never takes the trouble to look at clock or watch. Last Thursday he started in to supervise the construction of a new orchestra pit along with other important changes. Mr. Wilkinson entered the theatre at 12.30 Thursday noon and never left the house until long after midnight Friday, except for an occasional cup of coffee and a sandwich at a nearby restauraunt. The house has just enlarged its orchestra to fourteen pieces.

H. E. Wilkinson, manager of the Lincoln in Troy, paid Harold Franklin a handsome compliment recently when he asserted that there was no one in the country under whose direction he would rather work than Mr. Franklin. Wilkinson credits all he knows of the motion picture business to Mr. Franklin, with whom he was associated for a considerable period.

At the Lincoln all runs hereafter will start in on Saturday instead of Sunday, and at 12 o'clock noon instead of 1 o'clock. No matter how good a picture may be, or how high priced, there is to be no advance in admission prices.

Northern New York

James S. Burnham, of Cortland, N. Y., who has sold his theatres to John S. Gray, of Syracuse, intends to organize a stock company to promote theatrical enterprises.

George Lynch, who has been assistant manager of the Hippodrome and Strand theatres in Carthage, N. Y., has gone to Cobleskill, N. Y., where he will be manager of the Park Theatre. Before going to Carthage Mr. Lynch was manager of one of the Schine Company's theatres in Oswego.

Lew Fisher, manager of a theatre in Fort Edward, N. Y., has leased the Empire in Fort Henry. The house seats 700. Mr. Fisher took possession February 1.

A. A. Van Auken, manager of the Temple Theatre in Syracuse, N. Y., held a sneak thief at the point of a revolver when he discovered the man looking through windows of his residence. Van Auken summoned the police, and the prisoner gave his name as Kenneth Gilmore, of Long Island. Van Auken is a deputy sheriff of Onondaga Valley, a suburb of Syracuse. He has a reputation for "holding 'em out."

Chest Brothers, who operate a chain of theatres in the Mohawk Valley, New York State, recently leased the New Garage Theatre in Middleburg, N. Y.

"The Gateway" will be the name of the theatre to be erected in Little Falls, N. Y. It is most appropriate, as the city is the entrance to the lower Mohawk Valley. The architecture will be of old English, such as is popular in California and the middle west, and the front of the building will be of red pressed brick. It is expected to complete the construction during July. The estimated cost is $150,000. A $10,000 pipe organ will be installed. The seating capacity will be 1,400, and wide, comfortable seats will be installed.

The stockholders of the company promoting the building of the house are Robert Earl and Charles H. Moyer, of Herkimer, N. Y.; J. J. Gilbert, George L. Smith, Irving E. Stacey and William P. Earl, of Little Falls. Mr. Moyer is now the manager and one of the owners of the Liberty Theatre in Herkimer.

San Francisco

The new Strand Theatre at Dinuba, Cal., was formally opened on the evening of February 3 and a number of film men from San Francisco made the trip to attend the opening performance. The theatre is a splendidly appointed one seating 1,290. The town in which it is located has a rated population of but 3,400, but it is in a thickly settled farming community steadily growing in population and importance.

Joel C. Cohen, president of the Consolidated Amusement Company, of Honolulu, T. H., arrived at San Francisco recently from the Islands to make arrangements for films for the film exchange and chain of theatres operated by this concern.

The Gem Theatre, a small house located at 973 Ocean avenue, San Francisco, and owned by Edward Young, was destroyed by fire on the morning of February 5.

Three armed bandits effected an entrance into the States Theatre at Oakland on the morning of February 5, bound and locked up three men, blew open the safe in the office and made away with $2,500, taking two hours for the work. The men rounded up the janitors who were cleaning the house and locked them in a dressing room near the office. About $500 in small change was left behind because of its bulk.

Frank Vesley, of the Strand Theatre, Modesto, Cal., was a visitor at San Francisco early in February to arrange bookings, as was also W. Stuart Webster, of Woodland.

Cleveland

The Anti-Blue Law League of America, an organization with headquarters in Indianapolis and Washington, D. C., has established an office in Cleveland, taking advantage of the recent blue law agitation there which resulted in arrests of seven exhibitors, but which fizzled out in court.

A representative of the organization appeared before the Cleveland Exhibitors' Association and explained its purpose, but no action with regard to joining was taken at that time.

Mark Greenbaum, manager of the Alhambra, Cleveland, is having a hard time finding the owner of a set of false teeth lost in the house. He has advertised in the newspapers and obtained publicity about them, but to no avail. Mark would use them himself only they are a lady's set, he says.

Several exhibitors of Findlay, Ohio, lost their battle for Sunday opening when their case was heard by the supreme court of the state. This fight has been pending for several years, and the exhibitors now are back to their original status, when first arrested, the judges having held that the theatrical law covers the exhibition of pictures on Sunday.

Martin Printz, of the Circle Theatre, is having a one-reel story made with Cleveland amateur actors. He is conducting a contest for the parts and will show the reel in the Circle when completed.

Jack Greenbaum, owner of the Opera House, Mansfield, Ohio, has acquired another house, the Lorain, Ohio, Opera House. This theatre will be redecorated and renovated and Jack will open it about Easter Sunday.

Snowstorm Hurts Business in Maryland and Virginia

Last week's snowstorm has hurt business greatly in Virginia and Maryland, according to visitors in Washington. They report that attendance figures fell off greatly because the people would not plow through the snow to the theatres. The roads are in bad condition also and the patrons living in the country stay at home nights. The complaint is very general among Virginia exhibitors that the first half of the present month has been very unsatisfactory from a business standpoint.

E. T. Craal, who operates several theatres in Newport News, Va., and William Gordon, who has the Palace Theatre in that place, were among those who were here during the week. They report slow business on account of weather conditions.

George Backus, formerly with the Scott Theatres in Hampden and Phoebus, Va., called on the various exchange managers here looking over the field prepatory to opening his theatre, making some bookings and purchasing supplies. It is understood that Mr. Backus is remodeling a building for theatre purposes and will open soon.

Mrs. Annie E. Thrope, who has taken over the Shirley Theatre, in South Richmond, Va., was here to book pictures. The theatre will be managed by her son, W. F. Thorpe. She also operates the Palace Theatre, in Petersburg.

Work of tearing down the buildings on the ground on which the Cosmopolitan Theatre is to be erected by A. Brylawski and his associates in the Cosmos Theatre Company has been started and it is planned to rush work on the new building so as to have it opened for next fall.

The theatre building, which is to be one of the finest of its kind in the East, will contain, in addition to the theatre itself, several floors of offices. The construction of the house is to be absolutely fireproof and the theatre will contain probably every modern improvement known in the moving picture industry, as well as many unique conveniences for its patrons. Access to the office floors will be by means of a battery of high-speed elevators.

Larry Beatus, manager of Loew's Palace Theatre, has been suffering from influenza, which is very prevalent in the District of Columbia.

The Florida Theatre, at Fifteenth and H streets and Florida avenue, Northeast, is reported to have changed in management and that a Mr. Cohen from New York City is now in charge.

Damage suits against the Knickerbocker Theatre Company, as a result of the collapse of the roof of the Knickerbocker Theatre, January 28, 1922, should be filed wtih the receivers of the company, appointed by the Delaware courts, according to a statement filed with the Supreme Court by Harry M. Crandall, describing himself as a "friend of the court."

Mr. Crandall points out that the corporation was dissolved July 5, last, by the courts of Delaware, where the company's charter was obtained, and all claims against the corporation are to be made to the receivers appointed in Delaware. Service on Harry M. Crandall, as president of the company, is illegal, it is asserted.

At the same time, Mr. Crandall, Albert E. Beitzel and Barry Bulkley, sued as trustees of the Knickerbocker Theatre Company, filed a joint plea in a statement, claiming the suit against them must be dismissed because they have not and did not at the time of the filing, have any connection as trustees with the dissolved Knickerbocker Theatre Company.

Actual construction on the new Ambassador Theatre, to be erected on the site of the Knickerbocker Theatre, at Eighteenth street and Columbia road, Northwest, has been started, a permit having been granted by the Building Department for the "repair" of the collapsed structure at an estimated cost of $100,000.

Baltimore

An organization has been formed in Baltimore called the Association Opposed to Daylight Saving, the members of which will represent the various civic, business and religious bodies of that city that have voiced their objections to daylight saving.

Trade unions, clubs, packers, canners, shipping men, ministers and moving picture men make up the body of the new association, and, according to Frank W. Lawson, secretary, 80 per cent. of the people are against daylight saving.

Louis Schlichter, chairman of the committee of the Exhibitors' League of Maryland, in charge of the campaign being waged by that body to fight the measure, is a member of the executive committee of the new association. It is the purpose of the new body to present to the people the objections against the measure. But no further opposition will be made to the measure if the people decide that they want daylight saving at the polls at the election next May.

In the meantime the campaign against the measure is being carried on steadily by the Sunday meetings at the various picture theatres in Baltimore under the auspices of the Exhibitors' League of Maryland. One was held at the Apollo Theatre on Sunday afternoon, February 4, and another at the Palace Theatre on Sunday, February 11.

The McCoy Theatre, Fulton avenue at Baker street, which has been operated by the Lord Calvert Theatres Company, under the management of Frederick Clements Weber for a number of years, has been leased to Berlin and Leiner. Mr. Leiner also operates the Brodie Theatre, 1118 Light street.

Bernard Depkin, Jr., manager of the Boulevard, Metropolitan and several other theatres in Baltimore, is laid up at his home, ill with grip. Mr. Depkin went to Atlantic City for a few days and had to return because he was suddenly stricken with the illness.

Guy L. Wonders was in New York on business during the early part of the week beginning February 12. Frank Price, Mr. Wonder's efficient assistant manager at the Rivoli Theatre, was in charge during Mr. Wonder's absence.

Two-week runs are getting to be quite the thing in Baltimore. "The Voice From the Minaret" was held over at the Rivoli for the week beginning February 19, and "One Exciting Night" remained at the New for the same period of time. Prior to that "Dr. Jack" played a two-week run at the New and that was shown the following week at the Parkway, another theatre in the Whitehurst chain. That also happened in the case of "When Knighthood Was in Flower." But two-week runs seem to be the limit in Baltimore, generally speaking, although "The Beautiful and Damned" remained at the Wizard for three consecutive weeks.

A brick picture theatre will be built at Twentieth street and Eighth avenue, Huntington, W. Va., by the Stone Amusement Company, of which W. E. Deegan is president. An apartment house and storeroom will be included in the building.

The picture theatre at Petersburg, Va., operated by W. F. Harris, will be remodeled and improved with a $15,000 orchestral organ, 200 additional seats and indirect lighting.

Through arrangements made with Louis Carman, proprietor of the Pimlico Theatre, Park Heights and Belvidere avenue, the Congregation of the Pimlico Baptist Church will hold their Sunday evening services at that theatre during February.

Win Music Tax Suit

Judge A. B. Anderson, of the United States District Court at Indianapolis, has found for the defendant in the action brought by the American Society of Composers, Authors and Publishers against the Marion Theatre Company to collect $100 damages for alleged infringement of the copyright law.

The suit was one of nearly 100 filed against various picture theatres in the state to recover the society's fee of 10 cents a seat a year for use of copyrighted musical compositions.

The evidence in the case showed that the copyright music had not been played in the Marion Theatre Company's houses after the company was notified it must pay a license to use the music.

Scores Hurt in Syracuse Fire

The Bastable Theatre, Syracuse, N. Y., and the building in which it is situated and known as the Bastable Block, was destroyed by fire Monday night, February 12. The fire occurred at 6 o'clock during the period between the afternoon and night shows. The fire was one of the most spectacular in the history of Syracuse. A fireman, who jumped from a window in an upper story, was killed when his body crashed through a net held by firemen.

Several persons were reported missing, scores were injured and two may not live. The total damage is estimated at $2,000,000. The Bastable was playing a policy of feature pictures and musical comedy. The Weiting Opera House, owned by the Shuberts, was menaced by the flames. The building, located in the heart of the city, was reduced to an empty shell three hours after the fire was discovered.



FILM EXCHANGE PERSONALITIES

Pittsburgh

Although two weeks have passed since H. M. Herbel, for the past six months manager for the Pittsburgh Universal exchange, was made assistant sales manager, his successor in the local office was not appointed until just a few days ago. The new manager, E. L. Rife, who has been handling the city territory the past six months, took charge of the office on February 6.

Mr. Rife has had a long and varied career, both in the exchange and theatre business. Previous to his Universal connection he was on the road for the First National exchange here for two years. Also served with the Rowland and Clark Theatres. Was former sales manager for Famous Players at Dallas, Texas, and later manager of the Mutual Film Corporation at Memphis, Tenn. Mr. Rife also conducted two picture theatres at Logansport, Ind., which were destroyed by a disastrous flood in the town in 1913.

Frank L. France, manager of the Pittsburgh branch of the United Theatre Equipment Corporation, has sent in his resignation to take effect February 15. Mr. France has accepted a position with the Pittsburgh First National exchange and will start in his new position on the road on February 26, in the meantime taking a vacation of two weeks.

Leon Victor, well known among Pittsburgh's film folks, having been here on several occasions in connection with various Griffith films, is again in the city for a few days. He is now connected with Mack Sennett.

The appointment of E. L. Rife, city salesman for the local Universal exchange, to the position of manager of the office has, of necessity, caused some changes in the sales force. The city territory will hereafter be taken care of by Mike Hogan, who heretofore has worked the main line, which now will be in charge of A. J. Burgun. George Wilson has joined the sales force and is working in the northern part of the state. Wilson most recently was with Federated.

C. A. Lynch, Pathe assistant manager, is out on the road working the main line. "Buck" Brandon has left Pathe and is now in charge of the city trade for Associated Exhibitors, succeeding A. B. Lamb, now taking care of the Erie territory. "Bob" Smeltzer, division manager, who has been spending much time recently in the local office, is at Washington, D. C., for two weeks, taking charge of the Pathe branch there while Manager Robbins is taking a wedding trip. Smeltzer will be back in Pittsburgh shortly. Leo Adler, traveling auditor, is here pending the appointment of a new cashier to succeed W. F. Kleine, who is now on the road for Pathe out of the Cleveland branch. And Bert Moran, manager, is busier than ever, smiling as usual.

F. J. McGinnis, publicity director for the Universal exchange, is again back on the job after suffering an attack of influenza. "Mac" was a pretty sick man and the doctor told him he had a close call from pneumonia. His many friends are glad to see him about again and wish him a speedy return to his usual good health.

William Graner, erstwhile booker at the Pathe exchange, and about whom it is said is a past master in the art of making "dates" for the exhibitors, is now in charge of the bookings at the Educational exchange, succeeding Walter Thomas, who has been made office manager and assistant to Branch Manager Joseph Kaliski.

H. M. Wilkinson, First National publicity manager here, has left for Detroit, where he will officiate in a similar capacity for First National. He is succeeded in Pittsburgh by Richard Brown.

C. W. Dickinson, assistant manager of the Universal exchange, is hard at work again after a tussle with la grippe. "Dick" is still hanging pretty close to the radiators, however.

Chicago

Del Goodman is now with the Fox sales forces, having resigned from United Artists.

Dan Roche, Paramount exploiteer, is back from a long trip.

Jack Hellman has been appointed exploition man at Minneapolis to succeed Max Doolittle, who died recently.

Ted Schlanger has been made short subject manager for the local Universal office.

J. L. Freidman has joined the sales staff of the Celebrated Players and is covering Northern Indiana territory.

Cress Smith, of the United Artists staff, is now on the way to Australia for the company. His family is with him.

Clyde Eckhardt, assistant general manager of the Fox offices, has been called here by the death of his father, Anthony Eckhardt, at the Alexian Brothers' Hospital.

Bob Pearson has been made short subject manager of the Pathe offices in this city. George Bush, booker at the local office, has resigned.

C. H. Dingman is now covering Wisconsin territory for Metro. He was formerly Indiana salesman for the exchange. T. C. Baker has also joined the Chicago office sales force.

Ben Deadell has joined the Universal sales forces. He has been connected with film sales here for many years past.

Carl Leserman, of the Universal staff, is back on the job after a month's illness. W. H. Tracy held the North Side sales down during his illness.

Harry L. Pittner, of Vitagraph offices, was married at Fairfield to Miss Gloria Johnson.

H. A. Washburne has been transferred to Indianapolis territory by United Artists.

Ira Furman is now sales manager of the Goldwyn office here and Frank Young is covering city territory. H. E. Schottemueller is after the business in the county.

Elsie Waddell has been made booker at the American releasing office here, and Fred Balidean has been added to the sales force.

Sam Shurman has been promoted from sales manager, Chicago office, to manager of the new Goldwyn office at Milwaukee. Rube Leventhal will be booker at the new office.

Albany

A. J. Herman, manager of the First National exchange in Albany, has started right in to duplicate his feat of last fall, when he captured $200 in prize money in a contest for salesmen and managers of First National. Mr. Herman has the satisfaction of getting away to a good start. The present contest runs to August.

Marvin W. Kempner, manager of Paramount, reports heavy bookings throughout the entire territory.

Nat Marcus, who has been with Pathe here for the last six months, has just gone with Merit and will become a salesman out of here.

C. R. Halligan, who handles Universal's product out of Albany, has the satisfaction of having booked a complete Universal program at the big new State in Schenectady.

The International has put a new exploitation man in this territory in the person of R. J. McCurdy.

Frank Bruner, manager of the Pathe branch, is talking of taking up golf this spring. Anyhow, he already has a Norfolk suit.

Seattle

A. H. McMillan, formerly manager at Spokane Universal, has resigned. Roy Boomer, formerly salesman out of the Seattle office, will be manager.

Paramount, through George Endert, manager, announces that the Super 39 have been booked by Jensen & Von Herberg for their entire Northwest circuit.

Joe Allen is the new cashier at Universal. Edward Armstrong, general sales manager of the Western Division, spent a week in Seattle while on his regular tour of exchanges. He left for Portland the last of the week.

Walter E. Banford, manager of the local Goldwyn exchange, has just returned from a trip through the Western Washington harbor country. According to his statement, business is only fair in that district, although the mills are all operating full shifts. The reason, as he ascribes it, is that small wages are being paid workers, which leaves them little or nothing above living expenses for amusement purposes.

St. Louis

Harry Strickland, former United Artists salesman, is now manager for American Releasing Corporation. He formerly was St. Louis manager for the old General Film Company.

W. D. Harwell, formerly in Atlanta, Ga., is the new Paramounteer in this territory. He succeeds Harry Niemeyer, who resigned last week.

Charley Raymond is handling publicity and exploitation for Goldwyn in this district.

F. B. O. had a grand opening last Monday. Many exhibitors visited the office during the day. In the evening the first of "The Fighting Blood" series was shown to the sport writers of the city.

George Gambril, well-known newspaper man, is in charge of exploitation for F. B. O. in this territory. Until recently he was doing publicity work for the Shubert vaudeville circuit.

George McFarland is the new Eastern Missouri salesman for F. B. O. He comes from Chicago.

Kansas City

W. L. Rubert, former assistant manager of the local Universal Exchange, has returned to Kansas City after being on the Coast.

A. H. McLaughlin, formerly manager of the Kansas City branch of Select and recently manager of the Criterion Theatre at Oklahoma City, Okla., has joined the F. B. O. sales force as a city salesman.

W. P. Bernfield, who has the Memorial Hall Theatre, Wathena, Kan., is selling Educational subjects.

F. N. Brockwell, manager of the First National exchanges, spent a few days recently with E. C. Rhoden, manager of the local First National offices.

Jimmie Foland, formerly city salesman for Universal, is now city representative for Richards & Flynn.

Bill Bannister, who is salesman for F. B. O. out of the Omaha office, was a visitor in Kansas City last week.

San Francisco

Carl Laemmle, lord of Universal City, paid the San Francisco branch of the Universal Exchange a visit early in February. He was joined here by his nephew, Julius Bernheim, who has been made manager of Universal City.

Van B. Clement, for years connected with the exhibiting end of the moving picture business, has joined the road staff of "Hunting Big Game in Africa with Gun and Camera." Jack Brehany, who went to New York several weeks ago in the interests of this production, has returned.

H. J. Henrioulle, for many years connected with the Pathe Exchange, San Francisco, for a time in the capacity of manager, is now with the Metro Exchange.

Buffalo

Fenton D. Lawlor, former sales manager and recently a member of the Hodkinson sales staff, has been engaged by Manager C. W. Anthony as a Vitagraph salesman, covering the Rochester territory. L. B. Rozelle, formerly in the Kodak town for this company, has been transferred to Albany.

J. R. Levee has handed in his resignation as manager of the Warner Brothers' exchange. Mr. Levee is the second manager at the W. B. exchange in six months. Col. P. H. Smith, who opened the office, is now engaged in selling stocks and bonds for a local concern.

E. J. Hayes, manager of the First National exchange, is having the new models in motordom demonstrated to him. It looks like a Rolls-Royce, with a few other cars being considered. Gene Markens, city salesman, is now having his dinners in a local tea room. Oh, Gene, how could you?

Harry Thompson, Associated Exhibitors' sales manager in Western New York, spent Lincoln's Birthday in New York City, following a business trip that ended in the metropolis.

Ralph Myerson, manager of Macmy Pictures, visited Palm Beach last week, but not being a millionaire, came back the end of the week.

Archie Moses is ill at his home. Arch recently resigned as local manager for American Releasing.

Milwaukee

Milwaukee exchanges are preparing for moving day. The Toy Theatre Building, for years the home of numerous film exchanges, will have the appearance of a deserted village after March 15. By that time all but three of the companies will be in new quarters.

Five concerns will leave the building with the completion of the new Universal Building at Seventh and Wells streets, one of the most modernly equipped and fireproof structures of its kind in this section of the country. The $75,000 building will house, besides Universal, the following exchanges which now occupy space in the Toy: Celebrated Players, Metro, K. B., and Exhibitors' Supply Co. Universal will occupy 5,000 square feet of space in the one story building.

With the opening of this building Pathe, Goldwyn and Midwest alone will remain in the Toy, except for several State right companies. Of these, it has been learned that Pathe has a new site in view, although William Aschmann, in charge of the organization, refused to make a definite statement at this time.

Goldwyn, which recently opened a main office in charge of Sam Shurman, is understood to have a two-year lease. Several of the companies were influenced to leave the Toy because of a report made a year ago which showed and classed the building as a fire hazard. Mr. Levine has announced that his organization in the new building will be as follows: Max Wiesner, short subjects; Sam W. Miller, Mat Levin, W. C. Blumberg and R. Eunson, special representatives.

Sam Shurman, recently appointed manager of the new Goldwyn branch at 506 Toy Building, Milwaukee, received an urgent call to come to the Chicago branch on Saturday, Feb. 10. Samuel hastened to the Windy City and on his arrival found the Goldwyn selling force assembled in District Manager Hickey's office, where Resident Manager B. B. Reingold, on behalf of the salesmen and in appreciation of Shurman's tireless devotion to the Goldwyn interests, presented him with a handsome humidor and smoking set in honor of his promotion.

May Sue Theatre

Claims for Damages Can Be Made Against Knickerbocker Company

The Supreme Court, Washington, D. C., has held that the Knickerbocker Theatre Company can be sued for damages for deaths and injuries sustained in the collapse of the Knickerbocker Theatre on January 28, 1922, overruling a demurrer filed by the corporation, which claimed the declaration so far filed with the courts did not set forth any specific acts of negligence on the part of the company.



A First National Release

PAINTED SIDE SCREENS HELPED ALONG "EAST IS WEST"

This was worked by the Queen Theatre, Austin, Texas, along with a tieup on the tar soap. It cost little to remodel the box office into a pagoda, and the side drapes need not involve a deal of painting. These were rather elaborate

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Best Exploitation Stunts Are Still the Screen and Program Advertising

EVIDENTLY in the craze for exploitation stunts a great many exhibitors are slighting, if not absolutely neglecting, the best of all exploitation, and the most enduring. In the craze to get out perambulators and window displays, many managers are overlooking their screen and the possibilities of programs.

Time was when these two forms of appeal were the chief support of the picture theatre; when newspaper advertising was too costly and exploitation stunts were sporadic and often expensive.

In those days the public was sold **and kept sold** on pictures through screen appeal and well written program house copy. Today the screens are made use of in perfunctory fashion and the old style program is a rare specimen.

Cheap and Profitable

Screen advertising, with any one of a number of slide making outfits is almost negligible in cost. It is advertising that must be seen for the good reason that you have your patrons where there is nothing else to distract their attention.

It takes a little time to think out terse, forceful selling talk, brief enough to go on a slide and yet sufficiently ample to carry an idea, but it can be done and with less mental effort than that required to plan a window campaign or put over a street stunt.

It might be a good plan if the publicity departments added to their plan books snappy and original material for slides.

Try the Serial

A few years ago the serial slide was one of the best sellers within the financial reach of the advertising manager. The message was phrased so that the first two or three slides aroused without satisfying attention and left the patron in a receptive frame of mind for the blowoff slide giving the title and the date. Some of these serials often ran ten and twelve slides, each raising curiosity one point higher until the prospect was practically sold before the title was announced.

Today the effort seems to be largely confined to the dated coming slide or this supplementing the slides supplied by most companies on each title.

Now and then a Southern Enterprises' house reports that slides were used to put over some attraction, but even here there no longer seems to be the same dependence placed upon the slide.

Still Appeals

Even though the street stunt carries a more general appeal, there is no good reason why the house slide should not be used to supplement the more modern methods; particularly since the slide can work just as hard today as it did in the pre-newspaper period. The slide teaser is still one of the most valuable forms of advertisement, no matter what the other mediums may be.

And all that is written about the slide goes in double measure for the program; which seems to be still more neglected.

It is not so long since hundreds of theatres based their popularity almost entirely upon the snappy house organ. Today the really pretentious house organ is a rarity and the well edited smaller style sheet a curiosity.

Throwing It Away

The manager who would throw dollar bills into the waste basket would be taken to an insane asylum for observation, but this procedure would be no less foolish than to throw away the opportunities for intimate personal contact with the patron made possible through the house program that is something more than a list of coming attractions.

To ignore this form is to waste the dollars as surely as to throw them into the waste basket.

All in the Work

CHAPTER I

Bill Danziger, of the Chicago office of Paramount, went to Freeport to call on an exhibitor to see about putting over "When Knighthood Was in Flower."

"You'll have to excuse me," remarked the exhibitor. "I've got to go home. My wife has the smallpox. Funny how it came on. Only last night she was down here, but she wasn't feeling very well and spent the evening laying on the lounge you're sitting on."

CHAPTER II

"We are going to vaccinate all the staff," remarked a newcomer, removing his whiskers and disclosing the w. k. features of the local health officer. But Bill refused to be vaccinated.

CHAPTER III

Bill lies in bed in the yap hotel, wondering whether it might have been better to have submitted to vaccination.

He feels a prickly sensation and coues.

Coué does not seem to work.

He decides that his anti-vaccination theories were perhaps a fatal error.

He bounds from the bed and turns on the light.

There they are—the terrible red postules. Bill is in a panic.

Then he looks at the bed.

He grabs a hairbrush and gets to work on a war of extermination.

Peace and sweet sleep. He did not need vaccination.



A Metro Release

TWO SCENES OF THE BUSY STREETS OF OWENSBORO, KY., WHEN THE PRISONER OF ZENDA CAME ALONG
The picture on the left is an enlarged view of the poster arrangement shown in the larger view, the cutouts from the 24-sheet being extended above the edge of the banner with a decidedly good effect. This shows the Grand Theatre, one of the old Bleich houses, but we don't see where George Bleich got the people to fill his three houses. It looks like a deserted village on a dull Sunday afternoon.

Likes Exploitation

Sending in a lobby display for "Under Two Flags," Perry Spencer, of the Grand Theatre, Brunswick, Ga., writes: "Lobby displays are a great asset to the exhibitor, and say what you will, no matter how small the scale on which it is planned, it will draw attention in any small town."

Mr. Spencer knows that it is not the size or the cost, but the effect which counts, and he gets strong effects at small costs.

He could not get the French and British flags in his town, so he used American flags, draped over the arch of a rather narrow entrance. Discs on either side give the title, and in cutout letters which are illuminated from behind at night. The letters are in red on a gold ground. A similar disc with a portrait of the star is placed at the top of the arch with a cutout from the three sheet below, which gives him the Jack and the Tricolor. He also used a shadow box for a one sheet, lighted up at night.

He seems to think that his narrow entrance is a handicap. In many ways it is a help, since so little will look like so much. It cost only three dollars to put over the Flags.



A Paramount Release

NOT A PROLOGUE BUT A LOBBY ON "MY FRIEND THE DEVIL"

The draperies are all in red and even the display frame is covered in. Worked by F. H. Dowler, Jr., of the Rilato Theatre, Chattanooga, Tenn. The heads are masks supplied by the costumer who furnished the devil dress.

No Wildcat Well

Working on the known proposition that the things in your own life possess the greater appeal, E. B. Roberts, of the Majestic Theatre, Austin, Texas, exploited "Back Home and Broke," with a miniature working oil well.

The derrick stood four feet high with the machine room to the left, and it pumped crude oil into a tank, around which stood cutouts of Meighan and others, taken from the black and white illustrations in the press book and cut out. The backing was a painting of a Texas plain, with mountains in the background, and the whole thing was so realistic that people watched for several minutes at a time before moving on with the remark that it was just like the real thing. Most of them came back to see the play.

As Mr. Roberts and his staff built the contrapation, the only cost was for the back painting, and this, including the material, cost less than ten dollars.

It ran business up, because people wanted to see if the picture was as convincing as the model. It was something they knew about, and they wanted to see it on the screen.

Eventually

Eventually all the good stunts emigrate to Australia. The Fox office reports that the Royal Theatre, Perth, is the first to use the airplane to distribute throwaways, and some tickets good for free rides. They worked it on "The Last Trail," and it helped to run business up.

Features Music

W. R. Bedell, of the Rialto Theatre, Atlanta, has effected a permanent hook-up with a music store whereby the latter carries a window card each week with the full musical program at the Rialto. The information is added that any selection can be had from the store.

This is a good stunt for both houses and store, since it will attract music lovers to both places. It should be worked wherever the musical program is featured.

Used An Old One

It was so long since he had used perambulators, Oscar White felt that they would be a novelty, so when "A Connecticut Yankee" came to the Rex Theatre, Sumter, S. C., he tried the stunt.

He put out twenty boys. The first two carried banners reading Rex Theatre, today, and the other eighteen each carried a single letter from the title.

He did this on New Year's Day, but five of the boys were barefooted and most were in their shirtwaists. Between the day and the stunt the Fox picture just about doubled the usual takings.



A First National Release

A PRETTY DISPLAY FOR "EAST IS WEST" FROM IOWA

More than usual care was exercised to get a pretty display for Constance Talmadge when the big picture played the Strand Theatre, Marshaltown.. Not much material is used, but it is well handled.

Satisfied

Because the paper on "Singed Wings" was so good, C. W. Irvin cut out stunts and rode in on lithographs to a 30 per cent raise. Just to make them smile over at Paramount, here is what Irvin wrote:

The paper is wonderful. They just can't get by it. The ad mats are just as good, and they really sell. The trailer showing the moth dance does its bit and creates a real desire to see the rest of it. What else does a manager need?

That sounds a bit different from the good old days, doesn't it?

Don't envy the other fellow's business. Get a hustle on and have a standout of your own.



A United Artists Release

THIS CASTLE FRONT SPOILED BUSINESS FOR A TENT SHOW

It was planned by the Lakeland (Fla.) Casino for "Orphans of the Storm." The castle windows in the two six sheets are cutout and backed by translucent paper and electric lights. It gives a greatly increased attention value at night.

Smeared Tent Show With Castle Front

Traveling tent shows spoil business in the small towns, and just when the Casino Theatre, Lakeland, Fla., booked in "Orphans of the Storm" along came one of the canvas outfits. They are bad enough on regular programs, but when you are paying a lot of extra money for a big feature it does not make for contentment of mind.

But the management built a flat castle front at the edge of the awning, pasting up two six-sheets, with a twenty-four-sheet on top and a cutout of the Gishes. On the six-sheets, wherever windows were shown in the picture, the back was cut away and replaced by translucent paper. At night these openings were lighted from behind and it more than doubled the attention value of the sixes.

In a town of seven thousand they opened to a big business on Thursday, did even better on Friday and then topped that on Saturday; which is an unusual happening for Friday. It not only brought in a profit but it cut down the business in the tent.

A compo board front such as this involves very little building, but it works as hard as a more elaborate design in towns where they are used to more pretentious display.

Burned Snow With "The Eternal Flame"

Burned snow is a new exploitation material which comes from Middletown, N. Y., which is commencing to rival Winsted, Conn., as the home of the faked news story. Some newspaper liar up there is getting the town in so Dutch that this stunt needs a photograph to prove the statement that the snow was burned.

Lately there was a heavy fall of snow—about five feet. This gave Vincent Lauder, of the Stratton Theatre, a chance to try out a scheme of burning letters in the snow with a plumber's gasoline torch. He lettered the title—"The Eternal Flame"—appropriately enough, in letters two feet high on the roof of an old building in the heart of the business section.

That gave the house electrician, a chap by the name of Doolittle, a better idea. He took an acetelyne torch and burned a new sign four feet high, melting the snow nearly through to the roof and getting a sharply cut letter. Also it got all the town watching the man apparently trying to set fire to the roof.

Of course the first snowfall spoils the sign, but if it storms the next day the work has been done on a small town. The big pull comes while the sign is being burned and the majority of the townfolks stand on the opposite side of the street and watch.

It is first cousin to the woman sign painter idea, but more novel and therefore better.

If you want to take an encore try a spray pump and some strong package dye.

Underfoot

Next time Bob Browning, of the Rialto Theatre, Enid, Okla., gives something away he is going to get a police escort or call out the militia.

He gave away toy balloons to advertise Jackie Coogan in "Oliver Twist." More correctly, he intended to give them away, but the kids mobbed him and took them away, and the papers wrote it up as a big news feature, which was publicity Browning had not counted upon.

An Animal Poster

A. C. Cowles, of the Fox Theatre, Spartanburg, S. C., dug out a police dog which might have been the twin to "Strongheart" and kept him chained in the lobby beside a cutout from the First National paper.

Nothing was said about his being the original dog, but it got more attention for the poster than any inanimate stunt could have done, and was better than a caged dog. Often a caged animal will excite sympathy, but this dog was merely held on leash and the doorman was instructed to see that no one teased him.

Police dogs are getting so common that it should be possible to borrow one even in the small towns. A live dog will do a lot to back up the poster, but the poster will also do a lot to back up the dog, so make it 50-50.

Still in the Van

Perhaps the most popular stunt on "Brothers Under the Skin" is the furniture van stunt, first used in New York City and since widely copied.

You simply load some old furniture to the back of a moving van, letter a banner to the effect that the stuff has been seized for nonpayment of the installments, and advising the reader not to get married until he or she has seen "Brothers Under the Skin."

It interests the married and unmarried, alike, and reports from all over the country rate it as close to one hundred per cent. The Allen Theatre, Toronto, is the latest to give testimony to the value of this Goldwyn exploit. It made a fine business up there. The only cost is for the van, the signs and a small rental on the furniture. Perhaps the latter can come from the property room.



A First National Release

BURNED THE SNOW FOR "THE ETERNAL FLAME" DISPLAY

Vincent Lauder, of Quittner's Stratton Theatre, Middletown, N. Y., burned letters in the snow for the Talmadge play. This shows two-foot letters, but they were later made four feet tall.

Revives Old Stunt on "Only a Shopgirl"

Remember back to "The Ten Dollar Raise" when a ten dollar raise was given—for one week only—to the most polite clerk in town?

C. B. C. is reviving the idea for "Only a Shopgirl" with the prizes going to the five girls getting the most votes in a courtesy contest.

Coupons giving votes in proportion to the purchase were supplied all the stores, and the girls gave them out to patrons. Naturally they were on their best behavior and sought to make the largest possible sales, since the larger the sum the greater the number of votes.

There is, of course, the danger that the girls will be led by their eagerness into becoming importunate, even though this may defeat their aim. This, however, can be overcome in a small town by publishing the coupon in the paper, or even tying the paper to the contest, permitting the prizes to appear to come from the publisher instead of the exhibitor.

Better still, it can be made the basis of a hook-up double deck, with the coupon in the free space and the various merchants dwelling upon their bargains and the quality of the service they offer.

This would give the girls a chance to talk up their campaigns without making them seek to oversell the patron, and the real meat of the idea lies in the fact that it makes every saleswoman in town a temporary press agent for the theatre.

Work out your own scheme, and if you can think of a better idea, shoot it along for the benefit of the craft.

Newspaper Contest Overtaxed Editor

When the Arcadia Theatre, Wilmington, Del., hooked a newspaper to a contest, one of the reporters was told off to write the stories and check up the replies. He was to do this in his spare moments, but there were no spare moments. The replies poured in in such volume that the manager of the Arcadia had to send his ushers over to help check up the mass of replies that the contest might be ended at the specified date.

The stunt was very simple. The "Strangers' Banquet" has a cast of twenty-four real and near-stars—mostly real. Portraits of these players were used as a border to a full page display. No names were given, but in one section of the advertisement some fifty names were used, including the twenty-four pictured.

All the readers had to do was to identify the players and send in their replies. No one imagined that half the town would enter the contest, but apparently they did, and the replies simply poured into the newspaper office. The prizes were $15, $10, $5 and five one dollar prizes, only $35 for stirring up almost the entire town.

As the contest closed the day before the picture opened, it had a highly beneficial effect on the opening day's business, and after that the picture took care of itself for the remainder of the week.

The stunt had a direct bearing on the production and got over the twenty-four star idea as no amount of straight advertising could have done. Even those who did not compete at least had to sit up and take notice, for everyone was talking about the contest.



A Fox Release

TIRELESS FEET MADE FOOTFALLS AT THE HOYT, SYDNEY

Just above the "otfal" of the title you will notice an insert in the panorama of the city skyline. This shows two pairs of feet which were mechanically operated to suggested the Fox title. Australia is developing exploitation to the limit.

No Risk

Since there is no Chinese laundry in Watertown, N. Y., the Avon Theatre got out a throwaway which stated that it was an announcement for "East is West" and that $25 would be paid for the most perfect translation. Charles Sesonske still has the money. It would have been as safe had he offered a hundred. Possibly he invented his own character writing.

Got $400 Increase on Death of Reid

With no idea of capitalizing the incident, but merely to offset, as far as possible, what he thought would be a business depresser, Frank J. Miller, Manager of Theatres in Columbus, Ga., as soon as he got word of Wallace Reid's death caused memorial slides to be used on the screens of all Southern Enterprises houses in the city. This was followed by the announcement that Reid's last picture, "Thirty Days," would be shown at the Modjeska.

Somewhat to his surprise, Mr. Miller found that the business went up about $400 for the two-day showing.

You cannot ever tell how things will work out. When Harry Thaw shot Stanford White on the Madison Square Roof Garden the manager of the rather indifferent summer show which was brought to a tragic termination on its opening night, loudly bewailed the failure of his venture. He felt that the show was doomed.

Instead of that the roof was crowded all summer by the morbidly curious and he made more money than he was entitled to by virtue of his show.

Mr. Miller merely sought to offset what he thought would prove a black eye for an attraction to open the very day the player's death was announced in the newspapers. Instead he made a cleanup.



A First National Release

SHOWING AN ADVERTISING AGENCY IT DOES NOT KNOW

The agents handling the Dunlap account refused to tie up to Guy Bates Post in "Omar" because he once wore a Dunlap hat, but this does not prevent the individual dealer from coming in. This is the Detroit hook in with the showing at the Capitol.

Tried Again

Recently some one on the Southern Enterprises had throwaways asking persons to call a certain telephone number, and got nearly 50 percent returns.

H. C. Farley adapted the stunt and distributed small cards reading "Phone 602 before you kick in." These were handed out at the Governor's inaugural ball and the wording was repeated in the newspaper for three days.

It kept an operator busy for several days responding to the calls and telling about the Paramount production.

With another S. E. house making appointments by phone for "Dr. Jack" it is evident that the telephone calling stunt can be successfully reversed. Its chief value is not so much in that it puts the tolls on the caller, for generally the stunt is used where there is an unmetered service. The real value is the fact that it gets the man on the other end when he is in a receptive mood.



A Metro Release

ANOTHER STYLE OF CASTLE FOR THE PRISONER OF ZENDA

This was planned by C. A. McFarland, of the Queen Theatre, Houston, who used this to supplement his order for double the usual quantity of lithographs and ran his business up a third better than the average.

No One Failed to See This Banner

Just one piece of advertising reached practically the entire town of Anniston, Ala., lately. It was only eighteen feet by six, but it had the sales value of a thousand sheets of poster paper because of its location, and the location was secured through the alertness of Roy C. Smart, of the Noble Theatre.

The week before "The Eternal Flame" opened at the Noble the Anniston Inn, built by the founders of the town and as sacred in local eyes as the innumerable Washington's Headquarters further north, was burned.

Smart put out his sign as soon as he could get it ready, and, while the fire was still burning, attached it to the front of the awning. The text read:

This Huge Building Was Consumed by
Flames in Four Hours, Twenty Minutes.
"The Eternal Flame"
Burns on Forever.
See it at the Noble Monday and Tuesday
with
Norma Talmadge.

Practically every one in town went to see the ruins of the most important structure in the place, and they could not overlook the sign. The endorsement of the Better Films Committee, the candle stunt and several other ideas were used, but all together they did not have a tenth the value of this purely local appeal. It better than doubled the usual takings.

Wrote It Himself

Apparently an exploitation man will try anything once and most things more often, but it took all the nerve of William H. Branch, Goldwynner in Minneapolis, to write a story on women's dress to go under Claire Windsor's name as "Written especially for the St. Paul News" when "The Strangers' Banquet" was showing there.

The play was named only once in the story, but the article hinged on how dress made the American woman the most beautiful in the world, and the entire reference was the part played by Miss Windsor in the Goldwyn production.

Branch is one of the few who know that a single mention, cleverly placed, is worth many references in what is palpably a press story.

Borrowed a Ballyhoo

Sis Hopkins said that there wasn't no use doin' nothin' for nobody what won't do nothin' for you, but Frank J. Miller believes in doing something for every one, so eventually they will do something for him.

He had "Rich Men's Wives" to exploit at the Modjeska Theatre, Augusta, Ga. He borrowed the finest limousine the local dealer had in stock. Then he borrowed a couple of bell hop uniforms from the hotel—all red and gold. Then he borrowed a young woman from some one and put her in the car. She was driven to all the leading stores, which she entered to make a small purchase, while the chauffeur sat rigidly erect and the footman stood at attention beside the door. He was as modestly dressed as a circus poster and every one stopped and waited to see who was using such a bandmaster livery. And while they waited they could not help seeing the small signs in the windows of the car, reading merely the title.

Not even the theatre was mentioned, but the connection was made obvious on the billboards, and the idea went over.

The cost was one slide for the car and four passes to the hotel manager. It brought in more than one hundred dollars over the average.

Exploitation is as effective for a small house as for a big theatre.

Got 82 Papers on a Repeat of Club

It's pressing "Lady Luck" a bit too close to ask lightning to strike twice in the same place within a few weeks, but the Goldwynners took a chance and won out with 82 papers on a Hungry Hearts Club.

After the "Brothers Under the Skin" League planned by Eddie Bonns, of the Goldwyn home office, there followed a flock of similar clubs. Nearly every production company had one, from Paramount's Clarence Defence League to C. B. C.'s Society for the Protection of Defenseless Shop Girls.

Fanned the Flame

It looked as though the newspapers had been burned up. And then Eddie Bonns, in collaboration with Eddie Carrier, the Cleveland Goldwynner, hooked a newspaper syndicate to a two-page story, lavishly illustrated, on "'Hungry Hearts' Speak the World Over," with a full description of a club whose slogan is, "We can get plenty of husbands, but we want single men."

Nine Sunday papers, including sheets in Atlanta, Washington and Columbus, Ohio, took it on first rights and the second rights were sold off to 73 papers the following week.

It's about time the idea was laid up in cotton batting and moth balls for about a year, but not while the syndicates will fall for it. But we think that Bonns has gotten first and last kicks out of the idea for a time.

Suitable

They got a new angle to the contest idea in Independence, Kan., when Jackie Coogan played the Beldorf in "Oliver Twist."

One of the clothing dealers sold a Jackie Coogan suit at cost. Then it was announced that the boys themselves could do the electioneering. They were given cards to be presented to the people, each signature constituting one vote for the boy named at the top of the card.

It is just another version of the "ten-name" cards, but it has a wider application because the reward was larger and the boys worked harder. With the duplications thrown out there were still some 2,000 names to serve as a basis for a new mailing list.

People could sign two or more cards for different boys, since advertising was the idea aimed at.

The suit went to the boy with the largest number of votes.



A Fox Release

A SIMPLE FRONT FOR SHIRLEY OF THE CIRCUS

Very little canvas gave a tent for the basis of the display for the Plaza Theatre, Wheeling, W. Va., on this Fox release with Shirley Mason. The rest is mostly done with poster cutouts. Note the extra cutout above the line of the tent.

Gave 24-Sheet Head Huge Cutout Body

Because of his position in relation to the main street, Albert B. Hill, of the Imperial Theatre, Jacksonville, finds that a catter-corner sign gets more attention than one right angled or parallel to the house.

For "Dr. Jack" he used the head of Harold Lloyd on the 24-sheet as the basis for a three-quarter figure standing about 30 feet high. This was backed by a compoboard T sign twenty feet high:



A Pathe Release

A THIRTY-FOOT LLOYD

Opening on New Year's Eve, Mr. Hill broke all one-day records and then pushed that record up several notches for New Year's Day.

In addition to the signs he used a thousand satchels and plenty of lithographs. It started the house on a new price schedule ten cents above the old prices and gave a doubled business, even with the increase.

A Lobby Novelty Kidded the Crowd

If you can fill your lobby with a laughing, excited crowd, you can sell them tickets. E. B. Roberts sold "Clarence" to an increase on a very simple stunt at the Majestic Theatre, Austin, Texas.

He made a saxophone eight feet high; merely a profile cut from compoboard and painted with aluminum paint. The bell was cut away and covered with red tissue paper. Back of this was an electric light controlled by a switch in the box office. Above the display was a sign reading "Blow out the light and see 'Clarence' free."

Could Blow Themselves

A short length of rubber tube led from the bell and was tied to the upper part of the instrument. The knowing ones smiled wisely, and watched the more credulous blow themselves. Of course, they knew it could not be done, and they felt superior to the simps who were acting as fall guys.

But every little while Mr. Roberts would snap the light off and present a ticket to the astonished blower, and the wise ones would fall all over themselves to see what they could do. At the cost of a few passes Mr. Roberts had one of the best ballyhoos of the season, and the beauty of the scheme is that you can work it on a lot of titles.

Mr. Roberts also hired two saxe experts to visit the dance halls the Saturday before the opening and help out the orchestra for a time. Cards handed from the instrumentalists told of the coming of the play and made a lot of talk.

Nazimova Posters Follow Beardsley

Realizing the damage that can be done from a careless handling of Nazimova in "Salome," Charles Bryant told Charles Moyer, head of the exploitation for United Artists, to use his own good judgment in preparing the paper.

The idea was to sell the production as a play and not merely as a few picture scenes surrounding an erotic dance, for the dance is not the feature, but rather the acting of the star in other scenes.



A United Artists Release

THE THREE SHEET

With this in mind, Moyer had Natacha Rambova, who designed the settings for the play, make a drawing of the character and from this his own artist, Eugene Gise, worked out a series of three, six and twenty-four sheets all along the same general lines; white and black on a grey ground, with only a narrow border of red and the reddened lips of the figure for the touches of color.

The design is also made a part of the window cards and advertisements, but the posters are the chief attraction, and in the mass of gaudy colors which most poster artists use, these stand out because of their very modesty in coloring and get the cream of the display, at the same time conveying the desired idea of art rather than sensation. The set of paper comprises one of the best billboard series ever worked out and will sell where flashy paper would fail. Moyer has done some excellent work on past productions, but he has never beaten this achievement.

The hated opposition can hire just as good pictures as you can offer. Perhaps it does. But you can make your house the better liked of the two if you run the house like a regular theatre and not like a picture "dump."

Painted Flat Is An Ample Prison

A painted flat with an opening barred with old broomsticks painted black was sufficient to hold Wallace Reid for "Thirty Days" at the Rialto Theatre, Atlanta. The groundwork was red, lined with white, to suggest brick while around the cell was a border of stone color, to suggest the granite inset, though this should not have been striped.



A Paramount Release

COST THREE DOLLARS

Back of the opening as a cutout of Reid in convict dress, lighted by concealed lamps, with a black cloth backing behind that. It was put across a corner of the lobby.

The cost was only three dollars and the flat can be repainted for other uses. It is cheap and was found to be effective.

Cashed on "Kick In" on Patron Belief

Because C. W. Irvin of the Imperial Theatre, Columbia, S. C., makes a point of keeping in right with his patrons, he put over "Kick In" to a jam with a big opposition playing to less than normal business.

He started early in January to tell of coming attractions, and ran a kicker slide which added that while the month contained many good pictures, he believes that "Kick In" would be the best of the lot.

When "Singed Wings" and "Back Home and Broke" made better than usual, he was there with the slides admitting that these were good, but adding that "Kick In" would be found even better.

The result was that the opposition house played one of the big pictures of the year to half houses, in spite of a big campaign, and a drama attraction for two days fared poorly, because the town was sitting in the Imperial.

His lobby display was a set of three banners and a pole on top of the marquise wound with white and red cloth and with cloth streamers running from the top of the pole to the four corners of the marquise. There were also some loose streamers to flap in the wind.

It meant absolutely nothing, so far as any relation to the picture was concerned, but it drew attention to the banners, and that was all Irvin wanted. He also used a shadow box in the foyer and another on the stage, but most of the selling was done with the slide endorsements, and it was amply sufficient.



A Paramount Release

AN OLD STUNT IS GIVEN A SUCCESSFUL REVIVAL IN ATLANTA

G. W. Bedell, of the Rialto, bannered twenty-five newsboys for the Jack Holt picture and persuaded them to wear the blankets during the run of the attraction.. A year or so ago this was a standard idea, but lately it has not been reported.

Small Bottles But Big Ticket Sales

Small bottles sold at a large profit when "The Stranger's Banquet" was the attraction at Moore's Rialto Theatre, Washington.

They were more or less the shape of what used to be interesting in the good old days, but they were labeled with the house name and showing date, with the cocktail glass cut in miniature at one side. On a ribbon of paper was the title of the play and on a second was "Goldwyn's Extra Fine." The contents were pink and very attractive looking, but it was less than one-thousandth of one percent alcoholic content.

It has a tinfoil cap and all told looks as important as a single bottle of champagne at a second class dinner.

Of course the distribution of such a novelty is comparatively limited, but since each bottle is shown repeatedly by the possessor each one of them can be counted upon to advertise the picture to from fifteen to twenty persons, and from this angle they more than pay for themselves.

Took Wink Contest Inside the Theatre

Using the wink contest idea on "East is West" A. B. Morrison, of Loew's Palace Theatre, Memphis, took it into his foyer and made it actually pull people in.

Of course, to tell people they must pay admission to participate in the contest would have given a lottery angle, so there was no prize offer, but patrons were told they could see themselves on the screen the following week.

A small studio was fitted up in the foyer and a few winks were filmed each afternoon and evening. These were shown on the screen the following week, which gave a double punch to the idea.

The urge to see oneself on the screen was just as potent as would be the winning of a prize, so nothing is lost and much is gained.

And a lot of the posers came first to see Connie wink and absorb her technique so they could do it better—and that made a third admission.

Following Up

As a preliminary to the telephone stunt, W. A. Byers, of the Liberty Theatre, Greenwood, S. C., sent out heralds to a list of 500 persons, timed to reach them a day in advance of the opening of "Clarence."

The following day the same list was called on the phone and reminded that this was the opening day of "Clarence," a play they could not afford to miss. The stunt cost $8.40 and brought a 50 per cent increase in business.

Personal Appearances

It's a bit old, but it's new in Huntersville, Ala., so A. L. Snell, of the Lyric Theatre, went before the congregations of three churches at the Sunday services to tell what a fine picture "Ten Nights in a Bar Room" is from the church angle. That and a special showing to the W. C. T. U. ran business up, aided by the familiar bar room lobby with a grape drink on free draught.

New York Exploits Told "East Is West"

New York second run houses do not work much exploitation, as a rule, but a number of the leaders got back of Constance Talmadge in "East is West" and pushed the production for all they could get out of it.

Moss's Coliseum Theatre used the decorative idea, with an idol and incense and a regular feast of lanterns. Both here and at the Fordham Theatre, a sister house, hook-ins were effected with the same large department store, which gave window space, helped the lobby displays in both houses and provided Ming Toy kimonos.

The Fordham made a pagoda entrance and had a Chinaman with a carrying pole to hang around the lobby.

The Hamilton Theatre put its trust into a large cutout, but Proctor's Twenty-third Street Theatre used a woman in Chinese costume and the 125th street house, under the same management, put a girl into a 'rickshaw.

The Franklin Theatre used the decorative scheme even to the lettering on the vaudeville announcements and the Regent burned incense before a cutout in a shadow box.

At the Jefferson Theatre two Chinese girls stood in the lobby, which had been transformed into a Chinese garden, and got rid of 8,000 throwaways, but the best stunt of all was worked by the Greenpoint Theatre in Brooklyn.

They used a three-piece real Chinese orchester in the lobby.

Ever hear one? It's worse than what you said it is, but it sold tickets.

On the Wing

Just before "Singed Wings" was run at the Gillis Theatre, Clarksburg, W. Va., a box of butterflies was released and the operator chased them around the auditorium with a colored spot. The details as to (a) where they got the butterflies this time of year, and (b) whether they used the same butterflies over and over again or new ones each show are withheld by the veracious press agent.

Anyhow the Gillis used the lobby suggested in these pages and it helped to sell the attraction.



A First National Release

HOW SELFRIDGE'S LONDON DEPARTMENT STORE DID OLIVER

The most famous department store in England had a special set of wax models made for a scene from Jackie Coogan's film. The display was designed to help the grocery department sell the special Jackie Coogan biscuit.

Boston's Best Space in Several Months

This display on "East is West" from Gordon's Capitol Theatre, Boston, is one of the best displays to come from the Bay State ticket window. Evidently the cut was made from a mat and with too little care, for there is too much metal on the faces, but the very insistent clientele the Century Theatre, Baltimore, caters to, for the overture is in response to "hundreds of requests" and the drawing is capitally done. It might be a to the logical conclusion in front of the Capital in some time. For a little while Boston stood with the best, but the agents soon fell back into their old hand lettered ways. Now and then a really good display is shown, and we regard this as exceptionally good. The cut seems to be a stock design, but it could not very well be improved upon, and it is foolish to spend time and money on original work when it can be had ready made. The love boat; merely an incident in the play and by no means an important one, has provided the alert agents with plenty of good material for both prologue and advertising materials. It



A First National Release

A GOOD ONE FROM BOSTON

does not mean much, but it looks interesting and gets attention. And it has a sumptuous title. The Love Boat sounds like something worth while, and has a sales value of its own. This is so true that the agent who lays out an advertisement without some reference to the boat is not pulling on all his wires. The cut alone makes for interest, but some caption such as "The rescue from the Love Boat" sells even better. The Capitol is unusual in that it announces but two performances daily—at two and eight. This is notable in the stronghold of the double features. But there should be a sufficient number of persons in Boston to appreciate a house where they do not have to race the extra length picture to ensure a proper patronage. "East is West" is going to extra advertising everywhere because it is a special feature which lends itself to big displays and will return a profit on the extra investment in advertising.

Samples of Each

Varying the one-frame film sample, H. Gillespie obtained from his First National exchange some clips of both comedy and dramatic stuff from "Molly O." A frame of each was mounted on a card and under them were the legends: "This is one of the 276 irresistibly funny scenes in 'Molly O,'" and "This is one of the 96 breath-taking punch scenes in 'Molly O.'"

The continuation of the text invited the recipient to come to the Rialto Theatre, Kingport, Tenn., and judge for himself the correctness of the totals. This is a far more direct advertisement than the usual film clipping, and packs an awful wallop.

Get them out a couple of days ahead so they can be passed around by the recipients to those who received none, and each card will sell a number of tickets.

—P. T. A.—

"Burning Sands" Help Offset Coal Panic

Tying up to the coal shortage, the Stillman Theatre, Cleveland, sells "Burning Sands" on the argument that it will help you to forget. The line reads: "Forget December in Cleveland and steal away, like the Arab, to the Orient, where romance blazes and its beauty and languor fascinate." That is one of the best lines M. A. Melaney has cooked up in a long time, and when you sit shivering by the cold radiator and read it, you are likely to decide that this is the entertainment for your money. The sketch



A Paramount Release

A CUBIST DESERT

suggests a cubist's idea of a desert, but it gets over the idea, and the art work is well done. It is a better than usual display from the Stillman, both from the art and the copy angle. In the latter there is another good touch which announces that the picture will be shown only one week because of the engagement of "Peg o' My Heart" for Christmas week. This not only puts over the underline, but it gives the suggestion of importance to the current attraction and intimates that under ordinary circumstances the play would be good for a double run. That line has a cash value greater than the space it occupies.

Perfunctory Lines Hurt Sales Value

Some weeks ago we told how Pantages Theatre, Milwaukee, reversed its usual custom and played "The Prince and the Pauper" above its vaudeville bill. This 135 lines by three shows how it was done. The space is generous, but there is little sales value to the display because the lines mean so little.



An American Release

TOO LITTLE PUNCH

The cut has a distinct value, but the lines are too general. There is no appeal because there is no direct hook to the title. "A show you'll never forget" carries no conviction. It means nothing to the average reader, who has seen it used repeatedly, and it looks as though the agent merely put in a sentence wherever there was a white space, and and took the first one to suggest itself to him. He was merely writing an advertisement and not trying to *sell* a picture; which is something very different. A good advertisement makes you feel that if you do not see the story advertised, you are losing something out of your life. This leaves you cold, and the crude hand lettering merely adds to the suggestion of baldness. Much of it would have been more effective in type.

—P. T. A.—

Picture Theatre Advertising shows the way to bigger profits and happier patrons.

—P. T. A.—

Uses Book Idea to Sell "Lorna Doone"

Giving emphasis to the book origin of "Lorna Doone," the Tivoli Theatre, San Francisco, bases its display on two cuts, apparently taken from the plan book. At any rate, there are two of the cuts and the book is notched to let in Miss Bellamy's hair A little office in Casper, Wyo., recently did a much better job for the America Theatre. This looks rather makeshift to trained observers, and may not be as convincing to the public. Otherwise the idea is good, but

where the two could not be gotten in without notching, it would have been better had the portrait cut been shaved on the right to the point where notching was not necessary. This would have looked just as well and would have given a better effect. The conservation of selling talk is the best feature of the display. It is not oversold. You gather that they think they have an unusual



A First National Release

A COMBINATION PICTURE

attraction, but they do not talk about it so long that they suggest to you they are trying to convince themselves of that fact. The agent who speaks with conviction can tell things in a few words. The man who is himself doubtful, writes a line, decides that that is not strong enough and so he writes another and another until he has words smeared all over the page and he has not yet convinced himself or his readers. For one time there is real persuasion in the "It's a wonderful—wonderful picture."

—*P. T. A.*—

Ties Restaurant to "The Old Homestead"

Working a window card on a quotation from a leader is not new, but it is very neatly done in this display from the Orpheum Theatre, Pocatello, Idaho.

Theodore Roberts

IN

"The Old Homestead"

SAYS:

"Sister, we always said Nobody would ever go away from this House Hungry."

THAT'S WHAT

Mother O'Donnell

SAYS OF THE

McCarty Hotel Dining Room

"The Old Homestead"

will be at the

Majestic Theatre. Dec. 11, 12, 13, 14

A Paramount Release

THE CAFE CARD

These were used for general distribution and not merely for the restaurant window, which accounts for the use of type instead of hand lettering, but the card can be written where only one or two are to be used.

This is an exploitation angle not used as much as it might be.

—*P. T. A.*—

Different Layout Speaks for Itself

This advertisement from the Sun Theatre, Omaha, speaks for itself. It is cleverly done, and it probably got more attention than any other space in the dramatic section because it probably was the only one so very different from the rest. It is rather full, taking 175 lines by four, but it would look almost

Remembrance

In Your Mad Rush

do you ever stop to think of

Dear Old "Pop"

in his never-ceasing efforts to procure for you the means for your wants and desires in life?

Much Has Been Written of Mother

and too much cannot be said or done to make us always think of her—but

What About Dear Old Dad

has anyone given very much thought to Father?

Is He the Same to You Now

as he was when you were a youngster? Are you just as proud of him now?

Your Business—Your Society

have they pushed "Pop" back to where you begin to think you know more than your Dad does?

Such a Thought—Such a Theme

is the foundation of a powerful photoplay that opens Sunday at the Sun Theater

Rupert Hughes Wrote It

and it is his greatest success since "The Old Nest"

Remembrance

A Goldwyn Release

VERY DIFFERENT

as well reduced to a three where space is a more important factor, for then all of the advertising will be pulled in in proportion and this will still be large. The house name is almost too successfully buried. A little larger display could have been given the house, and even a signature, to balance the title slugs, might have been used without greatly hurting the effect, or perhaps a modest six or eight point down in the lower right hand corner. There are times when sinking the signature will help, but here it was not as essential as it would be in many instances, and the house could have played it up a little. But the chief point is the value of the lines. They will get attention from everyone.

P. T. A.—

"Broken Chains" Car Had a Chain Hanger

One of the novelties for Broken Chains when it played the Capitol Theatre, New York, was a window card seven by eight and a half inches, showing the star with upraised hands bound by a chain.

This chain was printed on the card, but holes had been punched at the wrists and a length of real brass chain inserted, the chain being long enough to serve as a hanger loop.

Chain of this sort is used on light pulls and other articles not requiring strength and may be had cheaply in quantity. The connection was made with a bit of copper wire, but two pairs of chain pliers would have made a neater job and at the same time have permitted quicker work.

The chain idea is capable of a multiplicity of uses and this card stunt proved an eye-catcher.

—*P. T. A.*—

Took a Full Page to Mark an Event

Celebrating its seventh anniversary, the Mark Strand Theatre, Lynn, Mass., took an entire page to announce the event and to put over "The Young Rajah," which had



A Paramount Release

THE LYNN ANNIVERSARY

been selected as the attraction for the big week. A special appeal was made for a six reel historical picture which depicted local events, but the dramatic feature is naturally given the most prominent position because Valentino will draw the greater number of patrons. The typographic display is good except for the announcement directly below the signature, which is set in unleaded all capitals. An upper and lower bold face italic would have been much better, for this is the keynote of the page and for the moment is even more important to the house than the current attraction. Evidently the compositor thought that all capitals gave the greatest emphasis, and in this belief he is by no means alone, but four lines of cross page all caps is too much. One or two words may be given greater emphasis through being set up, but entire lines fall below the value of upper and lower.

—*P. T. A.*—

"Brawn of the North" Sold Police Puppies

Paul Noble, of the Liberty Theatre, Portland, Ore., went into the dog business prior to the run of "Brawn of the North."

For an advance stunt he borrowed a police dog and three puppies. These were placed in a niche in the lounging room on the mezzanine floor. The back and sides of the enclosure were draped with a painted Alaskan set and hardware cloth; a small wire mesh was stretched over the opening, as much for the protection of the dogs as for that of the public.

A screen slide invited the public to inspect the dogs.

It was intended to sell tickets, but it also sold the three puppies.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

LYING TRUTH. (5,338 feet). Stars, Marjorie Daw, Pat O'Malley. A good cast; but picture not up to standard. Patrons expected more from stars. Print bad. Advertised with six, three, one, slide. Attendance, good. Big city, draw all classes, getting ten cents at all times. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF MOULIN ROUGE. (6,704 feet). Star, Martha Mansfield. Can't say much in this one's favor, nor did anyone else who gave it the once-over. A program picture, and maybe not that. Advertising as usual. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Associated Exhibitors

CONQUERING THE WOMAN. (5,731 feet). Star, Florence Vidor. A splendid week's business, and the picture was praised by all seeing it. Patronage here general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GRANDMA'S BOY. (4,377 feet). Star, Harold Lloyd. Patrons liked Lloyd's former "Sailor-Made Man" better than this one. Advertised in regular newspaper. Patronage, mixed; attendance, good. J. F. Carey, Liberty Theatre, Providence, Rhode Island.

LADY GODIVA. (5,077 feet). Star, Hedda Vernon. Fell flat. It would be my idea to stay off. Usual advertising, with poor attendance. Town of 2,500, draw usual small town people. Admission, 17-28. Stanley G. Allen, Allen Theatre, Chatham, New York.

SIN OF MARTHA QUEED. (5,584 feet). Star cast, Allan Dwan production. While a fair picture, it failed to draw for me. Used extra newspaper advertising. Patronage of average class; attendance, poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

TILL WE MEET AGAIN. (5,822 feet). Star, Mae Marsh. This certainly pleased and caused many good comments. Mae Marsh makes good in this. Advertised usual ways. Town of 7,000, general patronage. Attendance, good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

F. B. O.

BIGAMIST. (5,400 feet). Star, Ivy Duke. Real good program picture and will do good business if well advertised. Fair class of patronage here. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CALL OF HOME. (6,000 feet). Stars, Irene Rich, Wallace Ramsey. A very good picture and everyone thought the same who saw it. Did a nice business with added attraction of colored quartette. Advertised with colored band ballyhoo and small home in lobby. Attendance, good. Patronage, mixed. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

COLLEEN OF THE PINES. (4,738 feet). Star, Jane Novak. Although those who saw it were fairly well entertained, lost money on it. Can be used to fill in a program. Advertised with ones, threes. Attendance, poor. Town of about 900, general type of small town. Admission, 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

IF I WERE QUEEN. (5,955 feet). Star, Ethel Clayton. A good picture, just a little high on rental. Clean, good story, liked very much by the ladies. Did not have any increase in attendance. Several pretty gowns and a good picture if bought right. Advertised with stills, photos, trailer, six sheet. Attendance, average. Town of 2,147, draw all types, both races. Matinee admission, 10; night, 15-25. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

IN THE NAME OF THE LAW. (6,125 feet). Featured cast, Emory Johnson directed. Exceptionally good. If it had not been for roads being blocked, I would have made some jack. Ninety-five per cent. pleased. Advertised as Special; attendance was fair. Town of 350, draw from small town and rural. Admission, 10-25. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

KISMET. (9,000 feet). There is not enough praise that I can say for this picture. Absolutely broke all house records. Over five hundred were not able to gain admittance to the performances. Not only can this picture be presented as a money-maker, but also as a picture that pleases a hundred per cent. We advertised this picture thirty days in advance with lobby display and eight slides; at seven o'clock in the evening you couldn't get parking space for seven blocks any place near the theatre. This picture deserves a return date at any theatre that played it and positively should be played by any that never yet did. All reels in A-1 condition. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

UP AND AT 'EM. (4,580 feet). Star, Doris May. They liked this one. Doris May is fairly popular here and this is good, light entertainment. Title is poor and there is little to get them in, but once they are in they will find it fairly amusing. Not many advertising angles to give on this. Attendance was average. City of 14,000, draw clerks, merchants, farmers. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

First National

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. Contains many clever situations and laughs. It pleased our patrons. Advertised as usual. Attendance, good. Town of 7,000, draw general type. Admission, 10-25-35. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BOND BOY. (6,902 feet). Star, Richard Barthelmess An extra good picture with just enough of everything. It pleased here. Town of about 8,000. Admission, 5-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma,

BITS OF LIFE. (6,000 feet). Marshall Neilan production. Absolutely the worst picture we have ever shown. Nothing to it. Before the show was half over nearly the entire audience had left. I wouldn't play it again by any means. Didn't advertise it. Attendance, poor. Town of 4,200, drawing neighborhood class. Admission, 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DANGEROUS AGE. (7,204 feet). Star, Fred Stone. Picture pleased the big majority of theatre-goers. A photoplay which can be relied upon. Advertising angles, exceptionally good picture, etc. Attendance was fair. Town of 7,500, draw better class. Admission, 10-17-28-35. K. H. Sink, Wayne Theatre, Greenville, Ohio.

DINTY. (6,000 feet). Star, Wesley Barry. Marshall Neilan produced it. Played this rather late, but it was worth it. If you haven't run it, get it; get busy. Attendance was good. City of 10,000, pull medium and working classes. Admission, 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. Excellent. Advertising angles, you have been told before not to forget candle stunt. I used every known thing in this case. Attendance was S. R. O. two days. City of 17,000, draw family type. Matinee admission, 10-17; night, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

FOOLISH MATRONS. (6,544 feet). Featured cast. While a fairly good picture it did not draw. Story seemed disconnected to the average patrons and they said so. Used extra twenty-four sheet on this. Attendance was fair only. Town of 6,000, drawing working people, including railroad workers. Admission, 10-20. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

GAS, OIL AND WATER. (4,500 feet). Star, Charles Ray. This picture pleased very much, and got business. Those who saw it pronounced it the best of the Ray pictures up to this. It has an element of mystery that holds interest all the way, and several tense situations well worked out. Where Ray is popular this should go big. My attendance was excellent. City of 15,000, drawing younger set and foreigners. Admission, 10-20. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

HOTTENTOT. (5,935 feet). Star, Douglas MacLean, Thomas H. Ince production. Very good. Heard many compliments on this picture, and no kicks. Book it, and no mistake will be made. General patronage here. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

OLD SWIMMIN' HOLE. (5,000 feet). Star, Charles Ray. For me, all bunk. Picture had no opening, just opened up with picture, no title at all. Had too many skips. Patrons walked out, said picture was everything—from soup to nuts. No good for me. Star well liked here. Print in bad shape.

Lost money. City of 25,000, draw all classes. Attendance, fair. Harding & Nisbett, Plaza Theatre, Little Rock, Arkansas.

OLIVER TWIST. (7,608 feet). Star, Jackie Coogan. Good of its kind, but no appeal. Rather a wasted effort. Lost money after extensive exploitation. A Mermaid comedy, "Pest of the Storm Country," put the show over; orchestra greatly assisted. Advertised to schools, societies, in newspaper, with lobby, in main hotels. Attendance was good, but not enough. Town of 2,700, draw general, transient, farmers. Admission, 10-25 and 10-35. S. H. Blair, Majestic Theatre, Belleville, Kansas.

PRIMITIVE LOVER. (6,172 feet). Constance Talmadge very good. Picture liked by all. Advertised with ones, papers, 11x14s, slide. Attendance, fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

R. S. V. P. (6,000 feet). Star, Charles Ray. This one is good in spots and bad in spots. They expect something better than this when they come in to see Ray. He has slipped badly for me during the past year. A couple more like this one and he would be done. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

STAR DUST. (5,600 feet). Star, Hope Hampton. Very good picture. Better than the book story. Should please a hundred per cent. Attendance for me was big. City of 35,000, draw family type. Admission, 25-50-60. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

TEN DOLLAR RAISE. (5,726 feet). Star, William V. Mong. This picture has individuality and gets out of the rut. Star's work excellent. Story good. Quality humorous, while teaching a lesson. By all means book it. Town of 800 souls and two revivalists. Draw farmers and miscellaneous class. Admission 10-25. Al. C. Stewart, Empire Theatre, Waitsburg, Washington.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. The star made lots of friends on this picture. Push it. It's good enough. S. W. M. Tockey, Dixie Theatre, Wynona, Oklahoma.

WOMAN HE MARRIED. (6,562 feet). Star, Anita Stewart. As one of Christmas week attractions, interested and got quite a few compliments. Advertised with regular lobby and newspaper. Attendance fair. Town of 1,474, usual small town class. Admission 10-25. T. W. Cannon, Majestic heatre, Greenfield, Tennessee.

Fox

AFTER YOUR OWN HEART. (4,244 feet). Star, Tom Mix. A very good picture. Some said it was the best Mix picture they ever saw. The print was good for the age of the picture. Advertised with photos and newspapers. Attendance was fair. Town of 600. Admission 10-25. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

ARABIA. (Tom Mix in Arabia). (4,418 feet). Nothing extra, but about as good as his average picture. Advertised regular way. Attendance poor on account of weather. Town of 3,000, draw poor class mostly. Admission 10-20. Chas. Martin, Family Theatre, Mt. Morris, New York.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. Screen's foremost young actor. A dandy picture, colorful, pleasing, with abundance of action that genuinely pleased the whole audience. We take this opportunity of saying that the Fox program produces for us more profits than any we know of. Advertised usual way in small town with good attendance. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. Oh, Boy! Here is Mix in his best picture. Buy this one. Attendance was good. Town of 1,000, small town type. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. Tom does a lot of chasing around in this one but it is not as good as some of his that I might mention. Attendance was good. Town of a couple-a thousand, county seat and surrounding country draw. Admission 10-25. W. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

CONNECTICUT YANKEE. (8,291 feet). Star cast, From Mark Twain's book. For me it was another small town joke. I fell flat on it. Don't say much about it. Just stick up a sheet and leave theatre in charge of your cashier. Nuf Sed. Advertised largely. Attendance was a joke. Town of 5,000, draw best in town. William C. McIntire, Rose Theatre, Burlington, North Carolina.

FAST MAIL. (6,000 feet). Star, Charles "Buck" Jones. Boys, for me this was a "lemon." This stuff is out of the ordinary but was absolutely no good for me. But it wasn't the star! Advertised with six, three, photos, ones. Attendance was good. Small town. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

Between Ourselves

A get-together place where we can talk things over

When Straight From the Shoulder was started, a lot of folks said, "Oh, that won't help any. No two exhibitors will ever agree, and the sore heads will shoot in a lot of junk."

Well, it's been running along quite a while now, and friend Thos. L. Haynes has said he finds the reports pretty nearly a hundred per cent. dependable; that good scout Dave Seymour goes at reporting as seriously and sincerely as he would go about telling his people what's coming; while A. L. Middleton, though some reoprts disagreed, has learned that the proper way to get full benefit is to take all factors into consideration.

And a host of other good friends has said that these reports are their guide book to pictures.

The exhibitors who send reports do not "pan" just because they're sore heads. Sometimes a man does knock a picture which others will praise—usually he's not sore, but his house draws a crowd that doesn't take to that sort of picture.

The reports have proved to be dependable. Straight From the Shoulder tries to make them thoroughly so by furnishing the type of town, admission, kind of patrons, star and—latest innovation—footage.

Friendship keeps trustworthy reports coming in. Genuine usefulness keeps this dependable tip department going strong and growing stronger.—VAN.

FOOL THERE WAS. (new version—7,000). Star, Estelle Taylor. Not up to standard of the first picture, starring Theda Bara. The new star is not in it with Theda as a vamp. Advertising regular way. Attendance fair. Town of 1,800, draw mixed class. Admission 25. Fred S. Widenor. Opera House, Belvidere, New Jersey.

IRON TO GOLD. (4,513 feet). Star, Dustin Farnum. Just fair. Will pass. Don't boost too hard. A fair story, but didn't end right. Advertised regular ways. Attendance fair. Town of 282, regular small town. Admission 10-20-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony." It is hardly necessary to commend this picture as all exhibitors know it has never been scored yet and perhaps never will be. Small town, attendance poor. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony." Good picture, the horse is a wonder and Tom will get them out here if any one will. Advertised with photos, six and one sheets. Attendance good. Town of 2,000, draw town and country classes. Admission 10-25-35. E. H. Elkin, Palace Theatre, Hico, Texas.

JUST TONY. (5,233 feet). Starring Tom Mix and horse "Tony" Tox Mix is good, as ever. Pleased all. But Tony was the real star and did his part just splendidly. Good houses prevailed. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LIGHTS OF NEW YORK. Special cast. Sold to us for Special but not a good program picture. If I advised I'd say better stay off this one. Advertised with ones, threes, heralds, slide, photo. Town of 792, draw all classes. Attendance was fair. L. S. Goolsby, Royal Theatre, Marvell, Arkansas.

LIGHTS OF NEW YORK. Special cast. Yesterday I showed this, and without any exception it is as poor a picture as I have ever seen. I hope other exhibitors will not "get stuck" with it. Size of town, 6,500. Atendance poor. Admission 10-25. T. F. Ware, Palace Theatre, Talladega, Alabama.

LIGHTS OF THE DESERT. (4,809 feet). Star, Shirley Mason. We have our first Mason picture yet to make a dime on. They are good, but the people will not come out to see her. Advertised with ones, threes, sixes. Attendance poor. Town of 4,200, draw neighborhood class. Admission 10-22. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

LITTLE MISS SMILES. (4,884 feet). Star, Shirley Mason. Built on the order of "Humoresque." Will get over fine, although short and simple. Advertise the story. Attendance average. Town of 5,000, cater to all nationalities. L. A. Hoover, Gem Theatre, Durango, Colorado.

LONE STAR RANGER. (6,000 feet). Star, William Farnum. This is a reissue; just the same it is a good one and William Farnum is welcomed here, every time, by a good crowd. Advertised with paper, posters and slide. Attendance O. K. Town of a thousand. Draw all classes. Admission 10-15. A. E. Rogers, Temple Theatre, Dexter, New York.

MONTE CRISTO. (9,808 feet). Star, John Gilbert. A worthy big-time production of a great classical story. Done in a manner befitting theme, and by characters who are particularly good in their parts. Drew very satisfactory business three days. It is a costume picture of the early French period, made in America with American stars. If your audiences like this type, it is one of the best. City of 15,000, draw general class. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Jazzmania"

Mae Murray's Newest Tiffany-Metro is Her Best From Box Office Angle.

Reviewed by Roger Ferri

This being the "jazzmaniacal" age, Mae Murray's newest Tiffany production for Metro is as brilliant and as safe a bet as the jewels purchased at the famous shop bearing the same name as the producing firm. "Jazzmania" looks like a wow from the box office, for it offers so much in the form of honest entertainment and shows the star at her best.

She seemingly enjoyed to a maximum degree everything she did and everybody who in any way contributed in the making of this special must have gone through their daily task happily and smilingly, for the finished product is one that will convince the exhibitor that, cinematographically, Christmas comes more than once a year. Santa Claus couldn't have slipped the exhibitors a better present.

Here's a picture that breathes everything that is money-making; it's peppy and lively and romantically adventurous with a charming story running through it. You showmen, who have had a "jazz week" sunk back of your head, here's your opportunity to break out and break out big, for you don't have to worry about this picture. It'll stand any popular test, for it is, in more ways than one, something different. And if you put it on with equal novelty—novelty consistent with the picture itself—you'll be praying for Mae Murray to make pictures like this every week. It's that good as a box office attraction.

Like all Mae Murray pictures, "Jazzmania" is luxuriously staged, splendidly directed with the entertainingly interesting story, suiting every dancing proclivity of the star, who stands out like a Tiffany diamond among Woolworth hardware. But make no mistake, there is no Woolworth-brand of support or anything about "Jazzmania;" it's a million-buck looking proposition all the way through. There are plenty of thrills, and, photographically, few pictures are being made that can be compared with this one. The "shots" of the aeroplane thriller, wherein that aerial craft does a tail spin, is heart-rending. In fact, the photography is an important feature of "Jazzmania." It couldn't have been better.

If it's money-making pictures that you want "Jazzmania" will fill the bill and should return you enough profit to stand a month of losing business.

Cast

Queen Ninon	Mae Murray
Jerry Langdon	Rod La Rocque
Jerry's uncle	Herbert Standing
Daimler	Eddie Burns
Prince Otto	Jean Herscholt
Capt. Valmar	Robert Frazer
Baron Bolo	Lionel Belmore
American capitalist	Wilfred Lucas
American capitalist	Harry Northrup
Gen. Muroff	Thomas Guise
August Daimler	Henry Barrows

Story by Edmund Goulding.
Directed by Robert Z. Leonard.
Photographed by Oliver T. Marsh.
Length, eight reels.

Story

Determined not to marry Prince Otto, who threatens revolution in Jazzmania, Queen Ninon flees to America with a newspaperman. In the Home of Prohibition the Queen becomes a jazz hound. She has no trouble flopping the flipping flappers and her dancers would have made even terpischorean Chicago sit up and take notice. Nevertheless she returns to her native land, conquers and introduces Jazzmanians to American commodities—prohibition excepted—and to her American worse 50 per cent., Jerry Langdon.

IN THIS ISSUE

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Romance Land (Fox)

"Romance Land"

Tom Mix, Aided by Barbara Bedford, Gives Typical Performance in Fox Western.

Reviewed by Mary Kelly

This is one of Tom Mix's typical acrobatic romances. It has the usual spectacular feats, and the story of a hero who wins the girl because he excels all others in daring and accomplishing.

One of the thrills is a chariot race. This is one of three races, the results of which are to determine who wins the most beautiful girl in town. There is some intrigue and suspense but the greatest interest lies just in the action itself. Following the races is a masked ball to which Mix makes his usual entrance—driving in with his horse and two of his enemies which he has lassoed. The scene gives him some opportunity for stunts and leads to a pursuit of his girl who has been abducted.

The picture closes with some spectacular shots of a cliff and water wheel. Here the star and the girl elude their pursuers by crossing in a tool bucket over the deep chasm between two cliffs. Barbara Bedford adds considerably to the picture's appeal.

Cast

"Pep" Hawkins	Tom Mix
Nan Harvess	Barbara Bedford
"Scrub" Hazen	Frank Brownlee
Counterfeit Bill	George Webb
White Eagle	Pat Chrisman
Sheriff	Wynn Mace

Story by Kenneth Perkins.
Scenario by Joseph F. Poland.
Directed by Edward Sedgwick.
Length, 3,975 feet.

Story

The story of a westerner who is so enthralled by stories of knighthood that he travels around in a steel armor, and a girl similarly fond of romance is pictured here. The man proves his right to the girl's love by any number of romantic, daring acts, and finally saves her from an impossible marriage.

"Adam and Eva"

Marion Davies Stars in Cosmopolitan's Entertaining Light Comedy-Drama Released by Paramount.

Reviewed by C. S. Sewell

In making "Adam and Eva," Marion Davies' newest Paramount production, Cosmopolitan has not attempted to produce a film of the magnitude and grandeur of "When Knighthood Was in Flower" and it would be obviously unfair to compare these two pictures from that standpoint.

Director Vignola has, however, taken a successful stage play, a domestic comedy-drama, by two well known playwrights, and transferred it to the screen with his usual skill, with the result that he has produced a delightful picture that will afford satisfactory entertainment to the great majority of patrons. Nor has the pictorial side been neglected, for there is a gorgeous scene of a Venetian fete and pageant with the characters elaborately costumed, the settings run the gamut from those in the homes of great wealth to simple ones of a farm and the entire picture has been superbly photographed.

As usual with Cosmopolitan productions this picture has been produced without regard to expense and Marion Davies' beautiful gowns and jewels represent a fortune. Also Miss Davies has never done better work. She has a role that suits her admirably and portrays it with an ability that will vastly increase her admirers and bring forth praise.

The entire cast is excellent. Roy T. Barnes, an accomplished comedian, is well cast as Adam, the live-wire salesman, and Tom Lewis gets a lot of laughs as Eva's millionaire father, while William Norris, who will be remembered as the French king in "Knighthood," makes a subordinate role stand out prominently.

The theme of the picture is pleasing and novel and a set of unusually clever subtitles assists in bringing forth a lot of chuckles from the spectator. Altogether, this is a delightful picture that you need not be afraid to run, as it will satisfy the average audience.

Cast

Eva King	Marion Davies
Adam Smith	T. Roy Barnes
Mr. King	Tom Lewis
Uncle Horace	William Norris
Lord Andy	Percy Ames
Clinton Dewitt	Leon Gordon
Julie Dewitt	Luella Gear
Dr. Delamater	William Davidson

Based on stage play by Guy Bolton and George Middleton.
Scenario by Luther Reed.
Directed by Robert G. Vignola.
Length, 7,153 feet.

Story

Eva King has a hard time spending the money of her millionaire father, who, coming home after a trying day, is disgusted with the social parasites in his home. The opportune arrival of Adam Smith, father's live-wire South American salesman, causes father to change places with him, leaving Adam in charge of the family. By saying that the millionaire has been ruined Adams gets rid of fortune hunters for Eva's hand, makes all the family go to work and they get to like it. The sudden return of father upsets the whole scheme, but in the meantime Eva has discovered she loves Adam, and when father says he is going to fire him she retorts: "He will be engaged before he is discharged."

"The Prisoner"

Romance and Adventure in Vienna in Universal Picture With Herbert Rawlinson.
Reviewed by Mary Kelly

Typical of the romances of George Barr McCutcheon, this picturization of his "Castle Craneycrow" has adventure, suspense and love interest to popularize it. Herbert Rawlinson has one of his dashing matinee-idol roles. Eileen Percy plays the beautiful prisoner and a cast of familiar names includes also June Elvidge and Bertram Grassby.

Imprisonment in a mysterious castle in Vienna serves as a medium for most of the thrills and action. A novel twist to the story carries the interest through these scenes. The settings are similar to what is usually found in a picture of this type, and the atmosphere is not at all times successfully mysterious. But there is considerable curiosity as to what comes next, and a buoyant quality in the directing that fastens the attention.

As usual with McCutcheon stories, there is no check on the imagination. The drama is exaggerated and the romance highly fictionized, but as this is what his admirers expect, there is much for them to enjoy in "The Prisoner."

Some of the scenes are elaborate and exploit a large cast. The church wedding is impressive, with a dash of melodrama at the close; the cabaret scene is diverting and there are a number of showy interiors. The continuity is smooth and the directing is good.

Cast

Philip Quentin.....Herbert Rawlinson
Dorothy Garrison.....Eileen Percy
Lord Bob.....George Cowle
Lady Francis.....June Elvidge
Dickey Savage.....Lincoln Stedman
Lady Jane.....Gertrude Short
Prince Ugo Ravorelli.....Bertram Grassby
Count Sallonica.....Mario Carillo
Duke Laselli.....Hayford Hobbs
Mrs. Garrison.....Lillian Langdon
Courant.....Bert Sprotte
Prince Kapolski.....Boris Karloff
Marie.....Esther Ralston
Father Bivot.....P. J. Lockney

Based upon the novel, "Castle Craneycrow," by George Barr McCutcheon.
Scenario by Edward T. Lowe, Jr.
Direction by Jack Conway.
Photography by Benjamin Reynolds.
Length, 4,795 feet.

Story

Philip Quentin, a young American traveling in Vienna, finds that an old romance is still alive when he meets Dorothy Garrison, now engaged to Prince Ugo. Philip recognizes Ugo as a scoundrel of his past. The Prince is afraid of Philip, tries to inveigle him in a fatal duel, fails in this and in his plans for marrying the girl, due to the American's ingenuity.

"Racing Hearts"

Agnes Ayres Makes Good in Her Dramatic Picture for Paramount.
Reviewed by Joseph Esler

Speed fans will get their fill when they see "Racing Hearts," Agnes Ayres' latest Paramount production. Automobiles play a big part throughout the film and the stunt of sending a motor car aloft as ballast for a balloon right at the beginning to attract attention of people of the city marks it as a novel picture.

Plenty of action is the big theme and there is always something doing when Agnes Ayres as Ginger, the daughter of John Kent, automobile manufacturer, capably played by Theodore Roberts, is on the scene. 'Racing Hearts" serves to bring out Miss Ayres in a new characterization, and Richard Dix as Roddy Smith has to step some to keep up with her, but makes the grade and helps to turn out an interesting picture.

The big race scene when Miss Ayres takes the seat of the driver who turns yellow at the last minute and refuses to drive and the smashup of Roddy Smith to allow her to win the race are realistic and keep the audience interested to the end of the film.

There are flashes of real comedy in this picture that help to relieve the excitement of the racing sets, and, under the direction of Paul Powell, the picture is handled in a capable manner.

Any person with red blood in their veins will like 'Racing Hearts," and you can use plenty of publicity in playing up this picture, as it is worth it.

Cast

Virginia Kent.....Agnes Ayres
John Kent.....Theodore Roberts
Roddy Smith.....Richard Dix
Fred Claxton.....Robert Cain
Jimmy Britt.....Warren Rogers
Silas Martin.....J. Farrell MacDonald

Based upon story by Byron Morgan.
Scenario by Will M. Ritchey.
Photography by Bert Baldridge.
Direction Paul Powell.
Length, 5,600 feet.

Story

Virginia Kent, speeding in her father's car, is arrested by Roddy Smith, not a real cop but substituting on that particular day. Mr. Kent's motor car business is in bad shape and his manager tries to get Roddy's father, a competitor, to buy up the Kent business. Affairs lead to a race in which Virginia begs Roddy to drive her father's car, but, as he is pledged to drive his own father's, she is forced to enter the race herself. She wins and Roddy wins her.

"One-Eighth Apache"

Roy Stewart and Kathleen Kirkham Starred by Arrow in Entertaining Drama.
Reviewed by Mary Kelly

Ben Wilson has produced one of Peter B. Kyne's involved stories in dramatic style for Arrow Pictures. It shows considerable ingenuity in the handling of the suspense. The picture is based upon a triangular love story with an uncertainty regarding the outcome that is prolonged so as to make fascinating entertainment for many.

Roy Stewart and Kathleen Kirkham head a capable cast. Roy Stewart is cast in a more strictly conventional role than usual and has a chance to show a pleasing personality as well as his skill in fighting. Kathleen Kirkham is charmingly dressed and proves an attractive figure in a number of elaborate scenes. Except for a few close-ups, in which her poise seems not altogether certain, her performance is a graceful, pictorial asset to the production. George M. Daniel handles his part with a slight air of mystery that adds to the interest.

Although there are a number of western scenes, the picture is not essentially a western. The opening shot in a border saloon may not give an altogether adequate impression. The story does not immediately get started, but after it does there is a material attractiveness that will appeal to those who like society settings. Particularly the exterior used in the staging of an evening party is impressive. The picture ends with a blinding snowstorm.

Cast

Brant Murdock.....Roy Stewart
Norma Biddle.....Kathleen Kirkham
Charlie Longdeer.....Wilbur McGaugh
Tyler Burgess.....George M. Daniel
Joseph Murdock.....Richard La Reno

Based upon story by Peter B. Kyne.
Scenario by J. Grubb Alexander.
Direction by Ben Wilson.
Length, 5,634 feet.

Story

Tyler Burgess and Brant Murdock are both in love with Norma Biddle. Unable to cut out the successful Brant, Tyler resorts to deception and hires an Indian to tell a lie about Brant's parentage. After the ceremony Norma is told that her husband is one-eighth Apache. She is so staggered by this that she allows it temporarily to interfere with her happiness, but eventually Brant proves the truth.

"The Little Church Around the Corner"

Warner Brothers Use Title of Melodrama, But Inject Logically Human and Original Story.

Reviewed by Roger Ferri

Mine disasters have been frequent in the past few months and it was to be expected that some motion picture producer would come along and inject one into a production. And so we have "The Little Church Around the Corner," a Warner Classic that makes good box office material. The manner of treating this melodrama, which Marion Russell originally wrote for Charley Blaney, is parallel with that of "Why Girls Leave Home."

Perhaps, artistically, "The Little Church Around the Corner" may not be the best of the Warner series, but this writer will venture the claim that it will make more money at the box office than any of the 1923 Warner releases thus far issued. And this goes for "Beautiful and Damned" and the Wesley Barry specials. From the standpoint of production "The Little Church" is not the artistic affair one found in the screen adaptation of the F. Scott Fitzgerald novel.

But "The Little Church Around the Corner" is audience stuff. The title is a good draw. Grown-up men and women, who were kiddies sitting in "nigger heaven" when Al Woods was mopping up with the stage version, will hop into your theatre to see it. And they won't see what they saw years ago on the stage of the old International circuit. But they will be agreeably surprised, for the story unfolded in this William A. Seiter-directed vehicle is grippingly entertaining and up to date. It dwells on the movements and lives of real people with a young, ambitious minister as central and most fascinating character. He is surrounded by folks who contribute meritoriously to a production that stands out because of the individuality of its players.

There are many dramatic situations of the tense sort, with the actions of the clergyman at no time offensive to anybody, but, on the other hand, vividly interesting. The cast is an exceptional one, with Pauline Starke and Claire Windsor standing out conspicuously. Others deserving of mention include Kenneth Harlan, Hobart Bosworth, Walter Long, Margaret Seddon, Winter Hall, Alec Francis and Cyril Chadwick.

Cast

Leila Morton.....Claire Windsor
David Graham.....Kenneth Harlan
Morton.....Hobart Bosworth
Hex.....Walter Long
Hetty.....Pauline Starke
Rev. Bradley.....Alex Francis
Mrs. Graham.....Margaret Seddon
Jude.....George Cooper
Doc Graham.....Winter Hall
Mark Hanford.....Cyril Chadwick

Adapted from play produced by Charles L. Blaney.
Story and scenario by Olga Printzlau.
Directed by William A. Seiter.
Length, 6,300 feet.

Story

David Graham, an orphan, whose father was killed in a mine, grows to manhood and enters the ministry. Anxious to help the poor, he believes he can accomplish his task by reforming the idle rich, especially Morton, millionaire mine owner, who refuses to better conditions for his men. David accepts the pulpit of the wealthy church of which Morton is a member and there meets Leila Morton, with whom he falls in love. David is thrown into a quandry, being tempted by his rich associations to renounce the poor. A great strike and a mob in an ugly mood brings a climax in which the life of the mine owner is saved and he is brought to a realization of his ways.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Live News

Harry Rapf and Sam Warner of Warner Brothers' West Coast forces, returned to New York on Sunday They will leave on Sunday, Feb. 26.

Sam Moscow of Moscow Films, Inc., was in town this week, arriving on the Merchants Limited from Boston. He came to negotiate for additional product.

Bill Shapiro of Franklin Film Exchange, New England distributors of Warners Brothers and Principal Pictures Corporation product, visited New York this week.

Word from the West Coast studios of Warner Brothers have it that production has started there on "Wolf Fangs," in which the dog, Rintintin, will be starred.

Edward Dillon has started work at the Culver City, Cal., studios, on Truart's latest picture, "Broadway Gold," starring Elaine Hammerstein. He recently completed "Women Men Marry." The cast in the new picture will include Elliott Dexter, Kathlyn Williams, Eloise Geodale, Richard Wayne, Robert Russell and Harry Barrows.

Bennie Zeidman expects to announce late this week the exact status of the plan on which he will distribute his special, "The Spider and the Rose," a print of which he has with him in New York.

New York this week was invaded with buyers from out of town, who sought big productions for their territories.

Edward Kelly of Pittsburgh this week joined the Supreme Photoplay Exchange in that city.

"Down to the Sea in Ships," Elmer Clifton's special production, will start an indefinite run at the Cameo Theatre in New York on Sunday.

Al Lichtman goes to Europe next week, leaving on Tuesday. He will be gone about a month, during which time he will have made distribution arrangements abroad for future Preferred product.

"Beware of the Dog" will be the next All-Star comedy produced by Mastodon Films, Inc. Kathlene Martyn, Raymond McKee and Charlie Murray will be the featured players. It will be directed by Gregory La Cava.

With the completion of his promised Big Six program for the independent market, C. C. Burr, president of Mastodon Films, Inc., has put into effect extensive alterations at the company studios on Long Island. The plans provide several thousand more feet to the floor space.

Due to the fact that another comedy was once made under the same name, "The Nuisance," the last All-Star comedy will henceforth be known as "The Busybody." C. C. Burr is the producer.

Charlie Murray, under a long term contract to C. C. Burr, president of Mastodon Films, Inc., will shortly begin his memoirs. His is a varied and interesting career, and when published should prove of keen interest to the public.

C. C. Burr's "The Last Hour," with Milton Sills and Carmel Myers, opened to big business at B. S. Moss' Cameo Theatre, New York, last Sunday. "The Last Hour" is a powerful drama directed by Edward Sloman.

Passing Week in Review

DESPITE reports of irresponsibles to the contrary, the fact remains that there have been more bona fide "big" independent pictures released this season than were released in any two previous seasons. Despite this vast increase in notably good box office productions, there still are not enough to meet the demand of buyers. During the past week seven reputable buyers came to the Independent Department of MOVING PICTURE WORLD seeking information relative to good pictures available for their territroy. Unfortunately most of the "big stuff" is tied up. But there must be even more of this type of pictures.

NEXT week this department will have an announcement to make concerning the entry into the independent production field of a distinguished stage and screen artist that will surprise the entire trade. Incidentally, it will further substantiate the contentions of this department that progressive independents are demanding nothing but the very best in story, star and director.

PRINCIPAL PICTURES CORPORATION again is entitled to congratulations this week. This organization has been making meteoric progress. Hardly a week has passed without some interesting as well as important news emanating from Principal offices. This week news was given out that Principal Pictures Corporation had signed Guy Bates Post for a series of independent pictures. With Bert Lytell, most of the George M. Cohan product, Mildred Davis, Eilen Percy, Kenneth Harlan, Harold Bell Wright stories and Irving Cummings tied up, much can be expected from this enterprise next season.

PROPOSITIONS being made independent producers by certain national distributors are the best ever, according to some of the producers who have been approached. However, few of them are submitting even to these tempting terms.

REMEMBER you have only another week in which to submit your copy and advertisements for "Who's Who in the Independent Market" edition de luxe of MOVING PICTURE WORLD. It will be the talk of the year among independents. Send in your text copy and photographs immediately. The special edition will be out March 3, dated March 10. Get into action. There isn't much time left—only another week.

AL LICHTMAN is going abroad next week. No more interesting than Al Lichtman can be found among distributors of today. His mission abroad is an important one. It involves the international distribution of future Preferred Pictures Corporation product. That he will succeed is an accepted fact. Mr. Lichtman has accomplished miracles. His achievements of the past few months, since he launched his own distributing agency, bespeak his ability. He has established a prestige for Preferred Pictures that is the envy of the industry in general. His pictures thus far have been consistently good money-makers. The entire trade wishes him well on his trip abroad.

THE B. F. Keith interests are apparently interesting themselves in independent production and, according to reports from a reliable source, will be considerably heard from next season. The Keith interests plan expanding their motion picture theatre holdings, which, probably, explains their unheralded interest in independent production today.

Rathner Closes Another Deal

Another sales deal of importance was negotiated this week by Harry Rathner, sales representative of Principal Pictures Corporation, according to a telegram Eastern Manager Irving Lesser received from him. Mr. Rathner, who has been on the road several weeks has closed several important deals. This week he closed a transaction with Ben Friedman of Friedman Film Exchange of Minneapolis whereby Mr. Friedman will in the future handle the output of Principal Pictures Corporation. The first two releases include "The World's a Stage," based on Elinor Glyn's story and starring Dorothy Phillips, whose services were acquired through permission granted by Associated First National; and "Environment," starring Milton Sills and Alice Lake. Friedman also purchased "Flesh and Blood," an all-star special.

Theatre Reports

BALTIMORE — (Special) — Nathan Hirsh's Maciste picture, "The Unconquered," is being played up in big-time fashion at the Garden Theatre this week, where it is being elaborately exploited. Charles Chaplin is on the same bill.

BALTIMORE — (Special) — Warner Brothers "Beautiful and Damned" did such a tremendously big business at the Wizard Theatre here last week that the management is holding it over for another seven-day period.

BOSTON—(Special)—Warner Brothers' "Little Church Around the Corner" is being given its world premier showing at the Modern and Beacon theatres here this week. The local critics praised the picture, which includes an all-star cast. The cast has Claire Windsor, Kenneth Harlan, Pauline Starke and Hobart Bosworth.

NEW YORK—"The Hero," Al Lichtman's latest Preferred picture, jammed them in at a one-day showing of that picture at the George M. Cohan Theatre here Sunday night. Weekly showings are being held at the Cohan under the management of B. S. Moss.

PROVIDENCE, R. I.—(Special)—"The Last Hour," the Edward Sloman production which C. C. Burr is handling, proved to be another banner special at Fay's Theatre here last week. Despite stiff opposition, "Quincy Adams Sawyer" at the Rialto, "Robin Hood" at popular prices at the Victory, "East is West" at the Strand, all those showings being double-bill affairs, "The Last Hour" held up remarkably well and showed a splendid net business at the end of the week.

CHICAGO—(Special)—Dorothy Phillips in the Principal picture, "The World's a Stage," proved a big drawing card at the Orpheum this week, where it opened Sunday. The Sunday and Monday business was surprisingly good.

CHICAGO — (Special)—"Sure Fire Flint" is scoring well at the neighborhood houses following its splendid showing at the Loop theatres, where it set several new records.

READING, PA.—(Special)—Arrow's latest picture, "Streets of New York," was opened Monday at the Colonial Theatre. J. Charles Davis of Arrow personally came on to exploit the picture.

HENRYETTA, OKLA. — (Special)—Charley Blaine of the Morgan Theatre held a dog contest in conjunction with the showing of "Man from Hell's River" at his house on Saturday, Jan. 27, and did a capacity business, although he didn't know where all the dogs came from. However, the stunt scored.

INDIANAPOLIS — (Special)—"Heroes of the Street," with Wesley Barry, mopped up a record business for Jim Kennedy at his Apollo Theatre recently.

C. C. Burr has three more ready. Johnny Hines' latest melocomedy, "Luck," with Violet Mersereau in the cast; "You Are Guilty," with James Kirkwood and Doris Kenyon, an Edgar Lewis production, and "The Last Hour," with Milton Sills and Carmel Myers. This last was directed by Edward Sloman. Territories on all three are rapidly being sold out.

Russel Griffen, the five-year-old actor under contract to C. C. Burr, is a versatile young man. Besides acting extraordinarily well, he sings, recites, knows several languages and likes to write poetry. But he finds time to play, too, as his rosy cheeks and active body attest.

Fifty-two Super Specials with World's Famous Stars, Already Set for 1923-24

The army of stars who will appear in independent pictures next season will be one of the most brilliant ever lassooed, including recruits from the legitimate stage and many who are now at the top of the motion picture acting ladder. While announcement emanated from the New York offices of Principal Pictures Corporation this week that that firm had acquired the services of Guy Bates Post, information unearthed by the Independent Department of MOVING PICTURE WORLD concerned the acquisition of the services of a member of the aristocracy of the American stage for a leading role in a David Belasco production the Warner Brothers will produce next season. As a matter of fact, Warner Brothers have either signed or are now negotiating for the services of four of the biggest theatrical names in this country.

That 1923-24 will see a wholesale release of unusual productions in the independent market is now a certainty. Independent producers are seeking and paying liberally for the services of famous and competent artists. Off-hand it is now estimated that something like fifty-two truly big productions will be available in the open market next season. However, plans for the coming year will not be made by more than 90 per cent. of the trade until July. The fifty-two special productions referred to concern Warner Brothers, who will issue twelve super-specials and twelve feature productions. C. C. Burr, of Mastodon Films, Inc., also is laying extensive plans for next season and is dickering with several well known stars whom he hopes to corral before the current month passes out.

"Streets of New York" Opens in Two Cities

PROVIDENCE, R. I.—(Special)—The showmanship of William Mahoney, manager of the Rialto Theatre here, again brought money to his box office and prestige to an independent production. Mahoney staged the New England premiere of the Burton King special, "The Streets of New York," here this week, opening to the best business that house has done since it featured "Lying Lips," which holds the house record.

Clever advance exploitation in which the local newspapers played an important part was responsible for the unusual turnout on Monday afternoon. More than 2,300 sheets of paper were used in billing the town and immediate vicinity. Several interesting contests conducted by newspapers also aided materially in arousing interest.

On Sunday Mahoney arose to see a two-page co-operative advertising section in which the title, "Streets of New York," was capitalized by business houses along Mathewson street, wherein the theatre is located. Dan Mahoney, advertising manager of The Sunday Tribune, solicited the ads and the two-page layout which marked the first occasion on which such a tie-up was negotiated with a Providence newspaper cost the theatre not a cent.

Mahoney continued his plugging all week, and if the picture doesn't hold up to the financial pace set on Monday it will not be the fault of the house, manager, exploitation or for the want of local co-operation.

READING, PA.—(Special)—In the face of one of the worst storms this city has known, "The Streets of New York" opened at the Arcadia Theatre here on Monday to capacity audiences throughout the day. The picture, which has been acquired by De Luxe Film Exchange, following a long period of negotiations during which Arrow, after Tony Luchese had advertised in a Philadelphia regional that he had bought the production, followed up with another ad denying that and adding that the territory was still open, was given good notices in the local papers.

Manager John H. Cook of the Arcadia was so pleased with the business the picture did at the opening that he wired the New York offices of Arrow, characterizing the picture as "a winner." Oscar Neufeld, Tony Luchese's business associate, was personally in charge of the exploitation on the picture, together with J. Charles Davis, assistant to President W. E. Shallenberger of Arrow Film Corporation, who did splendid work.

Hirsh Gets "Big Boy" Williams

Nathan Hirsh, president of Aywon Film Corporation, responding to the request of state-right buyers for another series of "Big Boy" Williams five-reel westerns, has completed arrangements with the Seeling-Brittain Company for the production of a new series of six productions.

"State-right buyers were so delighted with the results received on the first 'Big Boy' Williams series," said Mr. Hirsh, "that I was happy to negotiate this second series. These pictures will be even bigger and better than the first series and should bring the exchanges still greater profits."

New Pittsburgh 'Change Formed

PITTSBURGH—(Special)—According to E. A. Wheeler, the Penn Film Service, one of the oldest independent film exchanges in this section of the country, has been re-incorporated. The exchange is now seeking product for local distribution. The new name of the exchange, which is at 1010 Forbes street, is the Penn Film Service Corporation. Its officers are: President, Matthew Teplitz; vice-president, Abe Binnstock; secretary, Louis Wheeler; and treasurer-general-manager, E. A. Wheeler.

Merit Film Exchange here is reporting big business on "Deserted at the Altar." In fact, according to reports heard in Film Row, the Phil Goldstone picture is grossing more money than any picture that exchange has handled.

Judging from announcements made by exchanges here independent pictures are quite in demand in this territory. The Warner Brothers and Al Lichtman pictures are getting a good play at the bigger houses in this city and other key points in this territory.

Columbia Film Service, Inc., here is doing well with the initial Weber & North release, "Notoriety," which is being generally shown in the better class of houses in this territory.

John Davis of the Columbia Exchange was the recipient of many, many handshakes, well wishes and congratulations of all sorts when Film Row learned that he had become a daddy to a 7½-pound boy. This is Davis' second son, the other being a five-year-older.

Renowned Opens New Exchange in the Middle West

CHICAGO — (Special) — Renowned Pictures Corporation will establish an exchange in this city for the purpose of distributing independent pictures in Illinois, Indiana and southern Wisconsin. Jerry Abrams will be in charge of the exchange, which will be located at 831 South Wabash avenue. Bookings are now being received for Edward Dillon's "Women Men Marry," Victor Seastrom's "A Man There Was." The exchange is dickering for more product for this territory.

Neva Gerber, the movie star, recently passed through this city and called at the Progress Film Exchange. While here she was the guest of Frank Zambreno of Progress Exchange. She made personal appearances at local theatres while here.

Si Griever of Griever Exchange has started a determined campaign on his Principal Pictures, "Environment" and "The World's a Stage." It is believed that Griever will handle all the Principal product in this territory.

Considerable favorable comment is being heard here concerning "Brass," the next Warner Brothers release. The next release will be "The Little Church Around the Corner."

"The Average Woman," will be C. C. Burr's next feature production for the independent market. This is a story by Dorothy de Jaegers which appeared in the Saturday Evening Post some time ago.



FORE!!

Harry Rapf, Gene Sarazen and Jack Warner. Sarazen, world's champion professional golfer, is to be featured in series of novelty one-reel pictures by Warner Brothers. Mr. Rapf will supervise production.



PRODUCERS SECURITY GETS CARLTON KING TWO-REELERS

Carlton King, star of a series of twelve two-reel rural comedy dramas which Producers Security Corporation will distribute; and scenes from two of the series

Equity Announces Policy For Future Activities

For the past three months Equity Pictures Corporation has had a corps of twelve special representatives out in the field of distribution and exhibition for the express purpose of getting first-hand information on the needs of the market. This policy was inaugurated by Equity Pictures at a great expense, for the express purpose of determining whether the independent market could absorb many or few pictures and just what kind of pictures were best suited for the independent distributor and exhibitor.

This entire campaign came to a successful conclusion this week when a meeting was held at the Equity Office and all twelve representatives were present with first hand information on the various key centers and territories throughout the United States. After a careful study of conditions and a debate on the results of the investigation the following matters were agreed upon and the following policy was decided upon for future Equity operations:

Exhibitors in every part of the country are only too glad to sign for Independent product, if it is good product.

The Independent market is on a more stable basis today than ever before.

The absolute uselessness of factory-made product in the Independent market and the absolute necessity of big pictures with strong box-office titles.

The advisability of making a few pictures that are worth-while and the concentration on these few productions for maximum results.

The great popularity of productions with all-star casts that really are all-star casts.

The firm decision to make only six pictures per year and to make these six pictures guaranteed successes for distributors and exhibitors.

At this meeting, it was the unanimous opinion of all twelve representatives that "What's Wrong with the Women," the first Daniel Carson Goodman special, has proven to be a clean-up for every exhibitor who had played it, and after a special screening of "Has the World Gone Mad," it was also unanimously decided that this latest Equity production will prove to be a worthy successor to "What's Wrong with the Women." This latest picture, "Has the World Gone Mad," will be Equity release number two for the current year and will be followed by four more productions of the same class and calibre, in strict accordance with the plans already decided upon.

By following such a conservative program, Equity Pictures believes that it will be in a better position to meet the needs of all concerned in the independent market and at the same time make the Equity Pictures Corporation an integral part of the independent field as it has always been for the past three years.

Fred Cubberley Is Scoring Big

MINNEAPOLIS (Special)—J. Fred Cubberley, who is celebrating the first aniversary of the formation of the F. & R. Film Exchange here, has more than made independent pictures pay in this territory. He is handling the product of virtually all the leading independent distributors, and has established a distribution system that has met with considerable favor among theatre owners, who have been making money consistently on most of his pictures.

Warner Brothers' latest release, "Beautiful and Damned," was given its premiere showing in one of the small-town houses in this territory, and proved the biggest money-maker that theatre has had in many months. The State Theatre at Zumbrota, Minn., booked the feature to the "biggest business in months."

J. Fred Cubberley is in New York conferring with several independent distributors and taking in the latest stage hits along Broadway. He will be gone about ten days.

F. & R. Film Exchange has taken over the distribution of "The Last Hour," the Edward Sloman picture, and the latest Johnny Hines production, "Luck." The deal was closed with Charles C. Burr, who is handling the distribution of these pictures.

Harry Rathner, representing Principal Pictures Corporation of New York and Los Angeles, was here last week and sold the Principal Pictures franchise to Ben Friedman for this territory. While here Mr. Rathner gave out an interview in which he told of the Principal deals of the past two months.

Warners Take New Quarters

The growth of the Warner Brothers during the past season has necessitated the taking over of additional floor space in the Mecca Building, 1600 Broadway, New York. Fifty-five hundred square feet were secured, and the organization now occupies the entire ninth floor of the building, comprising 11,000 square feet.

Within a period of twelve months, following the release of "Why Girls Leave Home" and "School Days," the Warners have moved from the sixth floor of the building to the eighth, and finally into their present spacious quarters.

Syd Samson Making Great Film Showing

BUFFALO (Staff Special)—Sydney Samson, of Bond Photoplays Corporation, has closed four first runs at Fay's Theatre, Rochester, all for a week, as follows: "The Curse," "Thorns and Orange Blossoms" "Notoiety" and "Only a Shop Girl." This week "Thorns and Orange Blossoms" is breaking records at the Lafayette Square in this city.

Bob Murphy, manager of the new local exchange of Renown Pictures Corporation, is instituting a drive on western subjects with much success. Bob is also signing up much business on the company's big feature, "The World's a Stage."

J. R. Levee has resigned as manager of the local Warner Brothers' office in the Beyer film building. Mr. Levee's successor has not as yet been named. Mr. Levee succeeded P. H. Smith, who opened the exchange in this city a few months ago.

Phil Gentille, salesman for First Graphic, advanced on the Southern Tier last week and signed up the entire series of Richard Talmadge pictures at these houses: Symphony, Binghamton; Goodwill, Johnson City; Strand, Endicott; Strand, Ithaca, and Majestic, Hornell. He has also closed the Cataract, Niagara Falls, on the same subjects. Dale Henshaw, of National exchanges, visited Jack Berkowitz, First Graphic manager, this week.

William Fickeisen, famous as a former manager for Merit here, is now selling automobiles in the Southern Tier.

N. I. Filkins, manager of the Merit exchange, is up in the air. The New York office has purchased a carload of stuff, and now "Filk" wants an army of salesmen to help him sell it. Biggest program in the world, declares N. I.

Weiss Brothers to Return to Fold

Following the wtihdrawal of Louis Weiss from Artclass Pictures Corporation recently, Alfred Weiss this week announced the re-entrance of Artclass in the state rights market. Mr. Weiss said the firm has acquired many pictures for independent distribution and will immedately start a trade paper advertising campaign. Among the pictures acquired are "It Might Happen to You," "The Film Expose of Sawing a Lady in Half," a series of eighteen one-reel subjects embracing dramatic moments from stage successes; "After Six Days," the Biblical feature; a special six-part picture, "The Woman Who Believed," together with others to be announced later.

"The Last Hour" Opens to Unusual Business

"The Last Hour" an Edward Sloman production released by C. C. Burr of Mastodon Films, Inc., opened to unusually big business at B. S. Moss' Cameo Theatre, Broadway and Forty-second Street, New York last Sunday. During the evening a crowd of people that completely filled the long lobby were kept waiting to get in to see the feature. This also happened on Monday evening when the indications pointed to a record breaking week. At any rate, "The Last Hour" is standing 'em up at the Cameo and met with instant approval from both the fans and the critics of the metropolitan press.

A well selected program surrounds "The Last Hour" in which Milton Sills, Carmel Myers, Alec Francis, Pat O'Malley, Eric Mayne, Walter Long and Charles Clary portray the leading roles. On the same bill is one of the All-Star Comedies produced by the Burr organization and released through the W. W. Hodkinson corporation. It is called "A Social Error" and features Raymond McKee, Charlie Murray, Mary Anderson and Flora Finch. Another well liked film is the latest of the Earl Hurd animated comedy cartoons "Chicken Dressing." This offering presents animated drawings, live animals and people all photographed and shown on the screen at the same time. "Teepee Town," a Burr scenic photographed by W. A. Van Scoy is another unit of the Cameo's program.

"The Last Hour" was adapted from Frank R. Adams story "Blind Justice" which was originally published in Munsey's Magazine. As one of the leading critics of the N. Y. dailies said, "the story lends itself particularly well to the screen." Incidentally, "The Last Hour" scored heavily throughout New England where it has been showing for the past week or two in thirty-two first run theatres.

"Meanest Man in World" to Be Ready April 1

George M. Cohan, according to announcement made this week by Eastern Manager Irving Lesser of Principal Pictures Corporation at the New York offices in the Loew State Theatre Building, will be unable to go to Los Angeles to supervise production of his screen version of the great stage success, "The Meanest Man in the World." Mr. Cohan's own theatrical interests in New York and in England, from which country he returned several weeks ago after supervising the production of "So This Is London," which is now playing the Hudson Theatre in New York, prevent him from making the trip. However, Mr. Cohan will keep in constant touch with Mr. Lesser, giving the latter suggestions and the benefit of his experience and producer of that special, which already has aroused considerable interest in film circles.

Bert Lytell, one of the most leading men in the business, will assume the titular role, which Mr. Cohan played many times. Mildred Davis, who for many years has been Harold Lloyd's leading woman and whom, newspaper dispatches say, will marry that comedian, will play opposite Mr. Lytell. Eddie Kline, director of the popular and successful Buster Keaton comedies, will direct.

Nigh Spent Months Getting New Story

Three months of research and reading of more than eighty scripts submitted to Will Nigh and discovered by him from the best short story literature of the day, have brought forth the choice of a novel of modern metropolitan life that appeared in a popular national magazine two months ago. Every story read was reviewed by the productions staff of the independent director, including the distributors—L. Lawrence Weber and Bobby North. Among the critics of each script was Sam Sax, Sales Manager of the releasing organization, whose judgment was considered indispensable, in view of the box-office standard with which he has learned to test every screen plot.

COAST NEWS

Phil Goldstone has started production on a Richard Talmadge picture, the working title of which is "Mind Over Matter." It is based on a story by J. Natteford. Richard Talmadge will be starred.

Camera work on "His Last Race" has been completed. Jackson Rose photographed the picture, which will be released March 1. The cast includes Pauline Starke, Noah Beery, Gladys Brockwell, Robert McKim, Tully Marshall, Alec B. Francis, William Scott, Rex (Snowy) Baker and others.

William K. Howard, who directed "Deserted at the Altar" for Phil Goldstone, will start production on a new picture early next week.

Harry Rapf, the Warner Brothers' producer, and Sam Warner left here on Wednesday, Feb. 7, with a print of "Brass." They were due in New York early this week.

Rex (Snowy) Baker has been signed by Phil Goldstone for a series of productions to be released on the independent plan. Al Meitz is now working on a comedy drama entitled "Up in the Air."

Michael Rosenberg, production manager of Principal Pictures Corporation, this week announced the completion of the first Sacramento Film Corporation special, "Temporary Marriage," which that concern will release through Principal exchanges.

Fire that destroyed the Chester Bennett film laboratories, adjoining the Fine Arts studios in Hollywood, a few days ago, left in its path the ashes of more than 2,000 feet of negative film that had been "shot" for Halperin Productions' latest comedy drama, "Tea With a Kick."

Halperin Productions has placed the following under contract: Doris May, Victor Potel, Zasu Pitts, Gale Henry, Hank Mann, Earl Montgomery, Billy Franey, Harry Mann, Chester Conklin and Dot Farney.

Sanford Productions, Inc., has just completed its first special, "Out of Bondage," with the following cast: Pat O'Malley, Cleo Madison, Otto Lederer, Frank Hayes, Eugenie Gilbert, Gene Crosby, Leon Artigue and others. William H. Clifford directed. Lynn Darling was the photographer.

Jack Hoxie's contract with the Sunset Film Corporation has been completed and he last week signed to make Western pictures under the Universal banner.

Irving Cummings will personally direct "East Side West Side," which will be handled by Principal Pictures Corporation. Kenneth Harlan and Mildred Davis will be co-featured in this production.

With the departure of the negative of "Brass" in the company of Harry Rapf and Sam Warner last week only one more Warner Classic for 1922-23 remains to be completed. That picture is "Main Street."

Stars are not hard to find in this movie colony, scores of the better ones now free-lancing and anxious to land with independents.

Many Sales on "Drug Traffic

The following sales were closed this week on Harvey Gates' "The Drug Traffic":

Renowned Pictures Exchange for New York City, northern New Jersey and New York State.

Gene Marcus of Twentieth Century Film Exchange of Philadelphia for eastern Pennsylvania and southern New Jersey.

Standard Film Exchange of Pittsburgh, Detroit, Cleveland and Cincinnati for western Pennsylvania, West Virginia, Kentucky, Ohio and Michigan.

Midwest Film Exchange of Milwaukee for Wisconsin.

Si Griever of Griever Productions, Inc., of Chicago for Illinois.

Ben Friedman of Friedman Film Exchange of Minneapolis for Minnesota, North and South Dakotas.

All-Star Features Exchange for Washington, Idaho, Montana and Oregon.

De Luxe Film Exchange of Washington for District of Columbia, Maryland and Virginia.

Hope Loring Is Signed by Cummings

Los Angeles—(Special)—Announcement was made this week by Eastern Manager Irving Lesser, on receipt of information from Los Angeles from Michael Rosenberg and Irving Lesser, of Principal Pictures Corporation, that Producer Irving Cummings had signed Hope Loring to adapt "East Side West Side," the famous Broadway stage success, for the screen. Mr. Cummings also has signed Kenneth Harlan and Eileen Percy for the production. He will direct the picture.



A FAMOUS FILM QUARTETTE

After signing of the Guy Bates Post deal by Principal Pictures Corporation. Left to right:—Sol Lesser, president of Principal; Guy Bates Post; Robert T. Thornby, and E. de B. Newman.

"Her Accidental Husband" Title of Newest C. B. C. Special Production

"Her Accidental Husband" is the title selected by C. B. C. Film Sales Corporation for its newest feature. This picture will be released in the independent market. The cast includes Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester. "Her Accidental Husband" is now ready for release.

Vitagraph Selected for Benefit

"My Wild Irish Rose" was the medium selected in Toledo to raise funds to equip the home of the Little Sisters of the Poor with electric lights. Through arrangements with the management of the Alhambra Theatre the Vitagraph special was shown for a full week, twenty per cent. of the gross receipts going to the Knights for the fund.

Monday night was set aside as Toledo Night, and each following night was named after some section of the city, closing with Saturday as Interurban Night.

On the Saturday before the opening there was a big parade, the marchers singing "My Wild Irish Rose," a song made famous by Chauncey Olcott, and which plays an important part in the picture. Nearly five hundred were in line, and there was a band of forty pieces. The newspapers helped with considerable publicity, and "My Wild Irish Rose" had a rousing week.

Landis to Lead in "The Fog"

Cullen Landis is the first member of the cast signed for "The Fog," William Dudley Pelley's story, which Graf Productions will produce for Metro release. Mr. Landis will enact the leading male role in this widely read story, which H. H. Van Loan adapted for the screen.

"The Fog" will be the fourth Metro picture in which Landis has appeared during the past six months. He played opposite Viola Dana in "Love in the Dark"; had a leading part in the Fred Niblo production, "The Famous Mrs. Fair," a Metro-Louis B. Mayer attraction, and had the leading male role in "Youth to Youth."

"The Fog" is to be filmed at the San Mateo studios, near San Francisco. Max Graf, supervising director for Graf Productions, is now at the Metro studios in Hollywood. A director and complete cast will be selected before he departs for the North.

"Slim Shoulders" Has Big Run

The W. W. Hodkinson Corporation reports that unusual business has been done during the appearance of Irene Castle in "Slim Shoulders" and the Castle Promenade at the Blue Mouse Theatre, Tacoma, Wash.

An extensive newspaper advertising campaign preceded the showing of the production, together with plenty of direct appeal to the homes through the medium of the theatres' mailing list. The production was well received, and was accorded a hearty reception both from the public and press.

Large newspaper review space was received after the opening of "Slim Shoulders," and, according to the management of the Blue Mouse, it was one of the most noteworthy entertainments seen in Tacoma for some time.

S-L and Grossett and Dunlap Co-operate on Big Film

An example of the splendid results obtainable through means of tie-ups between book and picture is the campaign worked jointly by S-L Pictures and Grossett & Dunlap in behalf of "Quincy Adams Sawyer" during the presentation of this picture at the Chicago Theatre.

Working two weeks in advance of the showing, Bert Ennis, of S-L, and E. C. Ketcham, Chicago representative of the book publishers, arranged more than one hundred window displays on this picture in Chicago and its adjacent suburbs. Incidentally, it marks the first time that the great store of Marshall Field Company permitted the use of one of their most important windows for a display of this nature.

In addition to this store displays were also obtained in The Fair, Rothchild's and every prominent downtown book store. Messrs. Ennis and Ketcham furnished special aids to these stores in the way of a cut-out of the book standing six feet in height, from which the leading characters in the film stepped forth from the pages, together with specially posed art photographs of Barbara La Marr and Blanche Sweet.

This material was used in conjunction with displays of the 11x14 lobby displays, which were attached to cards describing the book and picture, the illustrations being affixed to the top of the explanatory matter. As a result of this book campaign several hundred copies of the photoplay edition of "Quincy Adams Sawyer" were sold during the engagement of the picture at the Chicago Theatre, while the screening itself materially benefited by the many additional patrons who were attracted to see the film through a purchase of the photoplay edition.

"Does It Pay?" for Release by Fox Soon

In exhibiting the Fox special production, "Does It Pay?" with Hope Hampton, the public will be shown a unique portrayal of an insidious and disastrous situation that has crept into the homes of many of America's most prominent families. Release date for the feature is March 4th.

The news of these tragedies, which have frequently brought from their pedestals of respectability those whose previous achievements had been a matter of national pride, has not only been avidly absorbed in every home in America, but has been flashed to the four corners of the globe in all the tongues of Babel.

How the episodes of "Does It Pay?" dovetail with the sensational features of the lives of those whose once famous names have become the subject of wagging tongues throughout the land is bound to result in conversation everywhere this picture is shown upon the screen.

This is a nation of newspaper readers, thus making it quite unnecessary to mention these names which have been heralded in blazing type from the front pages of virtually every newspaper in the world. These names are far too prominent for the public to forget, ranging from a celebrated banker whose very word was law in Wall Street to the head of an international business concern with headquarters in Chicago.

The cast, in addition to Miss Hampton, includes Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short.

Goldwyn to Release Pola Negri Film

Goldwyn's Pola Negri picture, "Mad Love," will be released on March 4. The first print of the picture, edited and titled by Katherine Hilliker and H. H. Caldwell, has just been received and shown at Goldwyn headquarters and has aroused an unusual amount of enthusiasm.

"Mad Love" is comparable with "Passion," the first Negri picture shown here, which established her reputation as a screen beauty and a screen actress of the first magnitude. "Mad Love" possesses the universal qualities which made the previous picture so popular. It is a story of love and passion that is wholly human and natural, from the opening scene to the final tragic end of the beautiful Liane.

Never has Pola Negri's flaming beauty been more in evidence and never has she acted with more power and passion, but both restrained until her Liane rings perfectly true.

"As great a picture as 'Passion,'" is what many prominent film people have said of this photoplay. And Pola Negri herself has said of it: "I feel that 'Mad Love' is the best picture I have done. In some ways it gave me better acting opportunities than 'Passion.'"

"The Hero" at the Cohan Theatre

"The Hero," Gilbert Emery's play, which Preferred Pictures have filmed for distribution through the Al Lichtman Corporation, has been booked by B. F. Keith for special presentation at the George M. Cohan Theatre on Sunday, February 11.

B. F. Keith recently took over the theatre for Sundays for the exhibition of special attractions for one day only. "The Hero" is the second picture to be chosen for showing there.

It will later be shown in New York on the Keith, Moss and Proctor circuits.

"The Hero" is a Gasnier production from the play that was an outstanding stage success last year. Its first presentation in the metropolitan district, at the George M. Cohan Theatre, has aroused much interest.

Its cast includes Barbara La Marr, Gaston Glass, Doris Pawn and Franklin Lee.

Many Big Players in "Desire"

The cast for "Desire," Louis Burston's new picture, which will be filmed at the Metro studios, includes many well-known and capable players. For the interpretations in this story by John B. Clymer and Henry R. Symonds, Mr. Burston has selected Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann and Chester Conklin.

"Desire" is being directed by Rowland V. Lee, and photographed by George Barnes, who was at the camera in Metro's production of "Peg o' My Heart," starring Laurette Taylor. J. J. Hughes is art director.

Books Lichtman Film

"Thorns and Orange Blossoms," Gasnier's production of Bertha M. Clay's story, released through the Al Lichtman Corporation, has been booked by the Liberty Theatre, San Jose, Cal., and the Goddard in Sacramento. The Goddard will also run "The Hero," another Gasnier production for Preferred Pictures, in the near future.



Six Big Goldwyn Productions Are Based on Popular Novels

The industry is again turning to the world's great novels for material for its pictures. Goldwyn has made considerable progress in this respect, as it has just completed, or is now making, photoplays based upon six novels which have been translated into the language of nearly every important country on the globe. And Goldwyn has more announcements along this line to come.

The first novel to be filmed in the present list of productions was Sir Hall Caine's "Christian," which Maurice Tourneur directed, and which has just been released.

In the cast are Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Claude Gillingwater, and a score more.

Then came Marshall Neilan's first production in association with Goldwyn, "The Stranglers' Banquet," from Donn Byrne's novel. Claire Windsor, Rockliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Claude Gillingwater and about thirty more prominent screen actors appear in it.

Hugo Ballin and his wife, Mabel Ballin, have just completed a special feature based upon Thackeray's "Vanity Fair," which Goldwyn is distributing. Mr. Ballin went direct to Thackeray's novel for his material, and not to any of its stage versions. It is therefore faithful to the original story both in its events and in its characters. Mabel Ballin is starred in the role of Becky Sharp. Hobart Bosworth is the Lord Steyne; Harrison Ford the George Osborne; Earle Foxe the Captain William Dobbin, and George Walsh the Joseph Sedley.

Marshall Neilan is going to picturize another famous novel for Goldwyn, Thomas Hardy's "Tess of the D'Urbervilles," which has become an English classic during the lifetime of its author. The only member of the cast yet engaged is Blanche Sweet, who will play the leading role of Tess.

By an arrangement just entered into with Jesse D. Hampton, who is making a new screen version of Rex Beach's Alaskan gold-strike novel, "The Spoilers," the production will be made at the Goldwyn studios and will be destributed by that firm. Lambert Hillyer will direct the picture. Four famous stars have been engaged thus far for its leading roles—Milton Sills, Anna Q. Nilsson, Bryant Washburn and Wallace MacDonald.

And then there is General Lew Wallace's "Ben-Hur," the screen rights to which Goldwyn purchased from A. L. Erlanger, who made the stage production, for close to a million dollars. The continuity has been prepared by June Mathis, editorial director for Goldwyn, and the ablest scenario writer of the day. A big director and a great cast will be engaged for this production.

Four Big Films on First National List

Four productions of feature length are on First National's March release schedule: "Scars of Jealousy," "Refuge," "The Isle of Lost Ships" and "Daddy."

"Scars of Jealousy" is a Thomas H. Ince production, originally produced under the title of "The Brotherhood of Hate." The story, written by Anthony Rudd, deals with city and mountain life in the South, and the jealousies that are engendered among brothers when one of them is adopted by a wealthy plantation owner.

The typical Ince thrills dominate the picture; while romance, bred of action, comes to the front in the stirring climax that centers around the frustration of a lynching party. Frank Keenan, Edward Burns, Lloyd Hughes and Marguerite De La Motte play the leading roles. The picture was directed by Lambert Hillyer.

"Refuge" is promised as the most romantic picture Katherine MacDonald has ever had, with all the thrills and action of a Graustark adventure. The action transpires in the imaginary kingdom of Morvinia, with Woodrow Wilson's favorite actress cast in the part of a countess. The action has been embellished with beautiful sets and gorgeous gowns; while the painstaking direction of Victor Shertzinger has provided several novelties in presentation. The cast, in addition to Miss MacDonald, includes Hugh Thompson, Edmund Carewe, Fred Malatesta, Eric Mayne, Matilde Brundage, Grace Morse, Victor Potel, J. Gordon Russell and J. Gunnis Davis.

Captain Marriott's South Sea island adventure story, renamed "The Isle of Lost Ships," will be Maurice Tourneur's contribution to First National's March releases. Unusual care has marked the production of this picture, the company traveling thousands of miles from home for accurate realism in the production of many of the scenes. The story deals with the discovery of a lost colony on an uncharted island by castaways and the fight for the treasure in the lost Spanish galleons.

In the last week of March First National will release Jackie Coogan in "Daddy," the next-to-last feature that the little star will make for this organization. Few details have been made available regarding the production up to the present time, although a print of the picture is expected in the East almost any day.



This scene pictures view around the corner from gabled roof house shown in photograph below



Panorama view of the biggest set ever constructed in an enclosure. It occupies a floor space of 200 by 300 feet, and as no studio was big enough to hold it, it was constructed in the Twenty-third Regiment Armory, at Bedford and Atlantic avenues, Brooklyn, N. Y. The set is for Marion Davies' next super production, "Little Old New York," produced by Cosmopoltan Productions

Books Associated Exhibitors Film

Jake Laurie has booked the Associated Exhibitors feature, "Breaking Home Ties," for simultaneous runs of a week each in his Modern and Beacon theatres, Boston. Last week this picture had a highly successful run in the State, Dayton, Ohio, and one of its earliest and most notable showings was for a week in Ben Apple's American, Troy, N. Y.

It is to play Pantage's Theatre, Minneapolis, Minn., during the week of February 18, and other early runs, according to the Associated Exhibitors announcement, are to be in Pantage's Memphis, Tenn.; Proctor's Grand, in Albany, and in Schenectady, N. Y., and I. Teacher's 20th Century, Auerback & Wolf's Biltmore, and G. Schaefer's Crystal, all in Chicago.

Reports to Associated state that this inspirational drama of home and love, which is founded on the prayer song, "Eili, Eili," is making a deep and almost universal appeal by reason of its glorification of family life, while its entertainment qualities are of a high order. "Breaking Home Ties," which is presented by E. S. Manheimer, tells a story of great dramatic interest and numbers in its cast such popular players as Lee Kohlmar, Rebecca Weintraub, Richard Farrell, Arthur Ashley, Betty Howe and Jane Thomas.

Ennis Returns to Exploit New Film

Following the successful exploitation campaign in behalf of "Quincy Adams Sawyer" at the Chicago Theatre, in that city, Bert Ennis, special exploiteer for Sawyer & Lubin, returned to New York this week. He will immediately commence a campaign in the interests of "Your Friend and Mine," the S-L special, which Metro will release on March 5, and which offers another all-star cast, including Willard Mack, famous playwright; Enid Bennett, leading woman of "Robin Hood"; Rosemary Theby and Allene Ray, winner of the Motion Picture Magazine Beauty Contest.

As an opening gun in the campaign arrangements have been made for the publishing of a song written by Willard Mack, entitled "Your Friend and Mine." Incidentally, this marks the first time the author of "Kick In," "Red Bulldogs" and other successful plays, has turned his hand to song writing.

A nation-wide tie-up will also be effected in connection with the title with a product that practically every man and woman uses at one time or another. The name of the article will be announced next week, and the tie-up in question will give the Metro S-L special the benefit of advertising in the Saturday Evening Post, Ladies' Home Journal and other national magazines, as well as thousands of window displays from coast to coast. Ennis will work in conjunction with J. E. D. Meador, head of the Metro Publicity Department, in exploiting the next S-L offering.

Much Activity at Goldwyn Studios

Blanche Sweet, engaged by Marshall Neilan and Goldwyn for the lead in Neilan's third production in association with that corporation, "Tess of the D'Ubervilles," from Thomas Hardy's classic novel, has returned from her vacation on a dairy farm, and is ready to begin as soon as Mr. Neilan calls his company together.

Neilan is making rapid progress in filming his original scenario, "The Eternal Three."

Rupert Hughes has startled the studio with the magnificence of the ballroom set for "Souls for Sale." The set is built around a flower-fringed pool, in which bathing girls disport themselves, against a background of 100-foot draperies in yellow, black and silver. The Ernest Belcher dancers will be seen in specialty numbers. Two hundred dancing couples in the latest fashions will be seen in this great set. Ernest Lubitsch acted a part in this scene out of courtesy to the author-director.

Hugo Ballin is doing the final editorial work on his production of Thackeray's "Vanity Fair" for Goldwyn. He will soon announce his second photoplay for distribution by that firm.

Director Clarence G. Badger has chartered a train for the filming of "Red Lights," as most of the scenes of the play on which it is founded take place in a passenger car.

Eric von Stroheim has completed the continuity for his screen version of Frank Norris' novel, "McTeague," and has arrived at the Goldwyn studios to consult with the production chiefs in casting the film. After the casting has been completed he will return to San Francisco, where most of the scenes will be made. He will start photography by the middle of February.

Exhibitors Acclaim Big Fox Production

Concrete evidence of the reception accorded the Fox special, "The Town That Forgot God," is manifested in the great number of letters received by Fox Film Corporation from motion picture fans and exhibitors throughout the country who express in no uncertain terms their appreciation of the excellence of this noteworthy production. This unqualified praise is elicited not only by the extraordinary entertainment value of the picture, but the ennobling theme of the story as well, which has inspired favorable comment from all classes of patrons, habitual theatregoers as well as those who are attracted only by some unusual feature of a photoplay.

Critics and public unite in calling this scene "a masterpiece of realism unsurpassed in the annals of photoplay production," and acclaim Bunny Grauer as a master child actor.

When it is taken into consideration that 52 buildings, consisting of dwelling houses, a church, several halls, and thousands of feet of concrete streets were constructed, only to be entirely swept away by storm and flood; that 21,000 cubic feet of concrete, 140,000 feet of lumber and 210,000 shingles were used; that 4,320,000 gallons of water were let loose in the flood scene, some conception of this remarkable film catastrophe can be had. "The scene fairly swept all the spectators from their seats," said the New York Review. The New York Journal said that "it was the biggest thrill seen on any stage at any time, in pictures or out."

Pickford Ready to Start on Next Film

When Jack Pickford stepped off the train the other day in Los Angeles ready to start work on his next picture following the recently released "Garrison Finish," an Allied Producers and Distributors Corporation release, he estimated that he had exceeded the world's amateur travel record, for one of his age. He had just returned from another visit with his newly married wife, Marilyn Miller, whose work in the title role of "Sally" is now winning her new laurels in Chicago.

Since Jack Pickford's marriage last summer to this musical comedy star, life for him has been just one transcontinental trip after another. The problem of attending to his work in the Hollywood studio and getting an occasional visit with his wife has been solved only by his living much of the time in a Pullman.

"The only way open that I can see," said Mr. Pickford, " is either for me to go into musical comedy with Marilyn or for her to go into the movies with me. Then we can be together."

This latter alternative is not outside the realms of the possible; it is known to have been considered seriously.

Mr. Pickford said that he is not yet ready to make a definite announcement as to the nature or title of the story on which he is now working for his second independent film production.

"Courtship of Miles Standish" Is Ray's Best, Says Kane

"The greatest achievement of Charles Ray's film career" was the phrase used this week by Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, in discussing "The Courtship of Miles Standish," on the production of which Mr. Ray is now engaged. Only a few facts in connection with this work have leaked through to the public from the West Coast, but Mr. Kane made known enough details to justify his prediction that the picture will mark an epoch in screen history.

Mr. Ray has surrounded himself with the largest cast of name parts that has ever appeared in any film, a fact which Mr. Kane declared is indicative of many that combine to stamp the production as superlative. An exact replica of the Mayflower—except that the hull of this newer vessel is of structural steel—has been built in the Ray studios and will, of course, have a prominent place in the photoplay. The boat was christened on Forefathers' Day, in December last, when more than a hundred members of the California Society of Mayflower Descendants held their annual meeting on its deck.

The basis of the story is, of course, Longfellow's epic poem, with the love story—the first in American history—of John Alden and Priscilla Mullens knitting together the larger fabric of the play. Mr. Ray portrays the immortal lover who spoke for his friend, Miles Standish, only to win his own life partner. Mr. Kane made it clear, though, that the picture is to be much more than a historical film or even a great spectacular production.

The Mayflower episodes, important as they are, and faithful to the record as Mr. Ray and his associates are determined to make them, will be only a minor part of a super-cinema, the drama of which is declared to be intense and concentrated and liberally sprinkled with humorous touches.

Trade Paper Critics Like Big Fox Film

"The Face on the Barroom Floor," one of the six special productions released during the first two months of the new year by Fox Film Corporation, in compliance with the demand voiced by exhibitors throughout the country, has been the subject of a strong acclaim from the hands of the reviewers for the national trade papers.

This picture, marking the return to the screen of the popular star Henry B. Walthall, is from the story by G. Marion Burton, with a scenario by Eugene B. Lewis. It is directed by Jack Ford and is considered the greatest of the many successes that he has achieved with Fox productions.

Lawrence Reid, in the Motion Picture News, speaks highly of the picture, saying:

"Walthall plays with so fine a depth of understanding that he appears to be a life-like character. The spectator follows the tale with interest because it is well developed so that the pathos is ever emphasized. It holds the interest and should hold any audience which has been attracted by the title."

C. S. Sewell, writing in the Moving Picture World, declares: "It is a picture which is unusually rich in heart interest. While sad and filled throughout by what is commonly known as 'sob stuff,' it is an intensely interesting picture which maintains an unusual hold upon the spectator. It is a production which should appeal strongly to the average audience, as it strikes the heart-strings of the spectator in no uncertain manner and should produce a responsive chord. In addition there is the appeal of the star's unusually fine acting and the beauty of the scenic shots."

The Exhibitors Herald gives the picture a lengthy review, saying in part:

"This Fox picture makes mighty interesting entertainment. There is action, suspense and a succession of thrills that will hold any audience. Adapted from the old melodrama this film is exceptional in many respects. It is well acted, well photographed carefully directed. The production is high class and director Jack Ford can be congratulated for his excellent work."



S-L Special Breaks Record at Chicago

Following the successful engagements of "Quincy Adams Sawyer," the all-star special produced for Metro by Arthur H. Sawyer and Herbert Lubin, in many first-run theatres from coast to coast this picture captured another record at the magnificent Chicago Theatre, in Chicago, during the week of January 29. Despite a week of rain, snow and zero weather the picture played to the entire capacity of the five thousand seats in the beautiful Balaban & Katz house, which resulted in the immediate booking to the two other leading theatres of the B. & K. chain in Chicago—namely, the Tivoli and the Riviera.

The opening of "Quincy Adams Sawyer" at the Chicago broke all existing records for the first performance, the police being called to maintain order among the crowds which assembled at the box office at ten o'clock in the morning, one hour before the house opened for business.

Sam Katz, one of the executives of Balaban & Katz, has openly expressed his amazement at the tremendous business done by the S-L special, and has written Metro, complimenting the distributing organization on the drawing power of this film.

The triumph of "Quincy Adams Sawyer" in Chicago marks the latest successful presentation of this picture in such theatres as the Warfield, San Francisco, where it was held over for two weeks; the State, in Pittsburgh, where it was also held over for a second week; the Capitol, New York; the State, Los Angeles; the Capitol, St. Paul, and several other premiere first runs. It is said that Metro confidently expects to break all existing booking records in motion picture theatres with "Quincy Adams Sawyer," inasmuch as the gross returns on this picture since its release—the latter part of November—are unprecedented in magnitude for this period of time.

Leading Houses Sign for Contract

The rapid expansion of Fox Film Corporation in Brazil is clearly evidenced by the leading theatre of San Paulo having made a contract to show exclusively Fox productions. The film to be released by the San Pedro Theatre in that city is "A Stage Romance," featuring William Farnum.

The Fox super-productions which have had big success in picture houses of Rio de Janeiro, were "Queen of Sheba," "Over the Hill," "Perjury," "Thunderclap," and "The Last Trail." These super-productions were followed by a large number of other features and comedies.

Tut-Ankh-Amen
or
The Valley of the Kings

A New and Interesting Scenario by Frederick Martin Burns

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347 Fifth Avenue New York City

"Garrison's Finish" Wins Big Booking and Generous Praise

The reception accorded Jack Pickford's latest photoplay, "Garrison's Finish," his first release for Allied Producers and distributors Corporation, has exceeded the most sanguine expectations that this film would prove Mr. Pickford's most popular picture.

This race track melodrama, which has won bookings for early play dates at the Capitol in New York City, the California in San Francisco, the Blue Mouse, Portland, Ore.; Keith's, Jersey City; the Victory, Providence, R. I.; the Karlton, Philadelphia, as well as many other big houses throughout the country, has in it all the thrills that one picture possibly can hold, and all the melodramatic situations, romantic love interest, intrigue and action that are generally known as "sure-fire" appeals. Jack Pickford has never taken a part in which he appeared to better advantage than as the misjudged jockey.

In Charleston, W. Va., where "Garrison's Finish" had its first play date at the Capitol Theatre, the Mail critic declared that Jack Pickford had never made a better motion picture. "In fact," said the Mail, "few photoplays have been so completely satisfying in so many respects as this star's picturization of 'Garrison's Finish'."

"The Christian" Gets High Praise

The reviewers of motion pictures on the New York newspapers are in agreement on the point that Goldwyn's Maurice Tourneur production of "The Christian," from Sir Hall Caine's novel, is one of the outstanding picture events of the year. They recognize that it is a great picture, superbly done, in direction, production, photography and in acting.

"'The Christian,' a moving and exceptional photoplay," was the headline used by P. W. Gallico over his review in the News. He went on to say: "When thought, care and heart are put into the making of a picture, these qualities show themselves in the film from the opening views to the final fade. Such a photoplay is 'The Christian.'"

Harriette Underhill in the Tribune describes "The Christian" as "intensely thrilling."

J. O. Spearing in the Times: "It is, as advertised, a great show. It ought to satisfy those who look to the theatre for exciting entertainment. * * * 'The Christian' is a stirring production."

The New York Sun: "'The Christian' is very shrewdly, even brilliantly, put together. * * * Tourneur uses an effective economy of means, so that the interest is always centered in the two or three human hearts palpitating before one's gaze."

Don Allen in the Evening World: "For those of you who demand Art with your pictures—'The Christian' is recommended; to those of you who do not care whether it is spelled with large or small 'A' 'The Christian' is recommended, and for those who shout for 'real stories' on the screen we recommend 'The Christian.' It was one of the most enjoyable pictures we have seen in years."

The Journal critic wrote: "Broad in its scope, rich with beauteous adornment and spiced with action, 'The Christian' is great not so much for these things as for the fact that it vividly and poignantly pictures the soul of a man in whose breast there rages a tremendous struggle."

The Evening Telegram said: "Another notable chapter is written in motion picture history with 'The Christian,' * * * a red letter achievement. * * * A photoplay charged with every bit of vitality, color and dramatic conflict which the original story possessed. Goldwyn has left nothing to be desired in obtaining accuracy of locale, excellence of cast and minuteness of detail."

The Evening Post: "'The Christian' is a thrilling and interesting film. The cast is really all-star. Richard Dix does his best work as John Storm."

Robert Sherwood in the Herald: "The latest screen version represents photography at the very acme of its perfection. There are scenes recorded under the inspired direction of Maurice Tourneur which make an emphatic appeal to the esthetic sense."

Quinn L. Martin in the World: "Some of the most stirring and beautiful camera shots which we have ever seen. Steps far ahead of most of the film spectacles we have seen. It is worth seeing."

"Slander the Woman" Chosen as Title

"Slander the Woman" has definitely been selected as the title for the next Allan Holubar production through First National, starring Dorothy Phillips.

The story deals with the harm that can be done by idle gossip to an innocent woman, who is brought into a court case as an inadvertent witness, and the eventual retribution in the wilds of the north woods. It is being produced with all the action and thrills for which Mr. Holubar has established a reputation, notably in "Hurricane's Gal."

"Slander the Woman" will be released early in April.

Charnas Explains New Selling Era

Harry L. Charnas, franchise holder in the Al Lichtman Corporation for Cleveland, Cincinnati, Detroit and Pittsburgh territories, has just returned to Cleveland, Ohio, from a visit to New York, during which he reviewed the forthcoming big Preferred Pictures' releases, and held business conferences with Al Lichtman and J. C. Bachmann.

"Business has come back in big shape in our territory," said Mr. Charnas. "Motion picture houses are getting along splendidly. There is a big improvement over this time last year. Ours is an industrial territory. There were people out of work and there was business depression a year ago; all hands are working now and everybody is happy.

"The man who wondered where he could get carfare to go out and look for a job eight months ago has paid his grocer, his butcher, his baker, the back payments on his home, has a good job, a good amount of money, and is taking his folks to see the pictures.

"Naturally the picture people are profiting by all of this. The exhibitor has gone through his test of fire and has come out stronger than ever. He is keen about putting over his product in the right manner, and the same thing applies to releasing organizations. The 'live-wire' ones are playing ball with the exhibitor on a more liberal scale.

"For instance, take the case of our organization. We are not content merely to sell the picture. Our policy is to follow that sale up to the day of the showing; to cooperate with the exhibitor in putting it over. Here is a new era in motion pictures—the era of absolute cooperation between seller and the showman.

"Take the case of 'Rich Men's Wives' and 'Shadows.' We put out a billboard campaign of $5,000 on each picture. This covered Altoona, Johnstown, Greensburg, McKeesport and Pittsburgh in Pennsylvania; Wheeling, West Virginia; in the Detroit territory, Flint, Grand Rapids, Saginaw, Bay City, Detroit and Toledo; in the Cleveland territory, Cleveland, Canton, Akron and Youngstown; in the Cincinnati territory, Columbus, Dayton, Springfield, Louisville, Lexington, Charlestown, W. Va., Cincinnati and Hamilton, Ohio.

"We give the exhibitor this publicity with the picture. In other words, when he buys his picture and is ready to announce it he knows that the public appetite to see it already has been whetted. We are doing everything in our power to help the exhibitor put over his picture because we know that form of selling develops good-will, and good-will means steady patronage based on confidence.

"When the exhibitor is ready to begin his campaign and wants help in putting it over we send him a publicity man of experience. In our territory we have Mr. Frank Hand for this work. In the case of 'Thorns and Orange Blossoms' we got out a paper-back edition of the Bertha M. Clay novel for ten cents. Exhibitors sent the book out three weeks in advance of the showing of the picture, using a preferred list. This brought about word-of-mouth publicity, and increased patronage."

Mr. Charnas attended the Criterion Theatre performance of "Poor Men's Wives," and said of it: "Properly handled this picture will have tremendous box-office power. At the Criterion I saw the enthusiasm of the patrons and realized that it is more than a worthy sequel to 'Rich Men's Wives.'

"B. P. Schulberg deserves great credit for keeping it within 6½ reels, where it could have been extended to ten or more, and heralded as a single picture 'super-special.' It is a great, big picture, and, like a great story by Poe or Kipling or George Eliot, its power lies in its straightaway unfurlment, without complexities. Gasnier has done a splendid piece of work.

"After going into detail regarding the future output of Preferred Pictures, released through the Al Lichtman Corporation, I am returning to my territory knowing that these pictures will be even greater than their predecessors, which is a strong but true statement."



HARRY L. CHARNAS

Books 8 Preferred Productions

The Capitol Theatre in McKeesport, Pa., is among the prominent houses that have booked the first eight Preferred Pictures to be released through the Al Lichtman Corporation.

The Capitol contracted for "Rich Men's Wives" and "Shadows," and the results were so gratifying that they immediately signed up for the rest of the Lichtman output now offered to exhibitors.

The six features secured by the Capitol for future exhibition are: "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back" and "April Showers."

"Dr. Jack" Breaks Records in Baltimore

Pathe's home office exploitation department is given its due share of credit for breaking all house records with the first week of "Dr. Jack" at the New Theatre, Baltimore. Co-operating with the theatre management, the home office exploiteer had a large percentage of Baltimore's population keyed up for the Harold Lloyd opening nearly a week in advance. A telegram to Pathe from C. E. Whitehurst, owner of the theatre, received on February 5 said:

"'Dr. Jack' broke the house record last week."

The small army of physicians attached to Johns Hopkins University "sat up and took notice" early on receipt of the now famous letter of challenge from "Dr. H. L. Jack, Specialist," about to arrive in the city with "nature's best remedy."

Meantime the newspapers carried the equally famous series of teaser ads notifying the general public to the same effect, the final one containing "Dr. H. L. Jack's" local address, turning out to be also that of the New Theatre, with its Lloyd lobby display letting the cat out of the bag—the laughs in "Dr. Jack" being truthfully "Nature's best remedy."

There were ingenious teaser ad tie-ups with other advertisers, including bromo-seltzer, and much paging of "Dr. Jack" at the leading hotels and clubs. The mayor and other leading citizens were harmlessly, and effectively, tied up with exploitation stunts of this description. Meanwhile a huge motor truck ballyhoo displaying a "Dr. Jack" 24-sheet on each side with the New Theatre's announcement, caught every eye on the main thoroughfares. The lobby display of cut-outs and photographs included, after the opening performance, a conspicuous "S. R. O." sign—which was still in evidence at the beginning of the second week of "Dr. Jack" at the New Theatre.

Griffith Film Goes Over Big in Detroit

"If 'One Exciting Night' doesn't run three weeks at the Strand we'll stop reviewing pictures and go to work," said J. L. K., a critic for the Detroit Evening Times, in his review of D. W. Griffith's mystery picture, a United Artists release, when it opened at the Broadway Strand Theatre, Detroit, and started an indefinite run to a packed house. "Griffith has put another halo around the genius that 'shot' 'The Birth of a Nation.' Movie-fans have seen Griffith in romance, Griffith in spectacle, Griffith in pathos and Griffith in war, but never Griffith in mystery melodrama. Try it just once. You'll like him in melodrama, too! Like the crack of a coachan's whip action unreels. Here comedy, tragedy, romance and mystery abide. Griffith detail takes the spotlight. For every move there's a reason, a logical foundation previously laid. Griffith in melodrama is the same master mind as Griffith in spectacle."

"D. W. Griffith's 'One Exciting Night' is that and a lot more," said the critic for the Detroit News. "It is decidedly novel entertainment and will doubtless prove one of the most talked of pictures of the current season. Although there are only two film veterans in the cast, the picture is unusual if only for its excellent acting."

"'One Exciting Night' is a picture that will please everybody," said the critic for the Detroit Free Press, "because it is full of the best elements of play building. There is not a dull moment and the most blase spectator is being surprised at every turn. Only Griffith, perhaps, could have done this thing so well. This picture is new and it is refreshing. For sheer delight of entertainment one pauses to recall when there has been anything on the screen to approach it."

Big Whaling Film Opens at the Cameo

Announcement is made by the W. W. Hodkinson Corporation that Elmer Clifton's super-production, "Down to the Sea in Ships," will open for an indefinite run at the Cameo Theatre, New York, beginning Sunday, February 18. It was produced by Elmer Clifton for the Whaling Film Corporation, and will be distributed through the W. W. Hodkinson Corporation.

This will be the premiere showing of this romance of old whaling days in New York, and its reception will be keenly watched by the entire trade.

According to the W. W. Hodkinson Corporation, "Down to the Sea in Ships" deals with a subject that is practically new to the motion picture public. It offers a most realistic story of a whale hunt, showing the actual harpooning of a big whale.

It took months, entailing the hiring of an old whaling vessel and crew for the purpose of making an intimate document of the whaling industry.

Quaint Costumes and Customs in Clifton's "Down to the Sea in Ships"

Quaint costumes and customs of a century ago are picturesquely revived in Clifton's romance of the old whaling days "Down to the Sea in Ships," shortly to be released as a special feature by the W. W. Hodkinson Corporation.

According to Mr. Clifton many of the still prominent Quakeresses of New Bedford, Mass., at which place the locale of this production was laid, gave their aid in providing a realistic setting and background for this production. Even the quaint drab, though picturesque meeting house used by the New Bedford Quakers for more than 100 years, was utilized, including a faithful reproduction of a Quaker marriage ceremony, presided over by genuine members of the sect, and carried out with all of the solemnity with which the service was solemnized since the earliest days of the faith.

It is further stated that when Mr. Clifton approached the citizens of New Bedford for their aid in preserving for all time a faithful reproduction of the whaling industry which has put the little town of New Bedford on the map, it was gladly given, and he had no trouble in persuading the quiet-mannered Quakers to give their assistance. Treasure chests, long since forgotten, were resurrected from musty attics and garrets. Gowns, the pride of their wearers in the long ago were retreived, quaint little knicknacks and mementos were brought to light and not a single detail overlooked that would aid in providing a most realistic setting for this exceptional production.

It is said that at least one of the Quaker gowns shown in the picture is more than 150 years old. It was worn by the grandmother of the present wearer, who is herself more than 80 years of age, and is the identical gown in which she was married three decades ago. Laces, shawls, bonnets; even handkerchiefs, which years and years ago were the prized possessions of their owners, were introduced.

In order to further establish the realistic atmosphere about this production Mr. Clifton states that the archives of the state were looked over with the result that the old fashioned one-horse shay and an ancient stage coach which did yeoman service in the late seventies and early eighties, between Boston and New Bedford were secured and borrowed especially for this production.

Every effort was made by Mr. Clifton to depict truthfully the actual customs of the old Quakers. As a result "Down to the Sea in Ships" offers a real Quaker meeting with the men occupying one side of the divided room, and the women the other, followed by the joint meeting following meditation and prayer period. Another long established Quaker custom, which is made an interesting feature of the photoplay, is the holding of religious services on board the departing whaling ship. Since 1832, when the Seamen's Bethel was erected in New Bedford, this custom has never been abandoned. Just prior to the sailing of the craft, bound for a cruise of, from anywheres from one to four years, in search of the monsters of the deep, the chaplain, mounting his little organ aboard a wheelbarrow, and accompanied by members of the Bethel, board the ship and before the entire assembled crew and visitors from ashore, invokes the protection and blessings of the Almighty on the intrepid seamen many of whom never return.

"Down to the Sea in Ships" is a whaling story essentially, but embodies a theme that is replete with romance and heart interest affords plenty of thrills, and what is more, is convincingly realistic and natural.

Big Fox Picture Breaking Records

Reports from "The Town That Forgot God" continue to show that the Fox special, which ran for three months this fall on Broadway, is breaking records all along the line. Not only has the wonderful flood scene been received with every mark of favor, but the entire story has made a deep impression on audiences wherever shown. Even "Over the Hill," the famous Fox record-breaker, is being outdistanced by this new emotional drama.

Richardson Signed

Jack Richardson, well known leading man, has been signed to support Dorothy Davenport in "Fogbound" and was a member of a party that left New York Tuesday of this week for Florida.

"Westbound 99" Big F. B. O. Railroad Drama

Emory Johnson, producer of "In the Name of the Law" and "The Third Alarm," is completing this week his third production for the Film Booking Offices of America, a railroad drama entitled "Westbound 99." This production will be a big special F. B. O. release in the Spring.

Following up his successes in his first two pictures, Mr. Johnson has retained Ralph Lewis in the starring role. Mr. Lewis, according to reports from F. B. O. exchanges, has won a large following in his recent F. B. O. picture and many requests have been received from exhibitors that he be kept in stellar roles in forthcoming Johnson productions.

In the supporting cast with Mr. Lewis in "Westbound 99," are Johnny Harron and Ella Hall, who supply the romantic appeal. Miss Hall appeared in "In the Name of the Law" and "The Third Alarm." Harron, a brother of the late Bobby Harron, is a newcomer to the F. B. O. fold, and in this picture will play the most important role of his career. Claire McDowell, Taylor Graves, Wedgewood Nowell, Richard Morris, David Kirby and Jane Morgan complete the cast of principals. The story and scenario are by Emilie Johnson, author of both previous Johnson F. B. O. releases. Ross Fisher is behind the camera.

According to information received from the F. B. O. studio, "Westbound 99" will combine heart interest appeal with vigorous physical action. Among the big thrills of the picture is a railroad climax which will rival in realism anything heretofore shown on the screen. The filming of many of these scenes entailed great personal danger to the entire company.

Lewis plays the role of an old engineer, one of the most respected and trustworthy on the road. Perfect atmosphere for these railroad scenes was obtained at one of the big terminals in Los Angeles where a locomotive was chartered for several days by Mr. Johnson, Harron plays the part of the son, with an inherited love of railroading, and Miss Hall is cast as daughter of the railroad's president.

In "Westbound 99" Mr. Johnson will offer a production which will be of unusual interest to the hundreds of thousands of men and women connected with railroading in this country. The production will be an accurate picturization of the routine and the adventures of a railroadman's life, and in this respect will be unique in the annals of screen entertainment.

Takes Players to Utah for Scenes

Edwin Carewe has left Los Angeles with two carloads of players, and picture paraphanalia, for Zion National Park, Utah, where he will photograph the scenes for the First National picture, "The Girl of the Golden West," the great David Belasco stage success and later the operatic triumph in which Enrico Caruso enacted the role of the sheriff.

Carewe's car will be sidetracked at Cedar City, Utah, and his organization will "pack" into the furthermost interior of Zion Park where the natural scenery is said to be of the most rugged type—scenery that has never been photographed for pictures and which is said to be a fitting background for stirring picture Carewe is planning on a lavish scale as his second independent release for First National exhibitors.

Carewe will have special visitors during the filming of the big scenes. The governor of Utah, the mayor of Salt Lake City have accepted invitations to see the making of this First National attraction and writers from the leading newspapers of Utah will record the "making of a big movie" in the "wilds" of Utah. Mr. Carewe plans to be at these locations a month.

The members of the cast who are with Mr. Carewe are: J. Warren Kerrigan who plays the role of Ramorrez; Russell Simpson, who will enact the sheriff; Sylvia Breamer, the girl; Wilfred Lucas, the express agent; Hector Sarno, Castro; Nelson McDowell, Sonora Slim; Joseph Hazelton, the judge; Cecil Holland, Antonio; Minnie Prevost, the squaw, Barbara La Marr may also join the company.

Wallace Fox is acting as Carewe's assistant. Sol Polito is the cameraman. Others on Carewe's staff are Robert de Lacey, film editor; Oscar Clements, master of properties and Mildred Early, executive secretary.

Hundreds of "extras" will be employed in Utah for the big outdoor scenes.

Meighan Company Back from Panama

After six weeks in Panama, where exterior scenes for Rex Beach's "The Ne'er-Do-Well" were filmed, Thomas Meighan and a company of players under the direction of Alfred E. Green arrived in New York this week on board the S.S. Toloa. The company will begin work immediately at the Paramount Long Island studio on the interior scenes for the picture.

Scenes for the picture were made in Panama City, Colon, in the Canal Zone and on the island of Toboga. Among the interesting places used were the ruins of Old Panama, which was destroyed in 1625 by Morgan, the pirate; the old Cherokee prison, famous in early Spanish history of the country, and the famous Union Club. Scenes of the Panama Canal locks were filmed both from the air by Government planes and from ships passing through the locks.

On the return trip the company spent two days in Costa Rica, visiting San Jose, a mountain resort, where the most beautiful Spanish women in the world are said to reside. While in Costa Rica a baseball team composed of members of the Paramount company, with Alfred Green as the pitcher, played two games of baseball with the city team, winning one and losing one game.

Detroit Sleuths See Griffith Film

That professional sleuths, even to those in the United States Secret Service, are not more clever at unravelling screen mystery than the average motion picture fan was demonstrated clearly recently when the management of the Broadway Strand Theatre, Detroit, gave a special preview of D. W. Griffith's "One Exciting Night," a United Artists release, a day or two before the opening of an indefinite run.

It was strictly a professional audience at the preview. Men from the United States Secret Service were present as were men from the Pinkerton and Burns detective agencies. Police Commissioner Inches, of Detroit, could not attend, but his department was well represented. Every detective, every secret service man and every agency operator, sat spellbound all through the unreeling of "One Exciting Night," and not one of them had the mystery action solved before the last flicker of the last reel.

This preview for sleuths caused a lot of talk all through Detroit and won a surprisingly large amount of space in the local newspapers.

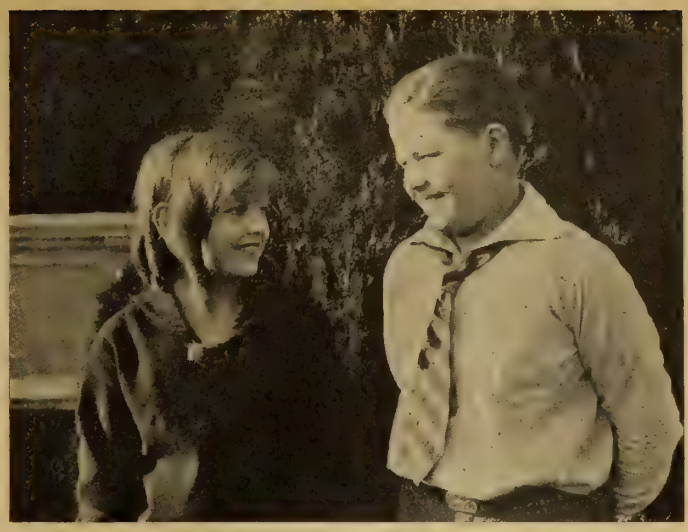
Changes Title

For the sake of brevity and adaptability in advertising display the title of Walter Hiers' second starring picture for Paramount has been changed from "Seventy-five Cents an Hour" to "Six Bits an Hour." Hiers has just started work in this picture at the Lasky studio. The original story is by Frank Condon and the scenario is by Grant Carpenter. Jacqueline Logan is again playing opposite the star.

Metro Acquires "Success"

"Success," a Ralph Ince production based on a play of the same name with Brandon Tynan in the role he created on the stage, has been purchased by Metro Pictures Corporation and is scheduled for release March 26.

The stage version was a popular success in New York—where it was seen at the Harris Theatre—as well as in Boston, Cleveland, Pittsburgh and other important cities. In it Mr. Tynan was featured, critics declaring his characterization the most distinguished of his career. The authors are Adeline Leitzbach and Theodore A. Leibler, Jr. "Success" is a story of theatrical life. The photoplay was produced by Murray W. Garrson.



Buddy Messenger and his ten-year-old leading lady, Sadie Campbell, in "Smarty," a Century Comedy

"Poor Men's Wives" Plays to Big Trade

"Poor Men's Wives," Gasnier's production, produced by Preferred Pictures and released through the Al Lichtman Corporation, has been doing some record breaking at the Criterion Theatre, where it started its second big week on Broadway February 5.

When the picture opened there on January 28 New York was enveloped in the heaviest snowstorm of the year. The opening night, however, the feature overcame the detrimental weather conditions and played to a capacity audience.

After a slight Monday drop receipts doubled, due in part, no doubt, to the strong endorsement accorded the film by the New York critics, who were unanimous in their praise of its entertainment values, as well as its capable cast and exceptional direction.

The second week of the picture's run was ushered in by another big snowstorm that hampered traffic. In the face of this bad weather there was a turn-away sale every night but two, with exceptional matinees.

"Poor Men's Wives" was advertised by the enormous electrical display which is the largest ever used on Broadway for a theatrical or motion picture attraction. It has carried forcibly the title "Poor Men's Wives" not only to New Yorkers, but to thousands of visitors from other sections of the country who have been on Broadway during the picture's run.

Review Board Picks Four American Films

Four pictures distributed by American Releasing Corporation are picked for special mention by the National Board of Review on its January bulletin of noteworthy subjects. They are "As a Man Lives," "One Million in Jewels," "Outlaws of the Sea" and "Solomon in Society."

The notation accompanying these pictures stresses their value as good entertainment suitable for the entire family.

"As a Man Lives" is an Achievement Films' production directed by J. Searle Dawley, with a cast headed by Robert Frazer, Gladys Hulette and Franke Losee. The story is by Bob Dexter and the scenario by William Dudley Pelley.

"One Million in Jewels" marks the return of Helen Holmes, the erstwhile serial queen, to the screen, and was directed by J. P. McGowan, who also plays the stellar role. It is a William B. Brush production photographed by William H. Tuers in New York, Havana and Miami, and the cast includes Elinor Fair.

"Outlaws of the Sea" is a John Brunton production and was written and directed by John Okey, with Marguerite Courtot, Pierre Gendron and Gordon Standing in the leading roles. It is a melodrama of the rum runners operating between the island of Bimini and the Florida coast.

William H. Strauss in "Solomon in Society," with Brenda Moore in the featured role, was produced by Cardinal Pictures under the supervision of Whitman Bennett, with Lawrence C. Windom as director and was written by Val Cleveland. The cast includes Nancy Deaver and Lillian Herlein.

Critics Enthuse Over Fairbanks Film

"Undoubtedly the biggest spectacle Douglas Fairbanks has ever done," said the critic for the Toronto Mail and Empire, when Douglas Fairbanks in "Robin Hood," a United Artists release, was shown recently at the Hippodrome, Toronto, Can. "In fact, few productions that can come anywhere near this one ever have been placed on the screen. The scenes showing tournaments and warfare in the days of chivalry contain some of the finest photography ever seen in the movies."

"Thrill follows thrill," said the reviewer for the Evening Telegram, "and Douglas Fairbanks in the stellar role much more than fulfills expectations. A magnificent spectacle was the tournament. Almost equally thrilling was the battle between the homing pigeon and the falcon; very beautiful were the glimpses of Sherwood Forest, and stirring the scenes when Robin Hood and his followers meet the soldiers of the ursurper, John. Never before has Douglas Fairbanks given us so good a picture."

"A fine picture; everything is well done," said the critic for the Toronto Globe.

Big Film Finished at Lasky Studio

"The Law of the Lawless," the Paramount picture directed by Victor Fleming with Dorothy Dalton starred and Theodore Kosloff and Charles de Roche featured in her support, has been finished.

This picture was adapted by E. Lloyd Sheldon and Edfrid A. Bingham from a story of the wandering gypsy tribes by Konrad Bercovici, the famous Roumanian author.

It has been almost entirely an outdoor picture, colorful in the extreme with a decided variety of thrills and mystery, combined with a passionate and primitive romance of Tartar and gypsy. It promises to be an amazingly entertaining and novel picture, Paramount says.

Fox Schedules "The Net"

"The Net," a special Fox screen version of Maravene Thompson's powerful drama which played a successful engagement on Broadway, will be given to the public on February 25. Its story is based upon a novel mother-love theme and it has received an elaborate production under the direction of J. Gordon Edwards. Barbara Castleton, Albert Roscoe, Raymond Bloomer, Peggy Davis and Arthur Gordoni are members of the cast.

Laurette Taylor Is Praised by Critics

The fulsome praise bestowed by New York critics upon Laurette Taylor in the leading role in the screen version of "Peg o' My Heart" has been repeated by the Chicago reviewers. This Metro photoplay, from J. Hartley Manners' stage success, which scored a supreme triumph in the metropolis, was hailed with the highest delight in the western city. The critics were unanimous in classing Miss Taylor as one of the screen's greatest actresses by virtue of this, her first photoplay. Her appearance on the screen, they said, was not merely a repetition of her glorious stage successes—it was a new and surpassing triumph. Mistress of pantomime, they called her.

Carl Sandburg, the noted poet, writing in the "Chicago Daily News," says:

"Not often are we so pleasantly surprised as in the case of Laurette Taylor, of the spoken play stage, entering the silent picture drama and coming across with notable, extraordinary pantomimic ability of the kind necessary in the photoplay worth while."

After seeing the photoplay at the Chicago Theatre Genevieve Harris writes in the "Evening Post":

"Laurette Taylor as a screen debutante is really quite remarkable. Part of her success is due to the fact that she is a mistress of pantomime. Her eyes and mouth express every shade of passing emotion. Her movements, her gestures, are as perfectly suited to a screen role as are those of two of the 'veterans' of pictures—Mary Pickford and Mabel Normand. . . . The picture has been beautifully photographed, with many exquisite exteriors and pleasing interior sets. A good supporting cast aids the star. . . . I don't see how it can fail to duplicate with picture audiences its success as a spoken play."

The "Herald and Examiner" says: "Miss Taylor obtained as her director King Vidor, one of the most resourceful and competent men in the business. . . . The picture has been pronounced one of the most perfect pieces of winsome love action ever put into film."

"Robin Hood" Wins the British Public

That "Douglas Fairbanks in Robin Hood" is proving exceedingly popular with the British public and that there is no question this Fairbanks feature will set a new record for gross receipts for the British Isles, are statements contained in a letter just received from abroad from a representative of the Fairbanks organization.

"This film sets a standard in production which will be hard to follow," said the London Evening News. "Clean, invigorating, noble in purpose and execution, it is a picture to show to young people."

"If you want to spend a thoroughly entertaining evening, go and see this picture. You will feel better for it," said the Star.

"It is the finest pro-English film that has been seen on the screen," said the Sunday London Illustrated. "The picture is a tonic and, incidentally, a fine boost for England."

"It is one of the most splendid spectacles ever seen on the screen," said the review of the London Sunday Chronicle.

"Physically gigantic, spiritually satisfying, artistically a triumph," said the critic for the London Sunday Pictorial. "This is the finest screen romance I have yet seen."

"'Douglas Fairbanks in Robin Hood' is unquestionably the most splendid photoplay ever made," said the review for the London Sunday Express. "The truth is that 'Robin Hood' is a great work of art, a new and altogether different kind of classic, something that will live forever in the memory of those who see it and will revive the imagination of one generation of youth if not of several.'

"'Douglas Fairbanks in Robin Hood' is a first-rate film, a fine spectacle and extremely good fun, as well," said the Daily Chronicle.

"Nothing finer in the way of reconstruction of the past has been don on the screen," said the London Daily News.

"'Douglas Fairbanks in Robin Hood' must certainly be the greatest show on earth, the most thrilling and gorgeous entertainment ever presented to the public," thought the reviewer for the London Daily Express.

"The film will be enjoyed by old and young whenever it is seen," said the critic for the Pall Mall Gazette.

"Going Up" to Be MacLean's Best

Douglas MacLean has been at work for three weeks now on the production of "Going Up," his first feature for Associated Exhibitors, and has progressed sufficiently to give a pretty clear idea of what may be expected in the finished film.

Persons who have been privileged to witness the shooting of some of the scenes declare that "Going Up" is easily the biggest thing the popular comedian has ever attempted. Mr. MacLean himself predicts that it will be even more entertaining than "The Hottentot," the Thomas H. Ince production in which he is featured.

Raymond Griffith, who wrote the scenario for "Going Up," is said to have followed closely the story of the original musical comedy, which was by Otto Harbach, with music by Louis A. Hirsch.

The musical comedy, which was adapted from "The Aviator," by James Montgomery, was one of the biggest Broadway stage successes during the winter of 1917-'18, and contained a wealth of material easily capable of use on the screen. Bogart Rogers, general manager of Douglas MacLean Productions, Inc., in a letter from the Hollywood Studios, talks enthusiastically of Mr. Griffith's work and of the progress being made in production, under the direction of Lloyd Ingraham.

Critics Laud Big Edwin Carewe Film

Edwin Carewe seems to have accomplished his purpose in making "Mighty Lak a Rose" for First National release. At least the critics seem to agree that he has made a mighty fine picture. Their writings indicate that Carewe's work has captured their opinions that "Mighty Lak a Rose" is destined to stand out among the pictures of the year, not alone as an artistic success but as an exhibitor success.

The critic of the Exhibitors Trade Review writes: "'Mighty Lak a Rose' registers a distinct triumph in the field of moving picture art. Its appeal is universal, every chord of human emotion is sounded in turn, the spectators thrill to the savagery of the inhabitants of the great city's underworld, responds sympathetically to the woes of the blind orphan girl and alternately to the rich vain of comedy which here and there offsets the serious trend of the story. The most hardened cynic cannot fail to be swayed by the childlike figure of the blind girl straying helplessly through the crime shadows.

Film Daily's critic has this to say: "'Mighty Lak a Rose' is a mighty fine picture and Edwin Carewe deserves a great deal of credit for the worthwhile offering which he contributes to the list of the year's best. Curtis Benton's story is a wholly absorbing crook theme that is almost entirely unlike the average and contains many thoroughly original and interesting twists that make it an unusually strong and appropriate screen vehicle. It is the sort of theme that will appeal to a large majority, and the manner in which Carewe has handled it, makers use of every good point that it contains and brings out the elements of comedy and pathos in particularly convincing fashion, is all very fine. * * * Too much cannot be said about the meritorious performance of Dorothy Mackaill, the blind heroine. * * *

C. S. Sewell writes in the Moving Picture World: "When a director can produce a picture that will play upon your sympathy and love of the better things of life and tug at your heartstrings at times almost to the point of tears, and at the same time introduce such fine comedy touches as to bring forth a smile or a laugh without causing a discordant note, he has achieved a result that will find a mighty echo in the hearts of motion picture fans. This is just what Edwin Carewe has accomplished in the First National production, 'Mighty Lak a Rose.' * * * Will appeal as strongly to audiences in the big first run palaces and the little neighborhood houses, for it plays upon the emotions to which all classes respond equally.

Here is part of the Morning Telegraph's enthusiastic review: "A sweet story, full of appeal and a great deal of fragile charm. It has been ably directed by Edwin Carewe, who has touched it with life and beauty. The lighting and photography are most artistic and evidence of great care to make the entire picture a thing of beauty can be seen even in the smallest details."

Nazimova's "Salome" Exceptional Film

The Nazimova production of Oscar Wilde's "Salome" heads the list of exceptoinal photoplays in a recent issue of the National Board of Review's bulletin, "Exceptional Photoplays."

In commenting at great length on this Allied Producers and Exhibitors Corporation release it speaks of the "rare courage required by Mme. Nazimova to attempt an authentic presentation of 'Salome' on the American screen," and goes on to say:

"Such an undertaking called for a great deal of artistic courage and no small degree of financial courage as well. The problem was to hold the interest of a popular audience with this exotic masterpiece of Oscar Wilde and at the same time steer clear of the imminent perils of censorship.

"Mme. Nazimova seems to have gone to work with two objects in view. The first of these was to give a novel interpretation of the chief character. Her interpretation is plausible and presents a number of advantages. The second object seems to have been to pack every possible ounce of cinegraphic value into the scenes and decorations. Here Aubrey Beardsley's illustrations were heavily drawn upon to furnish the decorative scheme by Natacha Rambova, which lends the whole picture a strikingly bizarre and exotic quality. This successful fusion of story and background is one of the most notable qualities of the picture."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Running Big Campaign on "Plunder" in Newspapers

Recognizing the importance of serials as business getters, and backing up their belief in the drawing power of the new Pearl White serial "Plunder," Pathe is now conducting a tremendous campaign in the newspapers in upward of fifty big cities on this serial.

The extent of this campaign is so great that we believe it is easily one of the biggest direct-to-the-public campaigns ever conducted on a motion picture and probably the largest on a serial or short subject.

Not only does this drive cover advertising space in the leading newspapers of the country, but a billboard campaign as well, and a feature of the ads is the fact that they not only help exhibitors as a whole who have booked this serial, but the individual houses as well, as in each instance the name of each theatre showing "Plunder" is shown. These ads are kept up to date by the insertion of new bookings and serve as a directory showing where the serial can be seen.

This campaign covers a period of seven weeks and is now well under way in the following cities: Atlanta, Birmingham, Chattanooga, Macon, Nashville, Knoxville, Jacksonville, Augusta, Savannah, Chicago, Utica, Watertown, DesMoines, Davenport, Kansas City, St. Joseph, Cleveland, Evansville, Terra Haute, Lafayette, Logansport, Lincoln, Denver, Salt Lake City, Memphis, Little Rock, Oklahoma City, Dallas, Houston, Fort Worth, St. Louis, Newark, Paterson, Buffalo, Minneapolis, St. Paul, Great Falls, San Francisco and Oakland.

As an example of the size and nature of these ads, those in the Chicago Herald-Examiner are prominently placed at the outside-top corner of the amusement page of the Sunday editions, and the one in issue of January 28 is six by twelve and a half inches and lists 110 houses in Chicago with their street addresses and thirty houses in outlying territory. In issue of January 23 the St. Louis Globe-Democrat lists thirty-seven houses.

In addition to this enormous amount of space appealing direct to the exhibitor, considerable publicity is being carried in the news columns on "Plunder" and in addition, several of the papers are conducting direct-to-the-exhibitor campaigns. For instance, the Daily and Sunday Oklahoman and the Evening Oklahoma Times have forwarded a letter to exhibitors in its territory calling attention to "Plunder" and suggesting that now is the time for them to book the picture to take advantage of the big campaign running in the newspapers. Similar action was also taken by the Minneapolis Daily and Sunday Journal.

Two-Reeler Containing His Message Endorsed by Coue

Educational's two-reel special "The Message of Emile Coue" is now complete. The final scenes were filmed a few days ago at the studio of the Motion Picture Arts Inc., in New Rochelle, and the picture has now been assembled and titled. This was done just prior to the sailing of M. Coue for France on February 10, following his triumphant lecture tour as far west as Chicago.



Note the Electrics! which show how Stroud Theatre, Milwaukee, played up Buster Keaton in First National's "Day Dreams," giving it precedence over the feature

It is announced that just prior to sailing, M. Coue issued a signed statement in which he gave the picture a hearty endorsement.

"Despairing of being able to carry my message of self-help through auto-suggestion to all who waited for it here, I gave it to the cinema which reaches millions" said M. Coue in part. "I have endeavored to place my message on the screen in such a manner as would be understood by everyone. The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Any one seeing the picture will be able to understand and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells. I consider the picture a masterpiece, and have no hesitation in entrusting to it the task of carrying my message to the people of America and the world."

The manner in which this picture has been booked is sensational, and it is announced that within the next two weeks the most representative houses in the country will show it. The Rivoli and Rialto Theatres, New York have booked it for three weeks. In booking it for day and date at all of their houses in Chicago, it is stated that the Balaban and Katz circuit has broken a precedent.

It will be shown in the Mark Strand houses in Troy, Albany, Schenectady, Albany and Syracuse. John H. Kunsky booked it for week of February 18 for Capitol in Detroit within twenty minutes after receiving announcement of the film. Entire Paramount circuit in Canada will show this film. It will also be presented at the East Liberty and State Theatres in Pittsburgh and by Finkelstein and Rubin at the Capitol in St. Paul and State in Minneapolis, Dallas reports all the Southern Enterprise houses will show this film and Roth and Partington have booked it for the Granada in San Francisco.

Baby Peggy Film at Criterion

The second of the series of Century Comedies starring Baby Peggy and released through Universal, entitled "Sweetie' has been booked for showing at the Criterion Theatre, New York, in connection with the Universal-Jewel feature "Driven." Because of the recognized drawing power of this diminutive star, this comedy is being played up in electric lights in front of the theatre. Baby Peggy appears as a little girl who grinds an organ to help a blind man and meets with curious adventures.

Books Radio Film

Educational announces that the special production "Via Radio" has been booked at the Cameo Theatre, New York for a two-weeks' run.

Fox Films Famous Falls

During February six Fox Educational Entertainments will be released. The first will be "Wild Waters" which portrays Iguaza Falls located at the junction of Brazil, Argentina and Paraguay. These falls are greater than Niagara having a drop of 213 feet against 180 for Niagara and a contour of 10,000 feet against 5,000 for Niagara. There are 275 cataracts, one alone capable of producing six million horsepower. Across one cataract is a continual rainbow which was caught by the cameraman. These falls were discovered by missionaries in the sixteenth century, but this is said to be the first time they have been filmed. The picture is said to be one of great beauty.

"The Big Show" on New Pathe List

Pathe List of nine releases for February 25 is headed by another "Our Gang" comedy "The Big Show" in which all of the regular members of the gang appear and contains the full quota of laughs when the kids get mixed up with the owner of a regular animal show and hold one of their own.

The Hal Roach comedy for the week is "Tight Shoes" with Paul Parrott and Jobyna Ralsto and deals with the difficulties of a boob clerk in a shoe store. The Pearl White serial "Plunder" reaches its fifth episode, while the Aesop Fable is "The Mysterious Hat."

Pathe Review No. 8 presents a trick lariat artist, startling facts regarding human features, and a color section showing the French Pyranees. Screen Snapshots No. 20 pictures a number of the best known screen celebrities.

Two Urbans Booked

Two of the Great American Statesmen series of Urban Classics released by Vitagraph have been selected by the Ameri an Committee selected by Mayor Hylan of New York and headed by Mrs. William Randolph Hearst, for as being particularly appropriate for showing at a meeting to be held at the Town Hall on Washington's birthday. They are titled "George Washington" and "Abraham Lincoln." Addresses will be made by Secretary Herbert Hoover and Bainbridge Colby.

Join Burr Forces

Katherine Martin, a member of the Ziegfeld Follies for several seasons, has been added to the players in C. C. Burr's series of All-Star Comedies distributed through Hodkinson. She is now working in "Beware of the Dog," which Gregory La Cava is directing.

Tremendous Direct-to-Public Drive on "Fun from the Press"

That 15,000 salesmen are to sell "Fun from the Press" direct to the public, is the sensational announcement made by the Literary Digest, producer of this weekly film, and W. W. Hodkinson Corporation, through which it is distributed. This force comprises the field canvassers of Literary Digest and consists of about 5,000 adults soliciting family business and 10,000 younger salesmen supplying from 20 to 150 families each a week. All have been instructed to urge the families they call upon to go to the theatre showing "Fun from the Press." This will, it is estimated, reach about 9,000,000 persons a week and is probably the most tremendous word of mouth campaign ever conducted on a motion picture.

In addition this campaign includes the use of 25,000 street car cards exclusively exploiting this film, 650 newspapers in which one-third to full page advertisements heavily feature "Fun From the Press"; a similar ad and a reading notice in every issue of the Literary Digest, which it is claimed reaches 5,000,000 readers. Nor is this all, for it is announced that 9,000,000 letters i sealed envelopes are being mailed to influential families throughout the country, and this is a follow-up on a similar campaign in November, when 8,000,000 letters were mailed to telephone subscribers.

This is believed to be the largest and most remarkable exploitation campaign ever given any film and it is stated that exhibitors are responding to the "Fun from the Press" slogan "Sell it to the public first and make the exhibitor's market for him."

Bruce Film Listed

"By Lantern Light," the first of the new series of Robert C. Bruce Wilderness Tales, is scheduled for release by Educational on February 25.

It is this subject that Robert Bruce expects will surpass in popularity his short subject epic, "And Women Must Weep," which aroused a flood of complimentary comments both in the United States and Europe and has been cited by newspaper critics as a wonderful example of art, and in England "The Manchester Guardian" spoke of it as "the finest artistic gem that has yet come out of America." "By Lantern Light" is a story of the sea, the scenic backgrounds having been secured on the coasts of Washington, Oregon and California.

Educational Films Indorsed

"Bumps," an Educational-Cameo Comedy with Jimmie Adams, and "Second Childhood," an Educational-Christie Comedy, featuring Bobby Vernon, are listed in the current bulletin of the National Motion Picture League, and are indorsed for "family showing." The bulletin also lists the current issues of Kinograms, Educational's news reel.

Centurys Completed

Two more Century Comedies have been completed for Universal release, they are "Smarty" starring Buddie Messinger, with Sadie Campbell, a former protege of Gus Edwards, Charles Hatton, Fred Spencer and Blanche Payson in the cast; and "Sweet and Pretty" starring Brownie with Joe Moore, Eddie Barry, Lois Boyd and the Century Beauties in the cast.

"Hamlet" Burlesqued

Charlie Murray has returned to New York from Florida, where he has been appearing in "So This is Hamlet," a burlesque on Shakespeare's noted drama. It will be one of the series of All-Star Comedies which C. C. Burr is making for distribution through Hodkinson. "So This is Hamlet" is the sixth of the series.

REVIEWED IN THIS ISSUE

Broke (Educational)
Chicken Dressing (Educational)
Day Dreams (First National)
Hold Tight (Educational)
Hula Honeymoon, A (Educational).
Little Red Robin Hood (Jo Rok)
Mysterious Hat, The (Pathe)
Out of Order (Universal)
Pathe Review No. 7 (Pathe)
Pathe Review No. 8 (Pathe)
Pill, The (Jo Rok)
Pleasure Before Business (Universal)
Screen Snapshots No. 20 (Pathe)
Sweetie (Universal)
Spuds (Universal)
Tight Shoes (Pathe)
Troubles of the Ark (Pathe)
Waggin' Tale, A (F. B. O.)
When Knights Were Cold (Metro)
Wise Cracker, The (Fox)

Pathe Signs for Thirteen More "Our Gang" Comedies

Following the news that Pathe had signed Will Rogers to appear in a series of thirteen 2-reel comedies to be released one every four weeks, comes the announcement from General Manager Elmer Pearson that contracts have been signed for thirteen more "Our Gang" comedies. These will be released following the expiration of the present series and will be released one every four weeks.

Hal Roach, who originated the idea of these comedies with kids and animals in two reels of lively fun, has just left for the Coast and will begin preparation of the new series.

The new contract stipulates that this series will be on a more extensive scale, the settings to be more lavish, the investiture more costly and the mechanical contrivances more elaborate.

It is announced that it was Hal Roach' idea to make these kid comedies in five reel features, but due to the increased and growing demand for them from exhibitors, Pathe which specializes in short subjects, prevailed upon him to maintain the two-reel length and put the extra cost into production values so as to add even more to their box office strength.

Freckle-faced Mickey Daniels, Sunshine Sammy, little Farina, and the rest of the kids who are familiar in the present series will be retained. Bob McGowan will continue to direct them.

Exploitation accessories will include a twenty-four sheet on the series, one and three sheets on each comedy, lobby displays, slide and advertising cuts and mats.

Mr. Pearson announces that another important statement of newly acquired product of quality, in keeping with the recent announcements will be forthcoming very soon.

Six Buddy Messinger Films Listed—Rialto Books First

Rialto Theatre, New York, has booked "Smarty" the first of the Buddy Messinger series of Century Comedies, distributed through Universal, and it is announced that it will be shown within the next two weeks.

Both Century and Universal are adhering to the new sales plan of blocks of six pictures for the Century stars, Buddy Messinger, Baby Peggy and Brownie, and the schedule for the first six starring Buddy has been arranged as follows; these comedies being released one a month: March "Smarty," April "The Bus Boy," May "Sister's Beau," June "So Long Buddy," July "Dad's Boy," and August "Don't Get Fresh." Buddy has completed "The Bus Boy" and is now working on "His Sister's Beau." Harry Edwards is directing and ten-year-old Sadie Campbell who has had considerable experience appears as his leading lady.

"Spuds"

(Universal—Comedy—One Reel)

In this issue of the series starring Lewis Sargent he appears in the familiar role of a messenger boy, disguises as a woman and got into a ball game free, has trouble with a cop because he camouflages a hydrant as a sack of potatoes and meets with difficulties in attempting to take a bad little boy to school. It contains several laughs and will be especially pleasing to the children.—C. S. S.

"Troubles on the Ark"

(Pathe—Cartoon—Half Reel)

This is one of the best of the recent Paul Terry cartoons. Much cleverness has been shown by the cartoonist in the way in which he has pictured the animals on Noah's Ark and the predicament in which Noah finds himself, due to the rapid increase in the families of the elephant, cat, mouse and others. There are several good laughs in this cartoon.—C. S. S.

"Broke"

(Educational—Comedy—One Reel)

Jimmy Adams is the star of this single reel comedy distributed by Educational. He appears as a chap who is broke and in error gets mixed up with a gang and lands in jail. Most of the footage of the comedy is devoted to the ingenious ways in which he manages to get out of jail and in again. These situations are cleverly handled. It is an amusing comedy and, while not the best of the series, should provide satisfactory entertainment.

C. S. S.

"A Waggin' Tale"

(F. B. O.—Comedy—Two Reels)

In this Mr. and Mrs. Carter De Haven offer a merry version of the "love me, love my dog" theme. Mr. Newlywed has to retire to an insignificant place in the background in view of the bride's fondness for her bulldog. He devours a whole steak, then a chicken, and then starts in on the balls of yarn. The dog's activities lead to jealous complications between another bridal couple as well. Neither the idea nor the action is startlingly original, but the comedy proves lively and entertaining.

M. K.

"Pleasure Before Business"

(Universal—Comedy—Two Reels)

In this comedy the principal comedian appears in a dual role, as a tramp and as a chap whose place he takes at a fashionable school. Naturally this causes a mix-up and several comedy stunts are introduced in connection with hazing at the school and in an amateur show. Quite a number of the situations will cause laughs and it is a comedy of average entertainment value.—C. S. S.

"The Pill"

(Jo Rok—Comedy—Two Reels)

In this two-reel comedy starring Joe Rock the flash-back has been used to advantage to bring about several situations which will produce laughs. The star in error takes certain pills which successively transport him back through the ages to the time of the cave-men, then as Julius Caesar, as a gladiator, etc. A feature of this film is the quite elaborate manner in which the different scenes are mounted. There is considerable slap-stick comedy and enough amusing scenes and situations to satisfy the average spectator. C. S. S.

"The Wise Cracker"

(Fox—Comedy—Two Reels)

Si Jenks and a burlesque on Uncle Tom's Cabin prove a good combination for getting laughs. Si Jenks plays a village actor who has a limitless repertoire, including all the roles from the old-time thrillers. He leaves his home town in search of a career, but finds so much opposition that he finally returns—to be jilted by his sweeheart. There is a clever burlesque on the famous scene of Eliza crossing the ice. Si Jenks is a perfect type for this sort of comedy, and it should be enthusiastically received. M. K.

"When Knights Were Cold"

(Metro—Comedy—Two Reels)

Stan Laurel is the star of this two-reel Metro comedy, which as the title implies is a burlesque on features dealing with the knights of old. The story is apparently a travesty on "Robin Hood" and considerable cleverness has been shown in handling some of the stunts. It provides good entertainment for those who like burlesque and there are several laughs. However, it is hardly up to the standard of some of the other Stan Laurel comedies and is not as good as his "Mud and Sand."—C. S. S.

"Screen Snapshots No. 20"

(Pathe—Magazine—One Reel)

This issue of Screen Snapshots as usual shows a galaxy of screen stars in and around the studios. Ruth Roland and Louise Fazenda appear in a burlesque auto race, Snub Pollard shows what a difference a false mustache makes in his countenance, Constance Binney goes shopping, Barbara La Marr has a new gown draped on her. Other scenes shows Hoot Gibson, Wallace Beery and Gladys Walton in a circus set, and Jane Novak building a house. Other stars pictured are Lois Wilson, May McAvoy, Lila Lee, Bert Lytell, Bebe Daniels, Anna Nilsson and James Kirkwood.

C. S. S.

"Pathe Review No. 7"

(Pathe—Magazine—One Reel)

A particularly pleasing section of this issue of Pathe Review are the pictorial, studies of babies which have been superbly photographed. A science section shows simple experiments with the air exhaled from the lungs, and incidentally explains just what causes bread to "rise" due to the carbon dioxide bubbles. Nearly every one has heard of Timbuctoo, so the color section showing this town in Africa is doubly interesting. There is also a clever section of sculpture in mud in which worms turn into all sorts of other animals.—C. S. S.

"Out of Order"

(Universal—Comedy—One Reel)

The continual repetition of an amusing stunt in this comedy somewhat detracts from the general effect. Neely Edwards and his valet are two hoboes who operate a fake telephone booth. When the depositor drops his coin Nervy Ned gets it instead of Central. They are finally hindered in this profitable business by two policemen, and land in jail. The picture gets a number of laughs at the start, but is not sufficiently varied to keep up the interest.

M. K.



Every day brings additional evidence of the constantly increasing importance of short subjects and the high esteem in which they are held by exhibitors as box office attractions.

The Apollo Theatre, Kansas City, was so impressed with the pulling power of American Releasing Corporation's "Voice of the Lord" single reel pictures of the Holy Land that in newspaper ads practically the same space was used on this series as on the feature. The short subject part of the program even encroaches on the space allotted to the feature.

"Little Red Robin Hood"

(Jo Rok—Comedy—Two Reels)

This two-reel comedy starring Joe Rock is an amusing burlesque on the story of Robin Hood. The star as a cowardly goody-goody boy reads a book and sees himself as Robin Hood, going through a number of the adventures of this celebrated character but in twentieth century fashion and burlesqued. As a result he gets so much courage that he immediately licks the bully who has been teasing his sweetheart. The situations are for the most part amusing and the comedy should please generally. C. S. S.

"The Mysterious Hat"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry displays his accustomed ingenuity in this cartoon comedy in which the cat appears as a wonderful sharpshooter, but the duck with a big trick hat shows he is a magician and does many stunts that eventually make the cat take a back seat. It is an amusing number, contains several laughs and is well up to the standard of the series. C. S. S.

"Tight Shoes"

(Pathe—Comedy—One Reel)

Paul Parrott, the star of this single reel Pathe comedy, appears as a green clerk in a shoe store during a big sale. It is a rough and tumble comedy, in which the star gets into all sorts of mix-ups and finally ends by practically wrecking the whole store. While the situations are amusing and the comedy will get laughs from the average spectator, it is hardly up to the standard of the average Parrott comedy and there is a lack of originality and ingenuity. C. S. S.

"Chicken Dressing"

(Educational—Cartoon—One Reel)

This is another of the series of Earl Hurd, Jr., cartoons, in which real photography and animated cartoon work are cleverly intermingled. It is an amusing offering, with a number of smiles, and especially clever is the work of a live chicken and a live cat. These two serve as efficient aids in the little cartoon boy and his cartoon dog who supply much of the fun. The children especially will be highly pleased with this reel. C. S. S.

"Pathe Review No. 8"

(Pathe—Magazine—One Reel)

Up to the usual high standard of interest and entertainment is this issue of the Review in which a trick lariat artist dances in and out of whirling nooses he makes with the rope. A section shows startling facts about the human face and another shows some striking views in color of the so-called "goose castles" in the Pyrenees Mountains in France, explaining how they came by this name. C. S. S.

"Hold Tight"

(Educational—Comedy—Two Reels)

As usual with a Jack White production there is considerable novelty and ingenuity in this two-reel comedy, including a puzzling dive in slow motion out of a window into another two stories below, and in the manner in which a flock of flivvers are used to do stunts and chase the hero, who is trying to get away in another flivver. While Lige Conley appears in the leading role and gives a good account of himself, many of the laughs are due to the antics of a negro dice-swallower, who takes some medicine and goes to a heaven with dice, chickens, watermelons, colored angels, etc., such as he dreamed of. There are a lot of laughs in the subtitles. Altogether, it is a cracker-jack comedy that should vastly amuse and entertain the average audience. C. S. S.

"Day Dreams"

(First National—Comedy)

In this comedy Buster Keaton appears in a variety of roles ranging from a doctor to Hamlet. The story is told in a series of episodes in which the comedian is pictured as he really is and as his girl dreams that he is from the accounts in his letters. Opportunities are afforded for some clever work and there are several laughs and amusing situations. However, this comedy does not have the snap of some of the earlier ones and will hardly be classed as among his best.—C. S. S.

"Sweetie"

(Universal—Comedy—Two Reels)

This Century comedy gives Baby Peggy versatile opportunities, and should be most pleasing to her admirers. She starts out as a waif selling newspapers. She finds an old, blind violinist in need of money; and, dressed in a gay Italian costume, she grinds a hand organ in the hopes of raising money. This fails, but she is adopted by a wealthy woman, and the second reel finds her in society. She adds an original touch to the party by doing an Egyptian dance number. Baby Peggy proves to be a real star in this number. M. K.

"A Hula Honeymoon"

(Educational—Comedy—Two Reels)

Fat and jolly Babe London adds much to the fun in this Christie comedy which will provide satisfactory entertainment for the masses. The story is slight, but it has been nicely handled by Al Christie, and an interesting feature of the picture is the fact that it was filmed largely in Hawaii. Henry Murdock is the principal funmaker. He and Babe win a contest and go on their honeymoon but lose the tickets. Henry flirts with a native girl and all sorts of things happen when he finds he has married her according to native custom. These two reels contain their full quota of laughs.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Colorado Laws

Recently I received a letter from the Department of Safety, Denver, Colo., as follows:

In order to ascertain the advisability of passing a law in the City and County of Denver, State of Colorado, providing a maximum speed at which moving picture film may be projected, we are endeavoring to obtain the best expert advice available. As one of America's recognized foremost projection engineers, we would appreciate your views concerning the following:

(A) What is the standard studio speed?

(B) Should the finished print be projected faster or slower than the speed at which it was taken? What would be the beneficial or detrimental results of either?

(C) Do you, as an engineer, believe there would be any benefit in establishing a standard projection speed law in all cities, which could be enforced, thus preventing any picture being projected at greater than standard projection speed?

(D) Is running too fast or too slow liable to cause fire or other accident? If so, then what, in your opinion, are the safe limits for projection speed?

At present we have a law setting the maximum projection speed at 100 feet of film per minute. This speed is objectionable to some of the theatre managers, who ask that it be raised to 100 feet per minute.

We would appreciate your views on this whole matter; also we would be glad to receive any other information you would care to give which might assist us in settling this question.

The Reply

For my own convenience in replying I lettered the various questions. The reply I sent was as follows:

Gentlemen: I have your letter in which you ask certain questions relating to the speed of projection as applies to moving picture films. I shall reply to them to the best of my ability.

(A) By this you of course mean camera speed. If we accept the question as written, and took scandal-mongering newspapers as our guide, studio speed must certainly be pretty swift. However, forgive the poor joke and we will be serious.

There is, and in the very nature of things can be, no such thing as a "standard camera speed." This is for the reason that light intensity varies enormously, and especially when out on "location," with an expensive company and an enormous overhead expense, the cameraman will, under adverse light conditions, use as large a lens opening as is practicable and slow down as much as he can, in order to obtain sufficient exposure. Conversely, when light is strong the tendency is to speed up. This is something which will in all human probability be entirely overcome.

Average Speed

There is, however, what might be termed an "average" camera speed, or perhaps "ordinary" camera speed would be more nearly correct. Just what that is is hard to determine, since different cameramen give different estimates.

These estimates do not, however, vary widely, and in my opinion what we may call the ordinary or average camera speed is about eighty (80) feet of film per minute. Some estimate it as high as ninety feet, while others put it as low as seventy. In my judgment eighty feet will hit pretty close.

(B) If we assume that projection speed should be either slower or faster than camera speed, then WE AUTOMATICALLY SET OURSELVES UP AS A BETTER JUDGE OF WHAT IS THE BEST ACTION FOR ANY GIVEN SCENE THAN EITHER THE ACTOR OR THE DIRECTOR, and if we propose to permit every theatre manager to set himself up as a judge, then John Doe, manager of a small theatre in a small village, is at liberty to place his knowledge and his artistic sense above that of the best directors and actors in the world.

I ask you, gentlemen, to imagine, if you can, John Jones, manager of a 300-seat store room theatre in Squedunkville, placing HIS knowledge and artistry as applies to action, against that of, for instance, Mary Pickford, Ethel Barrymore or Clara Kimball Young.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Ave. New York City, or 28 East Jackson Boulevard, Chicago, Ill.

You may say: "Well, if they do so foolish a thing they merely injure their own show, and are therefore themselves the only losers.

Not True

Unfortunately, while this sounds very reasonable, it IS NOT TRUE. The fact is that in the process of injuring their show by lowering the quality of that they also injure every one of your citizens who patronize their show by lowering the quality of that which the patron buys.

More than this, when the small town manager injures the show he does an exceptionally bad thing, because HIGH CLASS MOVING PICTURES ARE NEEDED MOST OF ALL IN SMALL TOWNS, because the moving picture is the only form of theatrical entertainment the small towner has, and LACK OF HIGH GRADE AMUSEMENTS IS SENDING TENS OF THOUSANDS OF YOUNG PEOPLE AWAY FROM THE SMALL TOWNS AND FARMS, to the great injury of all concerned.

Aside from this phase of the matter, however, high projection speed compells the use of excessive tension at the aperture of the projector, which not only sets up heavy strain on the sprocket holes of the film, but also upon the entire projector mechanism.

The straining of the sprocket holes of the film by excessive tension does not react directly to the injury of the show in the large city theatre, where either first run or comparativly fresh films are used, which are pliable and resilient.

The damage is there, however, and SHOWS UP LATER—about the time the small town theatres get the films, and EVERY THEATRE WHICH USES THEM THEREAFTER WILL HAVE TO SUFFER FOR THE SINS OF THOSE WHO HAVE PREVIOUSLY ABUSED THEM BY HIGH SPEED PROJECTION WITH NECESSARILY HEAVY APERTURE TENSION. As well question the fact that one plus one makes two as dispute the foregoing!

Speed Effect

Reverting to the effect of increase or decrease of projection speed as compared to taking speed, you will of course understand that if projection speed be less, then the action of all moving objects in the scene is slowed down, and there is an immediate increase of flicker tendency, which later sets up eye strain. Conversely, if the projection speed be greater than camera speed, the action of moving objects is speeded up, and may and very often is made to appear absurd, or even entirely ridiculous.

Theoretically flicker tendency is reduced, but if there is any flicker tendency at eighty-four-foot speed, then it is due to improper adjustment of the projector—failure of the projectionist to apply knowledge which he may or may not possess.

(C) I certainly do. The principal objection of theatre managers to a maximum projection speed is that they wish to establish a time schedule for their show, and to have the right to compel the projectionist to jam through as much or as little film as they wish to in that time, regardless of the effect upon the productions which the patron has a right to presume will be reproduced or reconstructed on the screen CORRECTLY—as the actors and directors played them. In effect it usually is an effort to substitute quantity for quality. IT IS ONE OF THE CURSES FROM WHICH THE MOVING PICTURE INDUSTRY AND ITS PATRONS SUFFER.

To a Certain Extent

(D) To a certain extent, yes. Of course with the modern high amperage arcs, and with Mazda, both of which produce intense heat at the "spot" where the light rays are concentrated upon the film, reduced speed, if carried far enough, would instantly set fire to the film.

However, sixty feet of film per minute is entirely safe. On the other hand as projection speed is increased a point is reached where there is an excessive strain on both the projector mechanism and ON THE FILM.

This to some extent sets up added fire hazard, in that the added strain may cause bits of film to break off and remain stationary in the aperture until they are set ablaze. This has happened, though not frequently. It is not apt to occur in large city theatres, which usually use films that are new and pliable, but when those same films have reached the small town theatre, or the small city theatre, they are neither new or pliable, but old, badly patched and more or less brittle.

I would regard any speed between sixty and ninety feet as "safe," within the ordinary use of the term, PROVIDED the projectors be in first class condition and adjustment. If they were not in good condition, or not in good adjustment, I would NOT allow a projection speed in excess of eighty-five feet of film per minute. I would consider any speed in excess of what I have set forth as being neither good practice nor safe.

An Exception

Those who demand the right to project in excess of eighty-four feet of film per minute have one rgiht thing in their argument, viz.: There is an occasional scene in an occasional production in which a speed in excess of eighty-four feet of film per minute would work improvement; also there is an occasional scene in which camera speed is actually in excess of eighty-four.

The cameraman who does this should be soundly spanked and sent to bed on bread and water, but the fact that he does it remains.

It would really be beneficial were such scenes projected in excess of eighty-four, with the rest of the play run at eighty-four. It does NOT work out that way, however. Not so you could notice it, except in very exceptional cases.

The manager does NOT order these separate scenes speeded up. Instead he ORDERS THE WHOLE SHOW SPEEDED UP. The projectionist, save in the case of a comparatively few cases of men who take genuine pride in the artistry of their work, does NOT speed such scenes up by themselves. He either speeds the whole thing up, or nothing at all.

However

However, we may allow that to this extent the manager has just grounds for demanding the right to exceed standard speed—speed in excess of eighty-four a minute, and if—IF—I-F speeding was confined to these scenes alone, then his demand should be allowed, notwithstanding the excess of tension it compels.

The cold fact is, however, that what we may call the average manager, which I think I am safe in saying comprises at least seven-eights of all managers, is not in the least interested in such "foolishness."

He demands the right to jam through eight reels in the time properly allotted to seven, or maybe

only six. If he has a 150-minute show schedule and a show which it would require 160 minutes to project properly—to run at eighty-four feet of film per minute—he objects to eliminating one reel or expending the energy requisite to cut out sufficient "padding," which about all shows have, to reduce the footage to that which will properly run in 150 minutes.

In my opinion your present law sets a very reasonable projection speed limit. Even were it possible to permit the speeding up of such scenes as need it to more than eighty-four, it would work evil because it would compel the carrying of an excess projector aperture tension for all scenes, since it is not practical to change tension while the show is running, and with most projectors it is impossible.

For further detailed description of the evils of overspeeding I would respectfully refer you to pages 216-17-18 of the new handbook—the Blue Book of Projection, which your department may obtain from the Chalmers Publishing Company, 216 Fifth Avenue, New York City—price six dollars. I would also suggest that you carefully examine pages 883 to 890 of that book, where it deals with projectionists' examination and license.

I trust that what I have said will prove of assistance and at least some value.

Wants Help

Russell Armentrout, K. P. Theatre, Pittsfield, Ill., desires advice as follows:

We are using a 2-phase Transverter. When a pick-up is made it automatically cuts off the other machine. But here is a trouble: The two carbons which are touched together will not always take hold the first time they are touched, and sometimes the screen will be dark for several seconds. Another time the carbons will take hold without any trouble. Something must be wrong or they would not take hold one time and not the next.

Another thing: We have a 75-foot projection distance and run with our amperage around thirty-five, still we get too bright a light on the screen. Is there any way we can cut this bright light down lower?

You Can

Certainly you can cut the screen illumination in any one of several ways. Just which would be best I could not say without knowing all about your condition of projection.

You could leave your amperage where it is and stop down the condenser by placing a metal diaphram next the face of the converging lens—the lens next the film.

You could stop down the diameter of your projection lens by placing a black-paper diaphram against the fort lens of your projection lens, holding it in place by bending a small wire into a circle just a bit larger than the lens barrel and snapping it into place inside the lens barrel, against the diaphram.

Presumably, however, the best way will be to reduce your amperage, and now I am stuck. You say you have a transverter, and your description is such that I know you have the lamps wired in parallel. It is possible, and I believe the Hertner Electric Company has put out some machines which could be used that way, but all the Transverters I know anything about are so made that the lamps must be wired in series, though it is possible they might, and I really see no reason why they would not work with the lamps in multiple. In asking advice in matters such as this you should give full and complete information. It is quite sufficiently difficult to diagnose a trouble located some hundred of miles away when I have all the data. When I have not it resolves itself into a guessing match. Presumably you have your fired rheostat at "low," but you have not said so.

Examine Connections

It is possible the trouble you describe—failure of the arc to strike immediately—is due to a loose or dirty connection somewhere, or to badly burned wires. Take all connections apart, examine them and clean them thoroughly by scouring them with 00 sandpaper or emery cloth. Examine the inside of carbon clamps of your lamps and be sure they are clean and smooth, so that a good electrical contact is made between carbon and metal. Carefully examine your wires inside the lamphouse. Strip back the asbestos insulation as far as the wire shows brown and cut the wires off at that point, making a new connection.

I shall forward a copy of this article to the Hertner folks, asking that they forward same to you, together with whatever they may wish to add.

WARNING: When asking questions of this kind ALWAYS examine name plate on motor generator and send copy of everything thereon, including manufacturers serial number of machine.

Wants Advice

A. L. Thomas, Professor in Charge, Alabama Polytechnic Institute, Auburn, Alabama, asks concession in price of handbooks in considerable numbers. He says the average price of text books which projection students use is three dollars. "I know you could not reduce the handbook to that figure and feel they would be willing to pay somewhere around four-fifty for it," he says, and then continues:

You will recall that I spoke to you, while we were both attending the Rochester meeting of the Society of Motion Picture Engineers, about the course we were giving our engineering students. Am enclosing page of catalogue, which will give you an idea of the elements of the course. Am very anxious to make this a thorough course and will be very glad to have your criticism, together with any suggestions you will be kind enough to make regarding the subject matter. We have two one-hour recitations and one three-hour laboratory each week.

The catalogue page was conspicuous by pressed upon the student. First of all, let ing the general proposition of instruction in motion picture projection in schools is not so easy.

First of All

First of all two things should be impressed upon the studenn. Forst of all, let him be made to understand that no amount of schooling will make him a projectionist until the schooling has been backed up by an extended period of experience in actual projection work.

Second, he or she should be made to understand that mere ability to put a motion picture on the screen without burning the film does NOT mean that he or she is a motion picture projectionist.

As to what the student should be taught, well that is a long story. I can only touch the high spots. First and foremost, let the student understand that projection and the work of projection covers a large field of fairly complicated optics, a large section of the field of electrics, a study of motion to the end that the projectionists be able to judge when motion is reproduced naturally. Auditorium lighting as applies to its effect upon the projected picture—a very involved subject indeed.

I Would Suggest

I would suggest that a school course, to have real value, must teach lens action and the effect of combining various simple lenses, as in a condenser.

The effect of placing a light source at varying distances from a four and one-quarter inch circle.

The effect of various condenser types and of varying distances from condenser to aperture.

The effect of losing light between aperture and projection lens (failure of projection lens to pick up all the beam because of too small diameter) on "depth" of picture, as well as illumination loss.

Effect of dirty lenses on light loss and definition.

Effect of lack of non-gloss black interior of projection lens barrel.

Effect of too high projector gate tension.

Effect of worn, hooked or under-cut sprocket teeth.

Effect of wrongly adjusted sprocket idlers.

Effect of too great take-up tension.

How to adjust gate tension to requirements.

Relation of intermittent movement ratio of speed to width of shutter master blade.

Advantage of locating rotating shutter at aerial image, and how to gain the advantage.

When there is, or may be advantage in using 3-combination propection lens, and so on through a long, long list of things having to do with the projector and with projection optics.

In matters electrical—well, I would suggest on examination of the questions in the back of the handbook. They form an excellent guide to what the projectionist should know and MUST KNOW if he or she is to be a real projectionist.

May Be Beneficial

Such a school course as Professor Thomas led me to believe they are putting on down there may be of great benefit, always provided it be followed up by, or combined with a suitable apprenticeship. But to take a school course and then just butt into a projection room without practical experience is as bad, if not even worse than butting in with nothing but practical experience, and mighty little of that.

I shall be real glad to be further advised as to what the Alabama course consists of. Also if it is a real, honest-to-gosh course, and is to be followed by adequate practice in practical projection, I am for it, and will lend any aid in my power.

Present day projectionists have nothing to fear from the students of such a course, provided THEY wake up, get busy and study. If they don't or won't, then I am "for" the chap who will.

The best good of the motion picture industry is above that of the individual, and the best good of the industry DEMANDS a high grade of skill in the projection room of modern theatres, with sufficient energy back of it to cause the skill to be used at 100 per cent. value.

ELECTRICITY
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Projectionists Stunt

Over in Schenectady is a motion picture projectionist with brains and the energy to use them. By name he is Fred G. Smith. I understand that during the late unpleasantness with Germany he served as photographer with the aviation corps.

Friend Smith conceived the idea of keeping track of birthdays of noted (not notorious) men and important historical events, preparing a slide and projecting it to the screen for the amusement of the audience.

For instance: the January 17 slide called attention to the fact that Benjamin Franklin was born on that day. Under it appeared the quotation: "No man was ever glorious who was not laborious."

The stunt is clever and has made a decided 'hit' with the audiences of the Strand, at which theatre he is in charge of projection. I would be much interested in knowing to just what extent brother Smith has used his brains in the endeavor to put the productions intrusted to him to reproduce or reconstruct before Strand audiences before the said audiences at 100 per cent. value and with 100 per cent. efficiency.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Urichville's 900 Seat State Is a Mighty Good Small House

THE State Theatre, of Urichsville, Ohio, which celebrated New Year's, 1923, by opening its doors to an enthusiastic houseful of patrons, constitutes an encouraging example of how good a moderate sized house may be made.

The State is one hundred and forty feet in depth by fifty-four feet in width and its nine hundred mahogany, cerise upholstered seats are all on one floor, with no obstructions between them and the screen.

The long and comparatively narrow house makes for excellent projection results with no extreme angles.

The seats are arranged in semi-circular rows and the angle of the floor slope assures all patrons of comfortable and clear views above the heads of those in front of them.

The house, which has an admirable location in the heart of Urichsville's business district on the main street and but four doors from the post office, is of brown face brick. The floors are of concrete. A well lighted marque extends over the sidewalk, but at present no electric sign has been installed for the front of the theatre.

The Lobby

In the lobby, which is twenty-four feet in width, the floor is of tirraza. The walls are beautifully decorated in two tones of gray, cerise and gold and, built into the walls, are four large polygon display frames with bevelled glass mirrors. The lobby is lighted by a beautiful crystal chandelier which hangs from the gray and gold ceiling.

The interior walls are divided into cerise-toned panels delicately outlined in rich gold and two delicate shades of gray. Each panel bears an artistic wall light shaded against glare.

The stage has a large opening and, at each side, are frames, or, what might more correctly be termed, boxes, beautifully lighted.



J. J. PEARCH
Treasurer Urichsville Theatrical Company

The carpets are of mouse color velour, harmonizing with the general color scheme.

Two Simplexes

The projection room which is commodious and comfortable is equipped with two Simplex projectors, a Hertner 50-50 transverter and an all-steel film and tool cabinet. The projection throw to the screen is one hundred and ten feet.

The ventilation is furnished by blower and exhaust fan system utilized in connection with the heating apparatus.

No permanent vacuum cleaning system has been installed, but small Hoover cleaners, with connections to snap into wall sockets, are utilized.

J. J. Pearch is treasurer, J. S. Beck secretary and E. E. Bair resident manager of the Urichsville Theatrical Company, Inc., which operates the State. The projection is in the hands of Paul Zimmerly, while Herbert Muck will preside at the console of the organ.

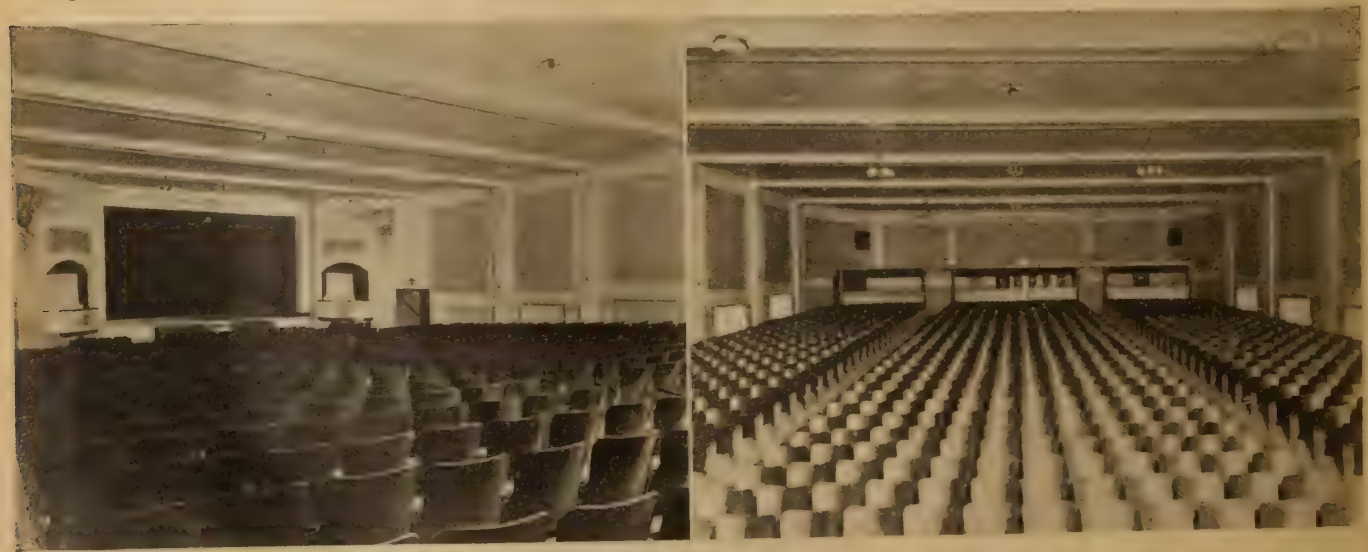
A staff of well trained and pretty usherettes cater to the convenience of the patrons.

Speaking of convenience, the ladies' rest and retiring rooms, which are situated to the right of the theatre entrance, are tastily and cozily furnished and the men's smoking room, reached by a stairs to the left of the entrance, is equally attractive.

Drinking fountains and telephones will be at the disposal of the patrons.

Foyer an Art Gallery

A feature of the State and something which constitutes a novelty in connection with motion picture theatres is the conver-



INTERIOR VIEWS STATE THEATRE, URICHSVILLE, OHIO

At left, looking toward the screen. At right, looking toward the rear of the house. The seating is in three sections and all on one floor. The long, narrow house and comparatively level throw makes for excellent projection

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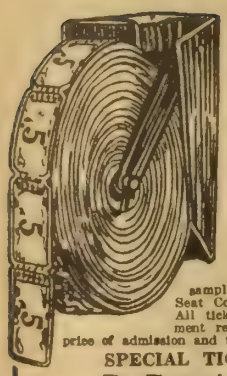
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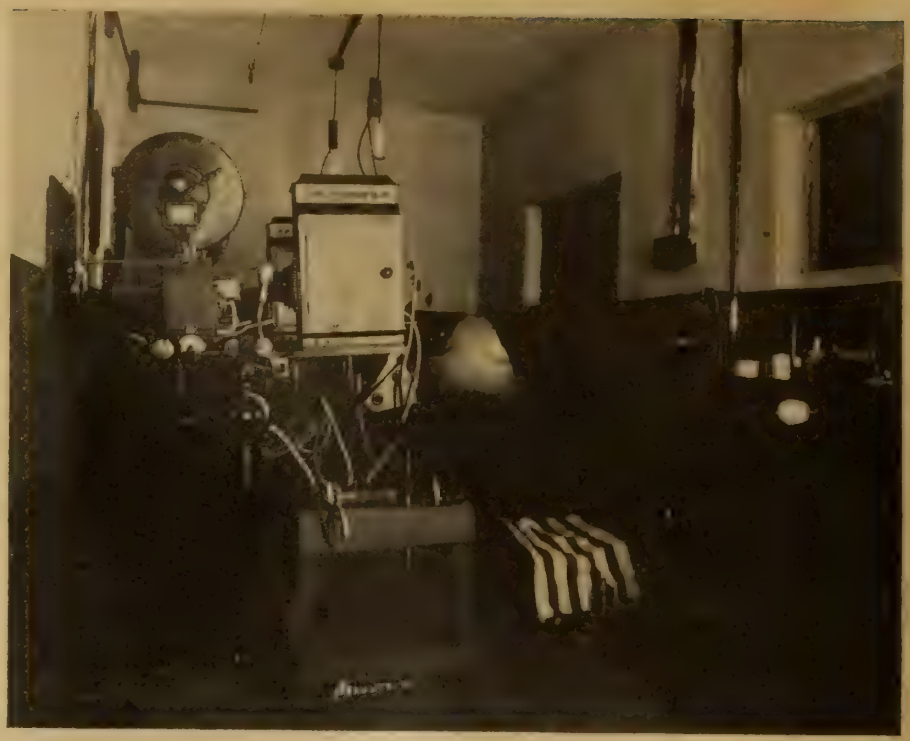
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sion of the foyer of the house into an art gallery.

In the foyer are hung six beautiful and costly paintings collected by treasurer Pearch which may be briefly cataloged as follows:

"Down the Road," a New England farm scene, by Frederick F. English, which hangs above the main entrance; at the left are two water colors by Garcon H. Flavelle, one a landscape, "Autumn," the other a marine, "The Coast of St. Nazaire." At the left of the main entrance are two pastels by Gimor, one "My Boyhood Home," the other an Irish scene, the "Close of Day."

To the extreme left of the foyer hangs "Woodland Stream," by Enfield Hopkins.

That this is only a beginning of the collection is evidenced by the frank statement of the management that the paintings have not been hung as a business investment, but with the purpose and aim to appeal to and satisfy the higher artistic senses of the patrons.

Also that if the collection appeals to the public, it will be increased to the number of twenty or more.



J. S. BECK
Secretary Urichsville Theatrical Company

Albany Incorporations Are on the Increase

During the past month thirty-five motion picture companies were incorporated in New York State as compared with thirty-one a year ago January. The combined capitalization of those receiving charters last month was $2,558,500, in comparison to $953,500, which represented the capitalization of those a year ago.

Week of February 3

Seven motion picture companies, including one with a capitalization of $1,500,000, were incorporated at the State Capitol in Albany during the week ending February 6.

They were: Good Pictures, Inc., $20,000, Arthur Ellery, A. E. Cobb and M. H. Ring, New York; United Producers Films, Inc.,

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Harry M. Crandall

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Not long afterward he established a livery and stable business, after which Mr. Crandall entered his present field in 1907, when he opened the Casino with 80 seats and a ten-minute 5-cent show. From this humble beginning has grown the Crandall Circuit of 15 theatres, 10 of which are in the city of Washington and the balance in Virginia, West Virginia and Maryland.

Mr. Crandall, who is president of the Motion Picture Exhibitors League of the District of Columbia, could have used a GOLD SEAL Automatic Ticket Register to advantage in his first 80-seat Casino, had they been manufactured at that time. He now uses them in all the theatres on his circuit. The GOLD SEAL is a proven necessity for the smallest houses as well as the biggest. And the low cost and convenient terms make it so easy to buy that you need delay no longer.

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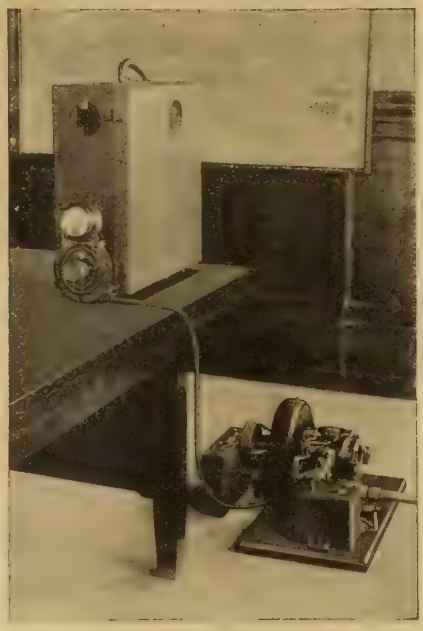
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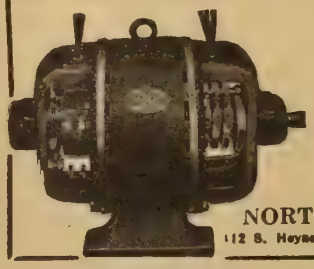
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Week of February 10

With an aggregate capitalization of $126,000,, seven companies incorporated in the motion picture business in New York State during the week ended February 10.

These companies, with the amount of capitalization and directors are: Albany Clinton Square Theatre, Inc., Albany, $50,000, Jacob E. Tarsches, Christopher H. Buckley, Samuel Caplan, Albany; Permolin Film Corporation, $500, Majorie M. White, S. M. Moffat, New York; Howard Devlin, Yonkers; Go-Go, Inc., $35,000, Solomon Goodman, Robert Walker, P. S. Goodman, New York City; Martin Johnson African Films, Inc., $500, A. Spotswood Campbell, Martin and Osa L. Johnson, New York; Bloom Amusement Co., Inc., Syracuse, $5,000, J. S. Burnham, Cortland; Myron and J. S. Gray, Syraucse; George Buck, Inc., $5,000, George Buck, William G. Lovett, Sylvia Schwartzman, New York; The Mack Hilliard Theatrical Corporation, $30,000, Mack Hilliard, R. C. Richter, New York; C. H. Munster, Beechurst, L. I.

Charles Chaplin Will Have New House Organ

The American Photo Player Company, San Francisco, has made the sale of a Robert Morton organ to Charles Chaplin for installation in the music room of his new home in Beverly Hills.

The instrument will be one of the finest ever installed in a private home, and includes an echo organ, usually found only in church and theatre organs.

Simplex Installations

Mr. Talavera, manager of the Legion Theatre, Walla Walla, Wash., operated under the auspices of the American Legion, has purchased two Simplex machines of B. F. Shearer, Inc.

The Ravenna School has installed a Simplex, Mazda projector, also purchased from B. F. Shearer, Inc.

Theatres Projected

HELENA, Ark.—C. N. Jenkins and J. White have leased Grebbs-Fitzpatrick Building, and will expend $25,000 to convert it into moving picture theatre.

GLENDALE, CALIF.—Fred A. Miller, of Los Angeles, plans to erect new moving picture theatre on San Fernando road, to cost $50,000.

LOS ANGELES, CALIF.—Sun Realty Company will erect theatre, store and office building at northeast corner Sixth street and Webster avenue, to cost $250,000. Address L. Eisner, president.

MARYSVILLE, CALIF.—New moving picture theatre costing $75,000 has been opened by W. S. Webster.

MOUNTAIN VIEW, CALIF. — New theatre and office building is being considered, to cost $60,000.

CHICAGO, ILL.—Brunhild & Young have plans by Henry L. Newhouse, 3630 Prairie avenue, for moving picture theatre to be erected at 6906-16 North Clark street, with seating capacity of 2,500, to cost $500,000.

ELGIN, ILL.—Site has been purchased by John F. Tetzner and G. F. Bernard for erection of moving picture theatre.

JOLIET, ILL.—Royal Theatre Company, 108 North Chicago street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for six or seven-story brick, reinforced concrete and stone-trim theatre, store and hotel building to be erected at Van Buren and Scott streets, to cost $1,000 000. Theatre will have seating capacity of 2,800.

TABLE GROVE, ILL.—New moving picture theatre is being planned by C. H. Mullen.

*CENTERVILLE, IA.—Leo Moore, 100 North 13th street, has plans by Carl Boller & Brothers, Arcade Building, Kansas City, Mo., for three-story brick fireproof moving picture theatre, store and office building, 60 by 168 feet, to be erected at 13th and Maple streets, to cost $10,000. Theatre will have seating capacity of 1,200.

DETROIT, MICH.—Samuel Levey has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for theatre to be erected at East High street and Woodward avenue.

ITHACA, MICH.—Ithaca Community Hall Theatre has opened in the Armory building.

REED CITY, MICH.—New Strand Theatre on Main street has opened under management of Guy Bacon.

ALBANY, N. Y.—Robbins Enterprises, Inc., of Utica, plans to erect new moving picture theatre.

LONG ISLAND CITY, N. Y.—Kneer Amusement Corporation, 386 Broadway, has plans by Robert D. Kohn, 56 West 45th street, New York, for two-story brick fireproof theatre, 65 by 177 feet, to be erected at southwest corner Broadway and Third avenue, to cost $80,000.



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MOVING PICTURE WORLD

VOLUME LX JANUARY—FEBRUARY 1923

Index to Photoplays

Herewith is a list of motion pictures announced for release during January and February. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published, dates of the issues being shown. Where reference is omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial. Unless otherwise specified all subjects listed are five-reel dramas.

A

Abraham Lincoln (1 reel) (Great American Statesmen Series) (Vitagraph—Urban Popular Classics).
Adam and Eva (Marion Davies—Star) (Robert Vignola — Director) (Paramount-Cosmopolitan) (7,123 feet) (Review—Feb. 24).
Agent, The (2 reels) (Larry Semon) (Vitagraph) (Review—Dec. 30).
Aladdin, Jr. (1 reel) (Lewis Sargent) (Universal) (Review—Dec. 30).
Alarm, The (2 reels) (Al St. John) (Fox) (Review Jan. 13).
Alexander Hamilton (1 reel) (Great American Statesmen Series) (Vitagraph—Urban Popular Classic).
All the Brothers Were Valiant (6,265 feet) (Ben Ames Williams' story) (Featured Cast) (Irvin V. Willat—Director) (Metro) (Review—Jan. 27).
All Wet (2 reels) (Al St. John) (Fox).
Around the World in 18 Days (12 chapters—2 reels each) (William Desmond—Star) (Reaves Eason—Director) (Universal) (Review Jan. 6).

B

Back Home and Broke (7,814 feet) (Thomas Meighan—Star) (George Ade Story) (Alfred E. Greene—Director) (Paramount) (Review Jan 6).
Balloonatic, The (2,152 feet) (Buster Keaton) (First National) (Review—Feb. 17).
Baron Bragg and the Haunted Castle (1 reel) (Educational—Tony Sarg Almanac) (Review Dec. 30).
Be Yourself (2 reels) (Educational—Christie Comedy) (Review—Jan 20).
Bees in His Bonnett (1 reel) (Lloyd Reissue) (Pathe).
Bell Boy 13 (3,940 feet) (Douglas MacLean) (William Seiter—Director) (First National) (Review—Feb. 17).
Benjamin Franklin (1 reel) (Vitagraph—Great American Series—Urban).
Best Man, The (1 reel) (Lewis Sargent) (Universal).
Big Show, The (2 reels) (Pathe—Our Gang—Comedy).
Bill of Divorcement, A (5,819 feet) (Based upon the stage drama by Clemence Dane) (Featured Cast) (Denison Clift) (Associated Exhibitors) (Review—Jan. 20).
Birthday (1 reel) (Winkler—Cartoon) (Review—Jan. 6).
Bits of Europe (1 reel) (Fox—Educational) (Review—Jan. 20).
Bohemian Girl The (6,462 feet) (Based upon the opera by Michael William Balfe) (Ivor Novello and Gladys Cooper) (Harley Knoles—Director) (American Releasing) (Review—Feb. 17).
Bolted Door, The (5 reels) (Frank Mayo—Star) (Universal).
Border Law (2 reels) (Leo Maloney) (Pathe—Western) (Review—Jan. 20).
Boyhood Days (2 reels) (Buddie Messinger) (Universal—Comedy) (Review—Feb. 10).
Brass Commandments (4,829 feet) (William Farnum) (Lynn R. Reynolds—Director) (Fox) (Review—Feb. 10).
Broke (Educational—Comedy) (1 reel) (Review—Feb. 24).
Broken Shadows (5 000 feet) (Isobel Elsom) (Second National).
Bruce Barton Series (1 reel each) (Second National—Novelty) (Review—Dec. 30).
Bumps (1 reel) (Jimmie Adams) (Educational—Caneo—Comedy) (Review—Jan. 27).
By Lantern Light (1 reel) (Bruce Wilderness Tales) (Educational) (Review—Feb. 3).

C

Canyon of the Fools (5,180 feet) (Based upon story by Richard Matthews Hallett) (Val Paul—Director) (F. B. O.) (Review—Feb. 3).
Casey Jones Jr. (2 reels) (Educational—Christie Comedy) (Review—Feb. 3).
Catch My Smoke (4,070 feet) (Tom Mix—Star) (William Beaudine—Director) (Fox) (Review—Jan. 6).
Cheating the Cheaters (1 reel) (Pathe—Aesop Fable—Cartoon) (Review—Jan. 20).
Champeen, The (2 reels) (Pathe—Our Gang—Comedy) (Review—Jan. 27).
Channel Raiders, The (2 reels) (Jack Mulhall) (Universal—Fish Patrol Tales).
Chicken Dressing (1 reel) (Educational—Earl Hurd—Cartoon—Comedy) (Review—Feb. 24).
Christian, The (8,000 feet) (Featured Cast) (Based on novel and play by Sir Hall Caine) (Maurice Tourneur—Director) (Goldwyn) (Review—Feb. 3).
Christmas (2 reels) (Mr. and Mrs. Carter De Haven—Comedy) (F. B. O.) (Review—Dec. 30).
Cobbler, The (2 reels)) (Pathe—Our Gang—Comedy) (Review—Feb. 17).
Cold Turkey (2 reels) (Fox—Sunshine Comedy).
Colonel Heeza Liar and the Ghost (1 reel) (Hodkinson—Bray Cartoon) (Review—Feb. 10).
Colonel Heeza Liar's Treasure Island (1 reel) (Hodkinson—Bray Cartoon) (Review—Feb. 10).
Court Plastered (1 reel) (Fox—Mutt and Jeff).
Crinoline and Romance (6 reels) (Viola Dana—Star) (Henry Beaumont—Director) (Metro) (Review—Feb. 3).
Cured (2 reels) (Queenie) (Universal—Century Comedy).
Cross Roads (5 reels) (Franklyn Farnum) (Wm. M. Smith Productions) (Review—Jan. 6).
Cupid's Elephant (2 reels) (Sid Smith) (Fox—Comedy) (Review—Dec. 30).
Custard Cup, The (6,166 feet) (Based on novel by Florence B. Livingston) (Mary Carr—Star) (Herbert Brenon—Director) (Fox) (Review—Jan. 27).
Cyclist, The (2 reels) (Clyde Cook—Comedy) (Fox).

D

Darling of the Rich, The (Betty Blythe) (Directed by John Adolphi under supervision of Whitman Bennett) (B. B. Production) (Review—Jan. 20).
Dangerous Waters (2 reels) (Jack Mulhall) (Universal—Fish Patrol Tales).
Day Dreams (Buster Keaton—Star) (First National) (Review—Feb. 24).
Dark Secrets (4 337 feet) (Dorothy Dalton—Star) (Victor Fleming—Director) (Paramount) (Review—Feb. 3).
Dig Up (2 reels) (Snub Pollard) (Pathe—Comedy) (Review—Jan. 6).
Do Your Stuff (1 reel) (Paul Parrott) (Pathe).
Dog Sense (1 reel) (Educational—Cameo Comedy) (Review—Feb. 10).
Dog's Paradise, A (2-3 reel) (Pathe—Aesop Fable—Cartoon) (Review—Jan. 13).
Dollar Devils (5,600 feet) (Cullen Landis) (Victor Schertzinger—Director) (Hodkinson) (Review—Feb. 3).
Don't Say Die (1 reel) (Paul Parrott) (Pathe Comedy) (Review—Feb. 5).
Doomed Sentinels (2 reels) (Roy Stewart) (Universal—Timber Tales Series) (Review—Jan 20).
Double Cinched (2 reels) (Leo Maloney) (Pathe—Western).
Duck, The (1 reel) ("Days Afield with Rod and Gun" Series) (Hodkinson).
Drums of Fate (5 reels) (Based upon the novel, "Sacrifice." by Will Ritchey) Mary Miles Minter) Charles Maigne—Director) (Paramount) (Review—Jan. 27).
Dutiful Dub, The (1 reel) (Harold Lloyd) (Pathe—Reissue).
Dwellers of the Deep (1 reel) (Vitagraph—Urban) (Review—Feb. 10).

E

Extra Seven, The (2 reels) (Leo Maloney) (Pathe—Western).
Extra! Extra! (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—Feb. 17).

F

Face on the Barroom Floor, The (5,787 feet) (Henry B. Walthall—Star) (Jack Ford—Director) (Fox) (Review—Jan. 13).
Fallen Archers (2 reels) (Fox—Sunshine Comedy).
Family, The (5,510 feet) (Holmes Herbert and Alice Mann) (John B. O'Brien—Director) (Playgoers Pictures).
Farm Follies (2 reels) (Universal—Century Comedy) (Review—Feb. 3).
Fatal Photo, The (2 reels) (All-Star Cast) (Hodkinson) (Review—Feb. 10).
Felix Turns the Tide (1 reel) (Winkler—Cartoon—Comedy) (Review—Jan. 13).
Fighting Blood (round) (2 reels) (Fighting Blood Series) (Story by H. C. Witwer) (F. B. O.) (Review—Jan. 27).
Fire the Fireman (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—Dec. 30).
First Degree, The (4,395 feet) (Frank Mayo—Star) (Based upon the story, "The Summons," by George Patu) (Edward Sedgwick—Director) (Universal) (Review—Feb. 3).
Fisherman's Jinx (1 reel) (Pathe—Aesop Fable Cartoon) Review—Jan. 27).
Five the Fifteen (2 reels) (Fox—Sunshine Comedy) (Review—Feb. 17).
Flame of Life, The (5,780 feet) (Priscilla Dean—Star) (Hobart Henley—Director) (Universal—Jewel) (Review—Jan. 20).
Flames of Passion (5 reels) (Featured Cast) (G. H. Moody—Director) (Independent Pictures Corp.) (Review—Jan. 27).
Flaming Hour, The (5 reels) (Frank Mayo—Star) (Universal).
Fool for Luck, A (1 reel) (Lewis Sargent) (Universal—Comedy) (Review—Jan. 27).
Footlight Ranger, The (4.729 feet) (Charles Jones—Star) (Scott Dunlap—Director) (Fox) (Review—Feb. 3).
Fresh Heir, The (2 reels) (Chester Conklin) (Fox—Sunshine Comedy) (Review—Jan. 13).
Freshie, The (5 reels) ("Big Boy" Williams) (W. Hughes Curran—Director) (Fox—Jan. 6).
Friendly Husband, A (4,527 feet) (Lupino Lane) (Jack Blystone—Director) (Fox) (Review—Jan. 20).
Frog and the Catfish, The (2/3 reel) (Pathe—Aesop Fable Cartoon) (Review—Jan. 13).
Fun From the Press (1 reel each) (W. W. Hodkinson—Literary Digest Films).
Fury (8,700 feet) (Richard Barthelmess—Star) (Henry King—Director) (First National) (Review—Feb. 3).

G

Gambling with the Gulf Stream (1 reel) (Hodkinson—Bray Romance) (Review—Feb. 10).
Game Hunter, The (2 reels) (Universal—Century Comedy).
Garrison's Finish (8 reels) (Based on W. B. M. Ferguson's novel of same title) (Jack Pickford—Star) (Arthur Rosson—Director) (Allied Producers & Distributors) (Review—Jan. 27).
Gentleman from America (4,658 feet) (Ed "Hoot" Gibson) (Universal) (Review—Feb. 17).
George Washington (1 reel) (Vitagraph—Urban) (Great American Statesmen series).
Ghost Patrol, The (4,228 feet) (Featured Cast) (Nat Ross—Director) (Universal) (Review—Jan. 27).
Gimme (5,769 feet) (Helene Chadwick and Gaston Glass) (Rupert Hughes—Director and Author) (Goldwyn) (Review—Jan. 27).
Gliders, The (1 reel) (Pathe—Aesop Fable—Cartoon) (Review—Feb. 10).
Goose, The (1 reel) ("Days Afield with Rod and Gun" Series) (Hodkinson).
Grandfather's Clock (1 reel) (Vitagraph—Urban).
Great Pearl Hunt, The (1 reel) (Lewis Sargent) (Universal).
Gym James (1 reel) (Fox—Mutt and Jeff—Cartoon) (Review—Dec. 30).

H

Hair Trigger Burke (2 reels) (Harry Carey—Reissue) (Universal—Western) (Review—Jan. 27).
Haunted House, The (2 reels) (Fox—Sunshine Comedy).
Hazel from Hollywood (2 reels) (Educational—Christie) (Review—Jan. 6).
He Leads, Others Follow (1 reel) (Harold Lloyd—Reissue) (Pathe).
Head Hunters of the South Seas (4 387 feet) (Martin Johnson) (Associated Exhibitors) (Review—Jan. 27).
Hearts of Oak (2 reels) (Roy Stewart) (Universal—Timber Tales) (Review—Feb. 10).
Hee Haw (2 reels) (Maudie the Mule) (Universal—Comedy) (Review—Dec. 30).
Heeza Liar (1 reel) (Colonel Heeza Liar Series) (Hodkinson — Bray Cartoon) (Review—Feb. 10).
Hero, The (6,800 feet) (Adapted from Gilbert Emery's play) (Featured Cast) (Al Lichtman) (Directed by Gasnier) (Gasnier) (Review—Jan. 13).
Hiawatha's Hunting Ground (1 reel) (Vitagraph—Urban) (Review—Feb. 10).

His Only Father (1 reel) (Lloyd Reissue) (Pathe).
His Own Law (2 reels) (Leo Maloney) (Pathe—Western).
Hoboes De Luxe (1 reel) (Neeley Edwards) (Universal) (Review—Feb. 3).
Hold Tight (Educational) (Jack White Comedy) (2 reels) (Review—Feb. 24).
Home Plate, The (2 reels) (Lee Moran) (Universal—Century).
Hot Shots 1 reel) (Educational—Hodge Podge) (Review—Jan. 20).
Hula Honeymoon, A (2 reels)) (Educational—(Christie Comedy) (Review—Feb. 24).
Hunting Big Game in Africa (10 reels) (Eugene H. Roth) (Review—Jan. 27).

J

Jailed and Bailed (1 reel) (Paul Parrott) (Pathe Comedy) (Review—Feb. 17).
Java Head (7,865 feet) (Based on novel by Joseph Hergesheimer) (George Melford Production) (Paramount) (Review—Feb. 17).
Jazzmamia (Mae Murray—Star) (Robert Leonard—Director) (Metro) (6 reels) (Review—Feb. 24).
Jenkins and the Mutt (1 reel) (Bruce Wilderness Tales) (Educational) (Review—Feb. 3).

K

Keep 'Em Home (2 reels) (Mr. and Mrs. Carter De Haven (F. B. O.) (Review—Jan. 20).
Kindled Courage (4,418 feet) (Hoot Gibson—Star) (Universal) (Review—Feb. 10).
Kingdom Within, The (6,036 feet) (Featured Cast) (Victor Shertzinger—Director) (Hodkinson) (Review—Jan. 6).
Knight in the Gale, The (2 reels) (2nd Episode of "Fighting Blood") (Featured Cast) (F. B. O.) (Review—Jan. 27).
Knights of the Timber (2 reels) (Roy Stewart) (Universal—Timber Tales).

L

Last Hour, The (6 reels) (Based on story, "Blind Justice," by Frank R. Adams) (Featured Cast) (Edward Sloman—Director) (Mastodon Films, Inc.) (Review—Jan. 13).
Little Chuch Around the Corner (William Sieter—Director) (Featured Cast) (Warner Brothers) (6,300 feet) (Review—Feb. 24).
Leather Pushers (2 reels each) (Reginald Denny)
Little Red Robin Hood (Joe Rock—Star) (Jo-Rols Productions) (2 reels) (Review—Feb. 24). Fable) (Review—Feb. 24).
Long Shot, The (- reels) (Dan Mason) (F. B. O.) (Review—Feb. 10).
Lost in a Big City (8 reels) (Featured Cast) (George Irving—Director) (Arrow—Blazed Trail Productions) (Review—Jan. 20).
Lost, Strayed or Stolen (2 reels) (Leo Maloney) (Pathe—Western) (Review—Feb. 17).
Love Letter, The (4,426 feet) (Gladys Walton—Star) (King Baggott—Director) (Universal) (Review—Feb. 10).

M

Man Who Laughed, The (2/3 reel) (Pathe—Aesop Fable—Cartoon).
Man Who Waited, The (4,064 feet) (Frank Braidwood) (Edw. I. Luddy—Director) (Playgoers Pictures).
Man's Size (4,316 feet) (William Russell—Star) (Fox).
Maverick, The (1 reel) (Vitagraph—Urban Popular Classics).
Mighty Lak a Rose (8,636 feet) (Featured Cast) (Edwin Carewe—Director) (First National) (Review—Feb. 3).
Milady (7,622 feet) (Featured Cast) (Henri Diamant-Berger—Director) (American Releasing) (Review—Feb. 3).
Modelling (1 reel) (Rodner—Fleisher—Cartoon) (Review—Feb. 3).
Money, Money, Money (5,995 feet) (Katherine MacDonald—Star) (Tom Forman—Director) (First National) (Review—Feb. 10).
Moon Blind (1 reel) (Wilderness Tales by Robert C. Bruce) (Educational) (Review—Feb. 5).
Mr. Hyppo (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—Jan. 20).
Mrs. Hippo (1 reel) (Educational—Lyman H. Howe's Hodge-Podge).
My American Wife (6,061 feet) (Based upon the story by Victor Turnbull) (Gloria Swanson—Star) (Sam Wood—Director) (Paramount) (Review—Jan. 13).
Mysterious Hat, The (2/3 reel) (Pathe—Aesop Fable).

N

Nature and the Poet (1 reel) (Vitagraph) (From poems by Wm. Cullen Bryant).
Nearing the End (1 reel) (Fox—Mutt and Jeff) (Review—Feb. 10).
Newly Rich (2 reels) ("Snub" Pollard) (Pathe) (Review—Dec. 30).
Night Riders, The (2 reels) (Harry Carey—Reissue) (Universal—Western).
No Luck (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—Jan. 13).
No Wedding (2 reels) (Larry Semon) (Vitagraph) (Review—Feb. 10).
Nobody's Money (5,584 feet) (Based on play by William LeBaron) (Jack Holt—Star) (Wallace Worsley—Director) Paramount) (Review—Feb. 10).
Nuisance, The (2 reels) (All-Star Comedy) (Hodkinson) (Review—Feb. 10).

O

Off the Trolley (1 reel) (Harold Lloyd—Reissue) (Pathe).
One-Eights Apache (Peter B. Kyne Story) (Arrow) (5,634 feet) (Review—Feb. 24).
One Jump Ahead (2 reels) (Leo Maloney) (Pathe).
Once Over (1 reel) (Jimmie Adams) (Educational) —Cameo—Comedy) (Review—Dec. 30).
One Million In Jewels (5,326 feet) (Featured Cast) (J. P. McGowan—Director) (American Releasing) (Review—Feb. 10).
One Stolen Night (4,900 feet) (Alice Calhoun—Star) (Robert Ensminger—Director) (Vitagraph) (Review—Feb. 10).
One Terrible Day (2 reels) (Pathe—"Our Gang" Comedy).
Once Over (1 reel) (Paul Parrott) (Pathe) (Review—Feb. 10).
Ouch (1 reel) (Educational—Cameo Comedy) (Review—Jan. 6).
Out of Order (1 reel) (Neeley Edwards) (Universal Comedy) (Review—Feb. 24.

P

Partners Three (2 reels) (Leo Maloney) (Pathe—Western).
Paste and Paper (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—Jan. 13).
Pauper Millionaire, A (4,804 feet) (Based upon novel by Austin Fryers) (Featured Cast) (Frank H. Crane—Director) (Playgoers Pictures) (Review—Feb. 10).
Pawn Ticket 210 (4,871 feet) (Based upon play by David Belasco) (Shirley Mason—Star) (Scott Dunlap—Director) (Fox) (Review—Jan. 20).
Peg of the Movies (2 reels) (Baby Peggy) (Universal) (Century Comedy) (Review—Feb. 10).
Pest of the Storm Country (2 reels) (Louise Fazenda) (Educational—Christie Comedy) (Review—Feb. 10).
Poor Fish, A (2 reels) (Fox—Sunshine Comedy).
Pilgrim, The (4 reels) (Charles Chaplin—Star and Director) First National) (Review—Jan. 27).
Pill, The (Joe Rock—Star) (Jo Rok Productions) (2 reels) (Review—Feb. 24).
Pleasant Journey, A (2 reels) (Pathe) (Our Gang—Comedy).
Pleasure Before Business (2 reels) (Universal—Century Comedy) (Review—Feb. 24).
Poor Men's Wives (6,963 feet) (Featured Cast) (Gasnier—Director) (Al Lichtman) (Review—Feb. 10).
Pop Tuttle, Detekative (2 reels) (F. B. O. Comedy) (Review—Feb. 3).
Power of a Lie, The (4,910 feet) (Mable Julienne Scott) (George Archainbaud—Director) (Universal) Review—Jan. 6).
Prickley Conscience, The (1 reel) (Bruce Wilderness Tales) (Educational—Scenic) (Review—Jan. 13).
Prisoner, The (5 reels) (Herbert Rawlinson) (Universal) (Review—Feb. 24).

Q

Quail, The (1 reel) ("Days Afield with Rod and Gun" Series) (Hodkinson).

R

Racing Hearts (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (5,600 feet) (Review—Feb. 24).
Raisin and a Cake of Yeast, A (1 reel) (Pathe Aesop Fable—Cartoon) (Review—Feb. 2).
Rides and Slides (2 reels) (Fox—Sunshine Comedy).
Riding the Goat (2 reels) (Fox-Sunshine Comedy).
Romance Land (Fox) (Tom Mix) (3,975 feet) (Review—Feb. 24).
Rough Winter, A (2 reels) (Pathe—Comedy) (Review—Feb. 3).
Royal Chinook (1 reel) (Pathe) (Review—Jan. 13).
Runaway Dog, The (1 reel) (Fox—Educational) (Review—Jan. 6).

S

Salome (6 reels) (Based on story by Oscar Wilde) (Nazimova) (Charles Bryant—Director) (Allied Producers and Distributors) (Review—Jan. 13).
Salmon Fishing (1 reel) ("Days Afield with Rod and Gun" Series) (Hodkinson).
Sammy in Siberia, A (1 reel) (Harold Lloyd—Reissue) (Pathe).
Saved by Radio (5 reels) (George Larkin—Star) (William Craft—Director) (Russell Productions) (Review—Jan. 27).
Scarlet Car, The (4,417 feet) (Herbert Rawlinson—Star) (Stuart Paton—Director) (Universal) (Review—Jan. 20).
Second Childhood (2 reels) (Bobbie Vernon) (Educational—Christie Comedy) (Review—Jan. 27).
Second Fiddle (5,810 feet) (Glenn Hunter—Star) (Frank Tuttle—Director) (Hodkinson) (Review—Jan. 20).
Sheik, The (2/3 reel) (Pathe—Aesop Fable—Cartoon).
Shoot Straight (1 reel) (Paul Parrott) (Pathe Comedy).
Sic 'em Towser (1 reel) (Pathe—Reissue)) (Harold Lloyd).
Six Shooter Justice (2 reels)(Harry Carey—Reissue) (Universal — Western) (Review—Feb. 17).
Smoked Out (2 reels) (Pathe—Drama) (Review—Feb. 3).
Some Service (1 reel) (Neeley Edwards) (Universal—Comedy) Review—Jan. 20).
Spuds (1 reel) (Lewis Sargent) (Universal) (Review—Feb. 24).
Social Buccaneer, The (2 reels) (Serial) (Based upon the novel by Francis S. Isham) (Jack Mulhall—Star) (Robert Hill—Director) (Universal) (Review—Jan. 13).
Solomon in Society (6,000 feet) (Featured Cast) (Lawrence C. Windon—Director) (American Releasing) Review—Jan. 6).
South of the Northern Lights (4,602 feet) (Neal Hart—Star and Director) (William Steiner) (Review—Feb. 17).
Speed King (5 reels) (Richard Talmadge—Star) (Grover Jones—Director) (Phil Goldstone Prod.) (Review—Feb. 10).
Spider and the Fly, The (2/3 reel) (Pathe—Aesop Fable).
Spider (Lewis Sargent—Star) (Universal) (1 reel) (Review—Feb. 24).
Spookey Romance, A (2 reels) (Universal—Century Comedy).
Steeplechase (473 feet) (Fox—Mutt and Jeff).
Sting 'Em Sweet (2 reels) (Brownie the Wonder Dog) (Universal) — Comedy) (Review—Jan. 20).
Strangers' Banquet, The (5,531 feet) (Featured Cast) (Marshall Neilan—Director) (Goldwyn) (Review—Jan. 13).
Stung (2 reels) (Johnny Jones) (Pathe—Comedy) (Review—Jan. 13).
Sweetie (Baby Peggy—Star) (Universal—Century Comedy) (2 reels) (Review—Feb. 24).

T

Truxton King (5,613 feet) (Based upon the book by George Barr McCutcheon) (John Gilbert—Star) (Jerome Storm—Director) (Fox) (Review—Feb. 17).
Tea N. Tea (1 reel) (Jimmy Adams) (Educational—Cameo Comedy) (Review—Jan. 13).
Terrible Tree (1 reel) (Educational—Tony Sarge Almanac) (Review—Jan. 6).
Third Alarm, The (6,700 feet) (Featured Cast) (Emory Johnson—Director) (F. B. O.) (Review—Jan. 20).
Three Who Paid (4,859 feet) (Dustin Farnum—Star) (Colin Campbell—Director) (Fox) (Review—Jan. 6).
Traveling Salesman, The (2/3 reel) (Pathe—Aesop Fable).
Troubles of the Ark (Pathe—Cartoon) (⅝ reel) (Review—Feb. 24).

U

Under Suspicion (2 reels) (Leo Maloney) (Pathe—Western) (Review—Jan. 6).

V

Valley of Lost Souls, The (5 reels) (Featured Cast) (Caryl S. Fleming—Director) (Independent Pictures Corp.) (Review—Jan. 20).
Voice from the Minaret (6,685 feet) (Based on novel and play by Robert Hichens) (Norma Talmadge) (Frank Lloyd—Director) (First National) (Review—Feb. 17).

W

Waggin Tale, A (F. B. O.—De Haven Comedy) (2 reels) (Review—Feb. 24).
Watch Your Wife (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—Jan. 6).
What a Wife Learned (6,228 feet) (Featured Cast) (John Griffith Wray—Director) (First National) (Review—Feb. 10).
When Kane Met Abel (2 reels) (Leather Pushers Series) (Reginald Denny) (Universal—Drama) (Review—Dec. 30).
When Knights Were Cold (Metro) (Stan Laurel) (2 reels) (Review—Feb. 24).
Where Am I? (2 reels) (Snub Pollard (Pathe).
While Paris Sleeps (4,850 feet) (Based upon the story by Pan, "The Glory of Love") (Featured Cast) (Maurice Tourneur—Director) (Hodkinson) (Review—Jan. 27).
Wilderness Tales (1 reel) (Educational—Bruce) Review—Feb. 3).
Wise Cracker (Fox—Comedy) (2 reels) (Review—Feb. 24).
White Blacksmith, A (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—Dec. 30).
Wolves of the Waterfront (2 reels) (Jack Mulhall—Star) (Universal—Fish Patrol Story).
Woman Conquers, The (5,102 feet) (Katherine MacDonald—Star) (Tom Forman—Director) (First National) (Review—Jan. 13).
World's Applause, The (6,526 feet) (Featured Cast) (William De Mille—Director) (Paramount) (Review—Feb. 3).

Y

Yellow Handkerchiefs (2 reels) (Jack Mulhall) (Universal—Fish Patrol Tales) (Review—Feb. 3).
Young and Dumb (2 reels) (Fox—Comedy) (Review—Feb. 10).

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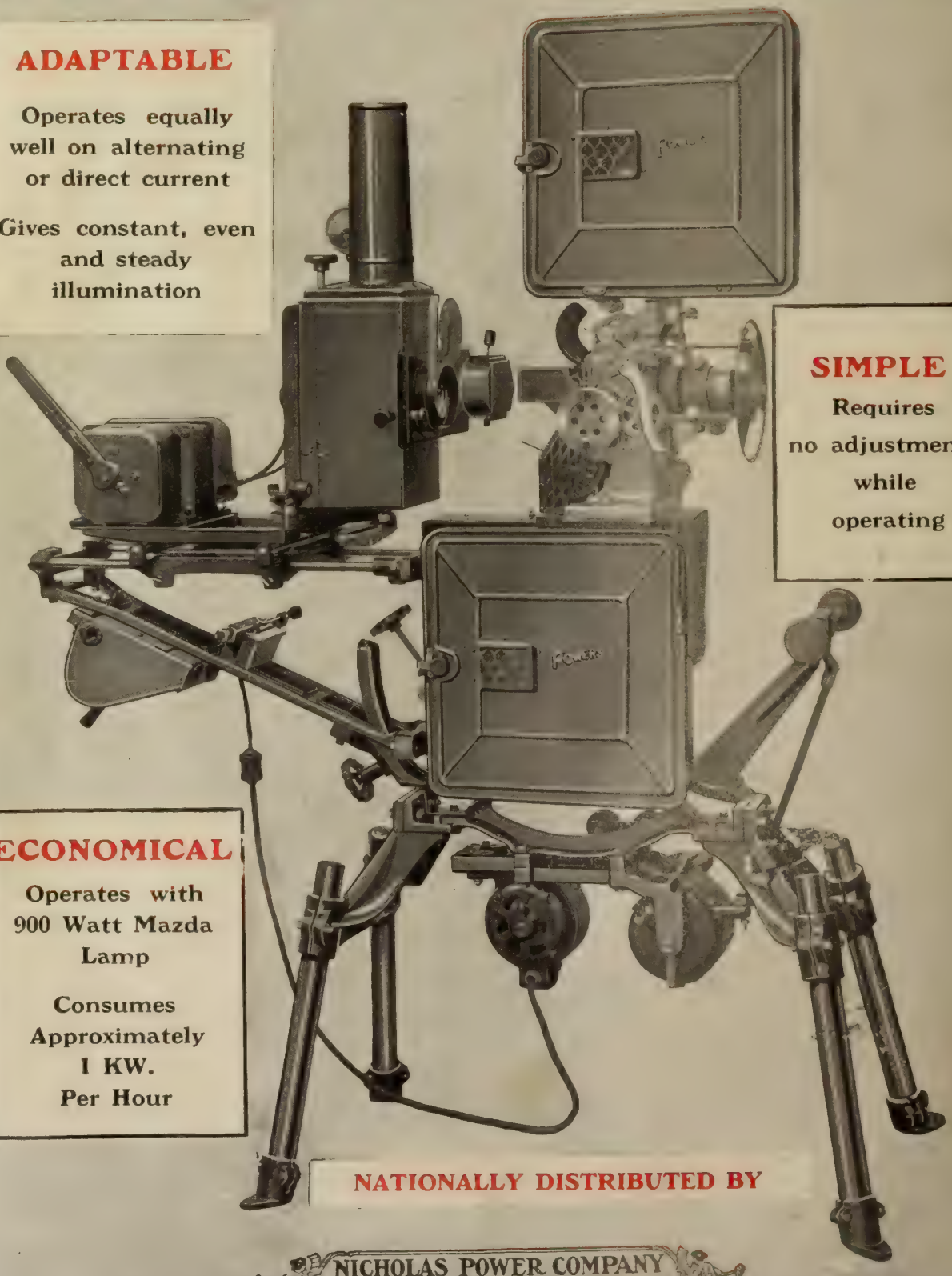
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